

ABSTRACT

Political, cultural, and linguistic identities often find expression in the literature of a country. English may not be a native or first language of any Pakistani community, but it is a medium of education and an official language, so it is quite possible that there is something distinct about the themes, selection of cultural peculiarities, and manipulation of language that could set Pakistani literature written in English apart from the English literatures originating from other parts of the world. It is insufficient to merely prove that the idiom employed in Pakistani texts in English is not same as the idiom used by Americans or British authors, if this possibility is to be examined in any fairness at all, since the glaring differences in sociocultural norms, literary traditions and even the flora, fauna, and geographical elements that usually give the idiom of a region its distinctive flavour would quickly cloud the issue. Therefore, my research attempts to explore and then briefly compare Pakistani, Indian, and subcontinental texts with striking similarities for traces of a distinct Pakistan idiom: *The Mirror of Beauty* by Shamsur Rahman Faruqi, *Umrao Jan Ada* by Mirza Hadi Rusva, *Snuffing out the Moon* by Osama Siddique, and *Between Clay and Dust* by Musharraf Ali Farooqi. This analysis is facilitated by the inclusion of Taufiq Rafat's essay "Towards a Pakistani Idiom" and Mikhail Bakhtin's work on the intermingling of languages in the novel titled *The Dialogic Imagination*. My research explores the possibility of a distinct idiom, in light of the move from heteroglossia or the existence of several languages within a language to polyglossia or the coexistence of multiple languages within a society, with the help of a close analysis of the text and its contexts. This method of analysis is called 'close textual analysis'.

Keywords: idiom, heteroglossia, polyglossia, dialogue, novel, Pakistani.