Deconstructing Meta-structures: An Analysis of Linguistic and Stylistic Quirks in Shoaib Bin Hassan's Essays

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ABSTRACT: *This research is a deconstructive analysis of Shoaib Bin Hassan's essays taken from his anthology Aesthetics of Incompleteness. It aims to trace specific textual patterns in Hassan's writings which defy linguistic and stylistic meta-structures. The objective of this paper is to unearth stylistic techniques and unusual linguistic expressions which mark textual fragmentation being a prevalent aspect of poststructuralist discourse. These techniques include code-switching, genre-mixing, puns and paradoxes, unusual symbolic and metaphorical references, formation of new expressions, and a tone that celebrates the disunity of language.*

The deconstructionist philosophy which provides the theoretical backdrop for this paper is propounded by Peter Barry, Catherine Belsey and Andrew Benjamin. Analyzing the primary text through deconstructive lens, this paper proves how poststructuralist texts quintessentially reject the grand-narratives of structuralist discourse based on fixity of language and expression, meanings and style. Rejecting fixed structures, this research highlights disunity – a prominent aspect of 21st century postmodern literature – and offers insights into similar innovations for further research.

Keywords: Meta-structures, Fragmentation, Deconstruction, Language, Style.

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Shoaib Bin Hassan is a postmodern Pakistani writer who is primarily known for literary nonfiction or essay writing, a genre less explored in Pakistani Anglophone literature. His distinguished writing style includes linguistic innovation as his expression is permeated by wit and sarcasm, extensive use of irony and metaphors, amalgam of English, Urdu and Persian languages, fusion of poetry and prose through the use of alliteration, consonance and assonance, and puns used in titles of his essays. Such features very acutely mark his poststructuralist style of writing which this paper aims to discuss by analyzing selected essays taken from his anthology Aesthetics of Incompleteness.

The aforementioned aspects of his writings are also highlighted by critics who have reviewed his work. The unusual employment of language, unexpected analogies, and wide range of references are discussed by his daughter Amina Hassan in the Preface of the book: "Also better appreciated now, were the scintillating stylistic innovations of SBH's prose. His extreme felicity in handling the English language. The 'haunting word aerobics', with each word working at different levels. The potent, animated and deft handling and experimenting with words, semantics and syntax, in a way no other contemporary prose writer has done" (ii). She further elaborates: "What I found before me now, was a sprawling expansive panorama of a profound, eclectic, subtle and unyieldingly witty text, enlivened by an all pervading, exhilarating humour, and encompassing the accumulated intellectual heritage of mankind, the known and the unknown facets of history, receding cultures and advancing civilizations" (i). This observation suggests that wit and sarcasm are the most prominent components of the author's writing style.

Another critic, a Pakistani scholar, Uzma Karamat Ghumman, explores the streaks of humor in Hassan's essays in her dissertation titled Abusing Queen's English: An Anatomy of Humor in Shoaib Bin Hassan's Essays in 2015. Ghumman employs Freud's theory of wit and comic techniques, and Henry Bergson's theory on laughter as the framework for this research. She highlights "not only his ease with the English language and wordplay, but also reveals his literary sensibility and expressions, showing how different techniques of humor are used as a tool to create meaning beyond words, through thoughts, characters and cultural aspects in his narrative" (Ghumman ii). Her dissertation serves as the first formal research on Hassan's essays, bringing into limelight his humor and wit as the most vital aspects of his writing style.

The primary text of this research highlights thematic concerns regarding human existence, behavior, cultures, traditions, literature, politics, history and trans-culturism. Salman Asif, on the back cover of the book, observes: "Each word works at different levels, there are political biases, humanistic undercurrents of self-reflexive authenticity in discussing subjects like mysticism, areas of cultural osmosis between the occident and the orient". Similarly, he states that the layers of meanings in Hassan's work are created through "surprising visual metaphors, similes and conceits abound in a playful de-familiarization" Therefore, the distinction of writing style becomes evident through the incorporation of literary wordplay, puns, irony, figurative language, and intertextual references. Through such expression and diversity, his essays stand distinguished from the general idea associated with the genre. This research highlights all these techniques and proves how they defy the meta-narratives of structuralist discourse by rejecting fixed structures. This research answers the following questions:

1. How does language in the primary text appear as a disoriented entity as suggested by post-structuralist discourse?
2. Which linguistic and stylistic techniques in the text make the writer celebrate textual fragmentation?

Literature Review
Poststructuralism defies the structuralist grand-narratives which state that language and meanings follow a fixed structure, and proposes that language is essentially decentered and fragmented in nature. The discourse "questions our way of structuring and categorizing reality, and prompts us to break free of habitual modes of perception and categorization" (Barry 65), thus proving that meanings are "unfixed, discontinuous and unstable" (Belsey 43). The British literary critic Catherine Belsey highlights the working of the discourse by stating that poststructuralist texts "cannot be closed down by the one final definitive reading that would surpass all others. Instead, they can be shown to reveal more than their authors knew, and more than previous critics have identified" (46). The states that the boundaries of meanings are infinite which suggests a lack of fixed centre.

Another deconstructionist critic who discusses the idea of the lack of centre and various poststructuralist techniques of writing is Peter Barry, a contemporary English theorist. Barry believes that texts which are

"previously regarded as unified artistic artefacts are shown to be fragmented, self-divided, and centreless" in deconstruction (68). At the basis of this decentred universe where the text is not centred on one idea, thought or meaning, lies the postmodern linguistic anxiety or linguistic skepticism hinted at by Barry.

In order to understand the methodology of deconstructive analysis, Barry gives a thorough description of the application of the framework, otherwise called applied post-structuralism because "the poststructuralist literary critic is engaged in the task of 'deconstructing' the text. This process is given the name of 'deconstruction', which can roughly be defined as applied post-structuralism" (Barry 70). In order to deconstruct a specific text, the following characteristics can be traced in it: "Poststructuralist writing", writes Barry, "tends to be much more emotive. Often the tone is urgent and euphoric, and the style flamboyant and self-consciously showy. Titles may well contain puns and allusions, and often the central line of the argument is based on a pun or a word-play of some kind" (63). This kind of style goes in accordance with Hassan's writings as his titles extensively contain literary and historical allusions.

Barry also explains that "Often deconstructive writing fixes on some 'material' aspect of language, such as a metaphor used by a writer, or the etymology of a word. Overall it seems to aim for an engaged warmth rather than detached coolness" (63). This engaged warmth can be traced in the primary text of this research through the presence of linguistic wordplay and the writers personal comments in the overall objective descriptions of events which almost form the style of dramatic 'asides'. The methodology of the framework is to show that "the text is at war with itself: it is a house divided, and disunified. The deconstructionist looks for evidence of gaps, breaks, fissures and discontinuities (Barry 72). Moreover, Barry gives a list of elements to be traced in a text for poststructural analysis which include contradictions/ paradoxes; shifts/ breaks in tone viewpoint, tense, time, person, attitude; conflicts; absences/ omissions; linguistic quirks; and aporia (72-73) – the last term defined by him as "an impasse, and designates a kind of knot in the text which cannot be unraveled or solved because what is said is self-contradictory" (78). Such elements, namely contradictions, paradoxes, oxymorons, and linguistic quirks are incorporated in Hassan's essays through the use of humor as a complementing technique.

According to Barry, the methodology of post-structuralism includes three stages: verbal, textual, linguistic. The first "it involves looking in the text for paradoxes and contradictions, at what might be called the purely verbal level" (74); textual analysis looks for "shifts or breaks in the continuity of the [text] … and hence the lack of a fixed and unified position" (75); and the linguistic deconstruction investigates "moments … when the adequacy of language itself as a medium of communication is called into question. Such moments occur when, for example, there is implicit or explicit reference to the unreliability or trustworthiness of language" (76). This suggests that the text itself talks about the limitation of language to represent a thought or experience. The trustworthiness of language can be doubted when fixity of meanings cannot be ensured.

Along with challenging meta-structures, deconstruction also questions the authenticity and superiority of language. The Australian philosopher Andrew Benjamin writes: "More emphatically, it was an attempt to contest the claim prevalent within structuralism that 'everything is language' ('tout est langage')" (82). He supports his argument by incorporating Derrida's viewpoint: "In formulating this position, Derrida makes repeated use of the term contestation … as contesting, the authority of the linguistic, and of language and of logocentrism" (82). By challenging the authority of language, the discourse proves the fragmented nature of language – a poststructuralist fact that provides the background of this research paper.

Research Methodology
The text taken for this research includes selected essays of Shoaib Bin Hassan. The framework employed to carry out the analysis is deconstruction as this research deconstructs structuralist meta-narratives. It traces various literary and linguistic devices in the primary text such as alliteration, resonance, assonance, metaphors, puns, similes, and paradoxes to bring forth the decentred nature and disunity of language. The methodology is specifically based on linguistic and stylistic analysis as it focuses on words rather than larger themes, their relationship with other words, their placement, structure, and style. It also studies the formation of new and unusual terms formulated by the author by combining already existing terms, and the incorporation of words from other languages. It explores the tone and overall mood of the narrative to unearth how it relates to the central idea of the research. The theoretical notions of Barry regarding applied post-structuralism have been primarily used to trace these techniques in the primary text.

Analysis

Hassan widely uses poststructuralist techniques in his writings including puns, similes, metaphors and literary devices which reveal how language can deviate from centre and embody disintegration in terms of meaning. The text also contains break and fissures in the narrative by incorporating Urdu words and idioms, as well as the formulation of new terms by combining or altering the already existing ones to generate deep meanings. Another significant technique used by Hassan is the extensive and ingenious use of alliteration which gives a poetic flavor to his prose. Thus the boundaries between these genres are also blurred which marks the poststructuralist nature of this text.

Marking the poetic nature of Hassan's prose, alliteration, assonance and consonance are three significant techniques recurrently used by the author and can be called the hallmark of his prose. Used in prose writings, they give a poetic touch to it. By flavoring his prose with rhyme and poetic vocabulary, the author defies the structural and linguistic grand-narrative which sets a rigid definition for prose, and suggests the flexible nature of language. As Barry states that: "Post-structuralism questions our way of structuring and categorizing reality, and prompts us to break free of habitual modes of perception and categorization" (65), it can be said that the primary text breaks free from fixed linguistic patterns and offers poetic prose. In one of his autobiographical writings, he describes his Indian friend on a cruise in the following words: "he had the smooth, superior and sophisticated air of a city slicker" (478). Herein the fricative 's' consonant is repeated six times which complements the smoothness and softness present in his personality, whereas in the following example, its repetition for nine times complements the term 'sleeping' and 'snorting' due to the long hissing sound produced by it: "the passengers sniggered and smiled on this sleeping snorting Falstaff" (482). In the second example, the alliterative sounds not only appear as a linguistic technique but also add a tinge of humor to the narrative. Similarly, in one of the essays he writes: "Pakistan has had, to date, a very disturbing frustrating, chequered, humbling and humiliating short hiss-tory" (384). In this quote, hum and hiss are incorporated as onomatopoeic sounds which carry an element of meandering as they go on echoing which suggests that the country's past and history haunts and echoes through the collective unconscious of its people or it figuratively hisses through their memory. Another symbolic employment of the fricative 's' can be traced in the following quote: "Her hero Faredoon Junglewalla is exemplar and philosopher of sex-sexcess syndrome" (419). Talking about Bapsi

Sidhwa's protagonist of her famous novel The Crow Eaters, Hassan makes a tongue-in-cheek comment about him with fewer words loaded with meaning. The repetition of s sound six times generated with the help of five s letter and two x letters in total three words ingeniously refers the 'excess' of 'sex' in Faredoon Junglewalla's life, and the slippery s sound complements excess by combining two terms to produce one meaning. This kind of structure not only gives rise to alliteration but also highlights the author's ability to generate new expressions by combining or playing upon words which defies the "habitual modes of categorization and perception" (Barry 65).

Similarly, the selection of rhyming words also generates consonance or assonance in the narrative which give it a poetic flow. For instance, writing about Alexander and his army, Hassan writes: "They managed to reach deep into Punjab on their horses, and on their feet, a remarkable feat, for all the way, they feasted successes without ever tasting a defeat" (92). The repetition of the fricative 'f', apart from adding rhyme to the sentence, symbolizes an ongoing movement through its sound, which complements the idea of going forward as an army and gaining success.

However, the same sound represents emphasis through the fricative consonant in the following: "Of all the Europeans, the British are foolishly fond of 'spectacles' and fanatically formalistic" (7). Herein the rhyme between verbs and adverbs actually highlight the latter 'foolishly' and 'fanatically' through alliteration to create humor. Likewise, two fricative sounds which are 's' and /ʃ/ representing 'sh' are repeated in the following example: "What he [Allama Iqbal] says and the way he says affords double-delight, and is surprisingly memorable shapely-sharp, shrewd, subtle and saltish" (26). In this statement, the /ʃ/ is repeated four times whereas the 's' sound appears nine times in the entire sentence which can signify the smoothness of Iqbal's poetry. Similar is the case with the description of Pakistan that, as a nation has been exploited by a number of politicians about which the author writes: "So did the country with them, stumble, fumble, tumble and crumble" (445). In the given four verbs, the first syllables are stressed whereas the second ones remain unchanged in all four. This shows both movement and restriction which literally represents a staggering or stumbling motion where one entity is neither entirely falling down not standing erect. In another example, the rounding or 'o' sound is repeated which suggests wholeness: "Another aspect of American exceptionalism. Not two, they have, like Indian Kali Devi, many, uncountable, unaccountable, revolving evolving, grasping

hands" (Hassan 19). The adjectives employed herein symbolize power
and control which go in accordance with a sound that shows roundness,
wholeness or totality which disregards any idea of disunity, fragmentation
or damage; thus, perfectly emblematizing a state of power and integrity.

In an identical manner, the plosive 'b' sound in "bulging belly and a
bulging brain" (Hassan 83) offers a pictorial description of the word
'bulging', first, due to the burst that the explosive sound carries, and
second, due to the round belly of the letter b itself. Similar to the explosive
are short, breaking sounds employed in the following statement which
maintain the rhythm of the line through repetitive sounds and assonance:
"Better dead than red or battered than dead depends upon time and place"
(Hassan 30). The short 't' sound is repeated four times whereas 'd' as a
breaking sound is used eight times in total. These sounds break the flow
of the sentence but in a poetic manner because the constant breaks add a
rhythm to the line. Moreover, it also complements the idea of death
discussed in the sentence through the breaks or stops that the consonants'
repetition brings. In another similar example, Hassan writes: "Diplomatic
ties and diplomatic lies always tied together inseparably" (32). The
repetition of same consonants in this sentence, only with an increased
number of 't' sound, linguistically present the idea of being tied through
short and quick 't' and 'd' sounds. Such rhyming sounds in prose defy its
fixed definitions and tend to redefine it as a post-structuralist method.

Other post-structuralist techniques used by the author include wordplay
in titles and the central line of argument in his essays. This wordplay
serves the purpose of generating irony, puns or double meanings as Barry
writes that in such texts, "Titles may well contain puns and allusions, and
often the central line of the argument is based on a pun or a word-play of
some kind" (63). The primary text contains several examples to support
this idea. One such example is the following title "A Wilderness of
Shylocks" (7) being a highly ironic and meaningful phrase, it is aptly
suitable to qualify as the title of an article on the state of Israel in
contemporary times while making the Shakespearean character a
representative of the Jewish race. The central line of the article goes like
this: "the new state of Israel is a wilderness of Shylocks. Deadlocked
because Shylocked" (Hassan 10). The term deadlocked corresponds to its
Shylock-like nature who is the Shakespearean villain. It is important to
mention that the author employs another technique in this line which
defies the prevalent linguistic patterns, that is, he derives a verb from a
proper noun 'Shylock' making the adjective laden with implied meaning.

Similarly, another title "To Hiroshima with Love" (43) contains irony and even a paradoxical touch to it because the article is on the atomic attacks on Hiroshima, yet the word 'love' contains opposite connotations, and also contains an allusion to a historical incident associated with the city as Barry suggests.

Analogous to it are the following examples in which, through a stylistic change, Hassan alters the thematic ideas associated with these concepts. The first example is the title "Is There Life Before Death?" (57), in which the replacement of the word 'after' with 'before' has changed the meaning. The prevalent question occupying human rationality states whether there is life after death, because it is obvious that life in its common meanings exists before one dies. The twist or irony in the question is for the readers to ponder on the true meaning and reality of life to wonder if one has actually lived a life before death or one has died a spiritual, intellectual death. The second example of a title that contains a twist is the famous quote of Hamlet: "To Be, But How to Be? Is The Question" (217). Changing the famous quote adds a double meaning to the expression, contains an allusion to Hamlet, and also changes the thematic idea: "To be or not to be that is the question" (Shakespeare 156). In the original statement, two binaries have been highlighted whereas the appropriated question talks about one idea and its further aspect. The third example of this category is the title: "No! By the Grace of Gun Alone" (407). In this essay, Hassan opts for a sarcastic tone to discuss the authoritarian government of a Former president of Pakistan Zia-ul-Haq who ruled on the basis of gun as a military dictator. The commonly used phrase from which the title has been derived is 'by the grace of God' which is appropriated in a sarcastic way to satirize the military dictatorship. Thereby, these titles and many others in his anthology contain such wordplays, allusions or ironies which reveal a whole range of signifieds.

With regard to the techniques employed in a post-structuralist text, Barry writes that "Often deconstructive writing fixes on some 'material' aspect of language, such as a metaphor used by a writer, or the etymology of a word" (63). And he furthers mentions three stages of deconstructionist analysis in which the third stage, the linguistic, involves the investigation of: "moments … when the adequacy of language itself as a medium of communication is called into question. Such moments occur when, for example, there is implicit or explicit reference to the unreliability or trustworthiness of language" (76). According to this stance, when the

trustworthiness of language is questioned by a text, it involves literary devices such as metaphors, similes, puns and paradoxes which suggest that fixity of language and of signifieds cannot be ensured. The primary text of this research largely contains such devices which prove language as a decentred entity. One example of it is the reference of Shylock discussed above where the character stands as a metaphor to represent the Jewish race, and the state of Israel is said to be "Shylocked" (Hassan 10) – also etymologically significant in this reference. Another metaphorical reference can be traced in the following line: "Copernicus voiced the heretical view that the earth was not the fixed centre of the universe. Written in Latin, it was all Greek to most of the mankind. Soon after publishing his book Copernicus died. He was lucky" (4). Herein Greek symbolizes the difficulty that people found in digesting an entirely new theory that contrasted with their religious narratives. At the basis of this metaphor lie the fact that Greek being one of the oldest languages in the world is difficult to understand; thereby the author implicitly refers to the religious grounds on which Copernicus' theory was judged and interpreted. As described in the second chapter of this section, such metaphors offer a multiplicity of meanings.

Hassan also incorporates a number of similes in his articles to add additional meanings with a crisp and tinge of humor. "Released", writes Hassan for instance, "Galileo went back to Pisa to spend, limping and leaning, like its famous tower, the rest of this short or shortened life" (4). The article talks about Galileo's philosophy of the unfixed nature of the Earth as a repercussion of which he was tortured and tormented by the state authorities for offering a narrative opposite to that of religion in a church-controlled society. This whole context has been explained by the analogy drawn between him and the Tower of Pisa, and the writer uses this metaphorical, symbolic description to portray a complete historical chapter. Another example is the interesting similarity drawn between human behavior and the pronunciation of a few proper nouns taken from Jonathan Swift's Gulliver's Travels. "Man's downward movement", he writes, "into Lilliputians' and Yahoos' low-pattern-behavior is as easy as to remember or pronounce these two names … Man's upward movement into high-pattern-behavior of Brobdingnagians and Houyhnhnms is as difficult as to remember or pronounce these two jaw-breaking words" (128). Just as Swift's novel satirizes the society, Hassan's analogy also casts a satirize on human nature though these references according to which the patterns of morality or utopist existence are as hard to find in human history as the pronunciation of these words because animalistic or

low level instincts are easier to trace in human nature, whereas morality needs refinement. Another example which can be taken both as a metaphor and simile is the following statement: "Once apples used to be apples and onions, onions. Now onions cost more than apples. The educated, the cultured, the sophisticated like apples have gone down, the sharpers, the shopkeepers, the smugglers, the loudmouths have gone up" (454). This statement makes a claim regarding change in human values with the passage of time. The analogy is significant because it reveals deep connotations: in case of apples, it signifies refinement and brightness which goes with the cultured and sophisticated folk in society; and in case of onions, the several layers symbolize the shrewd. Therefore, through these similes used as literary techniques, a new range of meanings and connotations is opened up and the fixity of language is defied.

According to Barry, post-structuralist writings largely contain puns. Hassan's prose writings are no exception. For instance, he writes about the concept of personal hygiene in modern Europe stating that less houses have bathtubs and more have television sets; "Thus they have 'washed' their hands of 'washing' business or mania" (79). The pun on the word generates double meaning as described in the second chapter: one suggests hygiene or bathing, and the other suggests getting rid of something. In another statement containing pun, Hassan writes: "In this Subcontinent women, not men, are supposed to be habitual crow-eaters. They talk too much, too loud and too long" (418). Not only he makes a reference to Bapsi Sidhwa's The Crow Eaters, but also highlights a local idiom according to which people who speak more must have eaten crows; thereby crow-eaters becomes a prevalent term for the talkative, and is also used to refer to South Australians. Another instance of pun can be found in the following sentence: "Turner will turn in his grave" (447), whereby the play is upon the idea of 'turn' which has been used in double meanings, first to refer to the Romantic painter William Turner as a proper noun, and second as a verb. Such puns generate more than one meaning for one word which shows how meanings are constantly in a state of change.

In the three stages of deconstructionist analysis that Barry suggests, the first one is verbal which "involves looking in the text for paradoxes and contradictions, at what might be called the purely verbal level" (74). Paradoxes or contradiction also serve as generators of multiple meanings as paradox is a self-contradictory term or expression. In the primary text, its example can be taken from the following lines: "Paradoxes please and

tease. Machiavellianism is older than Niccolo Machiavelli (1469-1527) … Another Paradox, Niccolo Machiavelli was not a Machiavellian" (Hassan 123). As Machiavellianism refers to a self-centered or self-interested approach, it can be taken as basic animalistic trait within humans which has always been present in human nature; however, in the form of a theoretical research it became popular after the Italian Renaissance politician and writer Niccolo Machiavelli due to his book on unscrupulous politics called The Prince. It is also stated that he himself was not a practicing follower of this philosophy that came to forefront after his book. Therefore, the paradox lies not only in the statement but also in the reality and history of Machiavelli who did not follow his own philosophy which he is famous for. In this kind of contradictory structure of language, opposites are combined as one, as discussed in the third chapter on binary opposition, and meanings unrestrictedly evolve.

In order to deconstruct linguistic and stylistic meta-narratives, various unique techniques can be taken into consideration. Barry writes that such a study involves the analysis of gaps, breaks, fissures and discontinuities (72). He suggests a list of elements which can be traced in such a text including: "contradictions/ paradoxes; shifts/ breaks in tone viewpoint, tense, time, person, attitude; conflicts; absences/ omissions; linguistic quirks; and aporia" (72-73). Taken from this stance, it can be said that such texts contain words from other languages as well which breaks the continuity of the linguistic flow to prove the disunified nature of the text. In case of Hassan, his essays appear to be poststructuralist, postmodern and postcolonial simultaneously as he largely appropriates the English language through his techniques. One such technique is the incorporation of Urdu or Hindi words or expressions in it. For instance, he writes: "The tonga-walla had agreed to help us like the apothecary in Romeo and Juliet because we had talked him into it by talking of hasheesh and bakhsheesh in the same breath" (481). Though the Urdu terms in this description could have easily been replaced by their English substitutes, the author still sticks to the local expression, first, in order to give a native flavor to it, and second, because of the rhyme that these two terms create. In addition to it, he uses expressions like "he gambled, drank, and smoked bhung", "we are in our hojras", (477) and talking about Hindi poetry he states that "by diminutive process, large becomes small, and small smaller Joban goes Jobania, chuni becomes chuneria" in it (394). This reveals the "shifts or breaks in the continuity of the [text] … and hence the lack of a fixed and unified position" (Barry 75).

The shifts, breaks or linguistic quirks can also be traced in the technique of formulating new words by combining two or changing the existing one. For instance "Shylocked" (Hassan 10) in the above mentioned example is significant in this regard. Moreover, the following two expression also serve as this technique: "Under the 215th Pope, Christendom was topsyturvydom" (39), and "Success-foolosophy" (420). In the former one, 'topsyturvydom' corresponds to 'Christendom' and though it is not a prevalent term, it immediately offers comprehensible signification due to its context. In the latter, the change in the spellings of philosophy alters its meaning from wisdom to foolishly formed ideas of success by the protagonist of Sidhwa's The Crow Eaters. Such unusual expressions serve as one of the basis of post-structuralist texts as they defy the stylistic and linguistic structures.

According to Barry, another significant aspect of such texts is the tone of the author which "tends to be much more emotive. Often the tone is urgent and euphoric, and the style flamboyant and self-consciously showy" (63). He further highlights that "Overall it seems to aim for an engaged warmth rather than detached coolness" (63). This includes a humorous tone with an element of crisp, sarcasm, irony and meaningfulness in the primary text. For instance, Hassan writes: "Penniless, and without earning a penny, Tom Paine had gifted free Common Sense to Americans fighting for their independence from Britain" (27). The tone that the author opts for forms a disposition of dramatic asides whereby a character makes a personal comment based on his emotions or subjective thoughts. Hassan is not only stating a fact in this line, but also making a meaningful comment, causing a pun on 'common sense' which was the title of one of the revolutionary pamphlets published by Tom Paine to trigger revolution for independence. Similar is the case with the quote discussed in chapter one and two of this section according to which the atom bomb dropped on Hiroshima was "stuck with a photograph of naked Rita Hayworth to cover, perhaps little Boy's little nakedness and shame like fig leaves" (59). The interjectory term 'perhaps' in this line determines the side comments added to the factual data which shows that the narrative is not just a cold presentation of historical events but an active process of engagement with history through wit and irony. Hassan also writes: "Manto won great fame and some notoriety, or maybe the other way around" (386) which is another instance of side comments and a flamboyant tone as the famous Pakistani postcolonial Urdu writer Manto is notorious for the sexually explicit content of his prose.

Barry describes an extensive methodology of deconstructing a poststructuralist text, in the light of which, this analysis highlights that the primary text, rather than sticking to the prevalent structures of language and style, celebrates disunity and decentred nature of language.

Conclusion

This paper is based on various deconstructionist literary and linguistic techniques which are traced in the primary text to prove its poststructuralist nature. The analysis includes exploration of the poetic and rhythmic narrative established by the extensive use of alliteration, assonance and consonance which blurs the structural boundaries between poetry and prose. The decentered and disoriented nature of text has been revealed by exploring metaphors, similes, puns and paradoxes which show a flux in meanings. Other techniques include code-switching in the form of incorporation of Urdu words, formation of new words by combining two terms, a self-contradictory expression, and a tone that celebrates the disunity of language. This research linguistically and stylistically proves fragmentation and denies the idea of fixity or unity. Thereby, it can be concluded that Hassan's writings qualify as a poststructuralist text that emblematizes the 21st century postmodern era which is marked by disunity and fragmentation. Language in such a context appears as an unfolding reality, thus the authenticity of language itself can be questioned on a larger level. This research recommends further exploration of stylistic innovation in South Asian Anglophone literature that is emblematic of the quintessential disorientation and fragmentation of language, and the rejection of structural metanarratives.

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