



## Creativity as Ideology: A Dual-Framework CDA Analysis of Pakistani English Literary Fiction

Nelofir Shaber<sup>a</sup>, Dr. Syed Kazim Shah<sup>\*b</sup>

a. PhD Scholar, Government College University, Faisalabad, Punjab, Pakistan

b. Assistant Professor, Department of Applied Linguistics, Government College University, Faisalabad, Punjab, Pakistan

### ARTICLE INFO

#### Received:

July 21, 2026

#### Revision Received:

August 02, 2026

#### Accepted:

August 17, 2026

#### Available Online:

September 02, 2026

#### Keywords:

Critical Discourse Analysis;  
linguistic creativity;  
Fairclough (1992); Carter  
(2004); Pakistani English  
fiction; ideology;  
postcolonial literary  
discourse

### ABSTRACT

This paper investigates the relationship between linguistic creativity and ideological discourse in Pakistani English literary fiction, applying a dual-framework integration of Carter's (2004) creativity taxonomy and Fairclough's (1992) three-dimensional Critical Discourse Analysis (CDA) model to a purposively sampled analytical dataset of 935 extracts from four novels. Three analytically distinct gains are identified and empirically demonstrated. Gain 1: Carter's taxonomy provides the principled selection criterion for Fairclough's Dimension 1 textual analysis, resolving the feature-selection problem inherent in corpus-scale CDA. Gain 2: Fairclough's Dimension 3 social practice analysis reveals the ideological significance of creativity events that formal analysis alone cannot determine. Gain 3 – the study's central contribution: in the most analytically significant extracts, the Carter creativity event and the Fairclough Dimension 1 feature are formally identical – the same textual choice simultaneously constituting the aesthetic achievement and the discursive-ideological intervention. This formal inseparability is demonstrated across gender, class, and cultural identity ideological fields. The study establishes that creativity in postcolonial Pakistani English fiction is not a formal property deployed in the service of ideology but is found to be both simultaneously.

### 1. Introduction

Two theoretical claims underpin the present study. Carter (2004, p. 5) argues that creativity is meaning-constitutive rather than merely ornamental. Fairclough (1992, p. 65) argues that discourse is constitutive of social practice rather than merely reflective of a pre-given world. It is argued that whilst these two theoretical claims are mutually consistent and mutually reinforcing, the frameworks in which they are embedded have not previously been systematically integrated in a close reading-based analysis of literary fiction, and that this absence constitutes a significant theoretical and methodological gap in the field of applied linguistics. The present study addresses this gap directly through the development of a dual-framework analytical protocol that brings the formal precision of Carter's taxonomy into productive dialogue with the social and ideological interpretive depth of Fairclough's three-dimensional model.

The study addresses two research questions: (RQ3) What discursive functions does linguistic creativity perform in four Pakistani English novels with reference to gender, class, and cultural identity ideologies? (RQ4) How does the integration of

\* Correspondence to: Assistant Professor, Department of Applied Linguistics, Government College University, Faisalabad, Punjab, Pakistan

E-mail address: [kazim.shah@gcuf.edu.pk](mailto:kazim.shah@gcuf.edu.pk) (S.K. Shah)



Carter's taxonomy and Fairclough's CDA facilitate a deeper understanding of creativity as both a linguistic and socio-political practice? The corpus comprises the same 935-extract analytical dataset described in the companion study: *The Reluctant Fundamentalist* (TRF; Hamid, 2007), *A Case of Exploding Mangoes* (CEM; Hanif, 2008), *Home Fire* (HF; Shamsie, 2017), and *Ice Candy Man* (ICM; Sidhwa, 1988).

## 2. Dual-Framework Design: Rationale and Protocol

The integration of Carter's (2004) and Fairclough's (1992) frameworks is justified on the grounds of their complementarity at precisely the points where each is individually limited. Carter's framework is found to provide a systematic nine-tag taxonomy for the formal identification and classification of creativity events but does not provide tools for analysing the social, political, or ideological functions those events perform. Fairclough's framework, on the other hand, provides tools for analysing the ideological functions of discourse at three analytical dimensions but does not provide a principled basis for selecting which of the many simultaneous formal features of a complex literary extract the Dimension 1 analysis should prioritise, a limitation which, it is pertinent to note, is particularly significant when the framework is applied at dataset scale. It is argued, consequently, that the integration resolves both limitations simultaneously, in that Carter's taxonomy provides the selection criterion for Fairclough's D1 analysis (Gain 1) and Fairclough's D3 analysis reveals the ideological significance of the creativity events that Carter's formal analysis cannot determine (Gain 2). Furthermore, in the most analytically significant cases, the formal creativity event and the ideological operation are found to be formally inseparable (Gain 3), constituting a finding that is available only through the integrated dual-framework analysis.

Twenty-four extracts were selected from the 935-extract dataset for RQ3 analysis on the grounds of Major salience, ideological relevance across three ideological fields (gender, class, cultural identity), and analytical productivity for the REPRODUCE / CONTEST / DOUBLE FUNCTION classification. Each extract was analysed through a five-step protocol: (1) Carter TAG-1/SUB-TAG-1 identification; (2) Fairclough D1 textual analysis of the foregrounded creativity event; (3) D2 discursive practice analysis; (4) D3 social practice/ideological function classification; (5) Gain category determination. Eleven extracts were selected for the comparative Gain analysis in RQ4.

## 3. Results: Discursive Functions of Creativity (RQ3)

### 3.1. Gender Ideology

With respect to gender ideology, it is found that the dataset both reproduces and contests gender ideology, with a broadly gender-differentiated pattern in which the M-authored texts are found to reproduce gender ideology through the male gaze (TRF-096) and the discursive marginalisation of female subjectivity in the military-institutional satirical economy (CEM-180), whilst the F-authored texts constitute the dataset's most sustained and formally varied contestation of gender ideology. HF is found to contest the state's gendered jurisdiction over Muslim women's bodies and lives through passive voice exposure (HF-004), Quranic code-switch refusal (HF-024), and intertextual embedding in canonical traditions of female defiance (HF-103); and ICM is found to contest the gender ideology of communal violence through conceptual metaphor that names the epistemic violence of communalisation (ICM-070) and extended metaphor that names the destruction of personhood by Partition-era sexual violence (ICM-122). It is argued, consequently, that these findings constitute significant evidence for the claim that Pakistani English fiction, particularly the F-authored texts, performs sustained and formally precise ideological work in the domain of gender, and that this ideological work is constituted through specific formal creativity choices rather than through explicit propositional argument.

### 3.2. Class Ideology

With respect to class ideology, linguistic creativity in the dataset is found to both reproduce and contest class ideology, with a pattern which, it is pertinent to note, does not follow author gender as directly as the gender ideology pattern. TRF is found to reproduce the class ideology of elite postcolonial cultural hybridity through its sustained conceptual metaphors of meritocracy (TRF-004) and its collocational integration of colonial cultural capital into elite Pakistani identity (TRF-097), whilst simultaneously contesting the structural inequality of class-differentiated institutional access. CEM is found to constitute the most formally sustained class ideology contestation in the dataset through its systematic satirical exposure of the ideological work performed by institutional language in naturalising class-based military authority (CEM-335; CEM-005; CEM-066), with a formal precision identified as unmatched elsewhere in the dataset.

### 3.3. Cultural Identity Ideology: The Double Function

With respect to cultural identity ideology, linguistic creativity is found to be most extensively deployed in the contestation of the Islamophobic and colonial ideological formations that construct Pakistani and Muslim subjects as threatening, subordinate, or culturally inferior. The most formally distinctive finding of the RQ3 analysis is the double function performed by TRF-002 and HF-002, in which the creativity events reproduce the Islamophobic and racialised citizenship ideologies they contest in

order to make them visible as ideology, with the formal reproduction constituting the analytical exposure. It is argued, following Fairclough (1995, p. 76), that this constitutes a condition of contradictory ideological consciousness in which the discourse simultaneously sustains and subverts the ideological formation, and that this pattern is found to be the most formally complex ideological function identified in the dataset. Code-switching is identified as the primary creative tool of cultural identity contestation across all four novels, with Quranic Arabic (HF), Urdu honorific (TRF), satirical Urdu-Arabic political inscription (CEM), and Punjabi-Urdu vernacular and film song (ICM) all found to constitute assertions of non-English cultural identity within the prestige space of the English literary novel.

The overarching conclusion for RQ3 is found to be that linguistic creativity in Pakistani English fiction does not merely accompany ideological discourse but constitutes it, in that the formal properties of the creativity events are found to be the mechanisms through which ideological reproduction, contestation, and double function are enacted.

#### 4. Results: The Dual-Framework Integration (RQ4)

Table 1 presents the dual-framework comparative evidence across eleven extracts organised by gain category, demonstrating what the integrated analysis generates that neither framework produces in isolation.

**Table 1. Dual-Framework Comparative Evidence: Eleven Extracts Across Three Analytical Gains**

| Extract | Carter: TAG-1 / SUB-TAG                                                                                                                        | Fairclough: D1-D3 Only                                                                                                            | Integrated Gain                                                                                                                                                                     | Gain | Field             |
|---------|------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|-------------------|
| HF-004  | Narrative voice shift (#nv_passive_exposure): passive constructions foregrounding state action on Aneeka's body.                               | D1 challenge: multiple formal features present; no principled basis to select one for transitivity analysis.                      | Carter TAG-1 identifies passive voice as the foregrounded event; Fairclough D1 proceeds directly from this selection, revealing agent-deletion as the ideological payload.          | 1    | Gender            |
| CEM-335 | Syntactic deviation (#syn_fragment): bureaucratic fragment constituting institutional voice naturalising military authority.                   | D1: multiple features (passive, fragment, modality). Without selection criterion: arbitrary choice.                               | TAG-1 (#syn_fragment) provides the D1 selection criterion; transitivity analysis of agent-deletion follows from the creative feature identification.                                | 1    | Class             |
| TRF-096 | Metaphor (#met_simile): aesthetic description positioning Erica as visual object throughout the passage.                                       | D1 transitivity: Erica as patient. Formally notable but social significance of this particular feature unclear without selection. | Carter TAG-1 identifies patient-positioning through aesthetic metaphor as the D1 priority; without this, the transitivity analysis could pivot to any other feature in the passage. | 1    | Gender            |
| ICM-070 | Metaphor (#met_conceptual): "the city was being sucked dry of its minority blood" — formally inventive conceptual metaphor.                    | D3 reveals: the metaphor performs CONTEST of communal ideology that renders minority communities as exploitable resource.         | Carter identifies the formal creativity event. Fairclough D3 reveals its ideological function as contestation of communal violence ideology — unavailable from Carter alone.        | 2    | Cultural identity |
| TRF-002 | Narrative voice shift (#nv_direct_address): second-person monologue directed at unnamed American interlocutor throughout.                      | D3 reveals: Double Function — simultaneously reproduces and contests the Orientalist demand for Pakistani self-justification.     | Formally notable as a narrative device (Carter); but its contradictory ideological Double Function is only visible through Fairclough D3.                                           | 2    | Cultural identity |
| ICM-143 | Lexical innovation (#lex_borrowing): "Bijli" — Urdu/Punjabi for electricity and divine light; character name deploying multilingual semantics. | D3: nativisation contests colonial linguistic hierarchy by deploying Urdu semantics as primary creative resource.                 | Carter identifies the creative lexical nativisation; Fairclough D3 reveals the ideological function of linguistic hierarchy contestation.                                           | 2    | Cultural identity |
| HF-105  | Code-switching (#cs_phrase_level): Inna                                                                                                        | D1: intransitive mental process. The code-switch                                                                                  | GAIN 3: the phrase-level code-switch IS the intransitive mental process. The                                                                                                        | 3    | Cultural identity |

|         |                                                                                                                                                 |                                                                                                                                             |                                                                                                                                                                                                                                                         |   |                            |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----------------------------|
|         | lillahi wa inna ilayhi raji'un – Arabic Quranic death verse at Aneeka's refusal of British state authority.                                     | performs the speech act of Islamic devotional refusal of state jurisdiction.                                                                | same choice simultaneously constitutes the creativity event and the D1 transitivity feature. Remove the code-switch: the ideological operation ceases to exist.                                                                                         |   |                            |
| ICM-097 | "Destiny dealt us our fates as a card player deals cards – faces down, the game already decided." Simile (#met_simile).                         | D1: active-voice agent (Destiny) foregrounded; human subjects as patients of cosmic dealing enacting ideological fatalism.                  | GAIN 3: the card-dealing simile IS the active-voice agent-foregrounding. The same syntactic-semantic choice constitutes the metaphorical creativity event and the transitivity structure through which ideological fatalism is enacted.                 | 3 | Cultural identity          |
| HF-024  | Code-switching (#cs_phrase_level): Allahu Akbar – Isma's invocation during state interrogation.                                                 | D1: intransitive mental process; the Arabic code-switch performs Islamic devotional register as refusal of state epistemological authority. | GAIN 3: the Arabic code-switch IS the intransitive mental process of religious refusal. The creativity event and the ideological speech act are formally the same textual choice.                                                                       | 3 | Gender / Cultural identity |
| TRF-079 | Lexical innovation (#lex_compound): "Anarkali-and-Salim love story" – nativised compound deploying Mughal cultural memory as romantic register. | D1: relational process identifying Changez-Erica with Anarkali-Salim; the compound is the relational-process vehicle.                       | GAIN 3: the nativised compound IS the relational-process identification. The lexical creativity that constitutes the cultural assertion simultaneously constitutes the D1 relational process through which the identity claim is grammatically enacted. | 3 | Cultural identity          |
| CEM-066 | Lexical innovation (#lex_phonetic): "Shun" – phonetic compression of the institutional greeting into a single syllable of command.              | D1: the phonetic reduction performs institutional dignity-stripping; the greeting is compressed to a bark.                                  | GAIN 3: the phonetic compression IS the institutional dignity-stripping. The lexical creativity event constitutes the D1 register shift through which military hierarchy enacts its power over bodies.                                                  | 3 | Class                      |

Note. Shaded rows = Gain 3 (formal inseparability). Gain 1 = Carter TAG-1 provides D1 selection criterion. Gain 2 = Fairclough D3 reveals ideological significance unavailable from Carter alone. Gain 3 = creativity event and D1 ideological feature are formally identical. D1 = Dimension 1 (Textual Analysis); D3 = Dimension 3 (Social Practice).

## 5. Discussion

Analytical Gain 1 is found to consist in the fact that Carter's creativity taxonomy provides the selection criterion for Fairclough's Dimension 1 textual analysis, and it is argued that this constitutes a structural rather than a supplementary relationship between the two frameworks, in that the Carter taxonomy resolves a methodological problem that is inherent in the application of the Fairclough framework at dataset scale. It is pertinent to note that when Fairclough's three-dimensional model is applied to a large analytical dataset of literary extracts, the analyst faces a challenge that the Fairclough framework does not itself resolve, namely the problem of which of the many simultaneous D1 features of a complex literary extract the analysis should prioritise.

Analytical Gain 2 is found to consist in the fact that Fairclough's Dimension 3 social practice analysis reveals the ideological significance of the creativity events that Carter's formal analysis cannot determine, and it is argued that this gain is qualitative rather than merely additive, in that the dual-framework analysis is found to produce an interpretive statement that is not merely more comprehensive than either framework alone but is qualitatively different in kind, revealing dimensions of the text that are found to be inaccessible to either framework applied in isolation.

Analytical Gain 3 is found to be the most theoretically significant of the three gains, in that it demonstrates the formal inseparability of creativity and ideology in the most analytically significant extracts. It is pertinent to note that in each of the six Gain 3 extracts, the Carter creativity event and the Fairclough D1 feature are found to be formally identical rather than formally distinct but co-present, in that they are the same textual choice producing the same grammatical structure, which is simultaneously the linguistic creativity achievement and the ideological operation. It is argued, consequently, that to remove the creativity event in each case would be not to render the ideological operation in a less artistically accomplished form but to

eliminate it entirely, because the ideological operation is constituted through the specific formal properties of the creativity event and cannot be constituted otherwise.

The most distinctive theoretical contribution of the present study is found to be the demonstration that Carter's (2004) creativity taxonomy and Fairclough's (1992) three-dimensional CDA model are not merely compatible but are mutually necessary for the full analytical account of creativity in postcolonial literary fiction, and it is argued that their integration generates analytical insights that constitute a qualitative rather than merely a quantitative addition to what either framework produces in isolation. It is pertinent to note that this demonstration constitutes a theoretical contribution to the field of applied linguistics in that it establishes the principle that the analysis of formal linguistic creativity and the analysis of ideological discourse function are not merely separable analytical operations that can be conducted independently and then compared, but are found to be, in the most analytically significant cases, formally identical analytical operations applied to the same textual event.

## 6. Conclusion

The overarching conclusion is the central theoretical claim of the present study: that creativity in postcolonial Pakistani English fiction is not a formal property that is occasionally deployed in the service of socio-political purposes, nor is it a socio-political practice that uses formal creativity as its medium, but is found to be both simultaneously, in that creativity is found to be the site of ideological struggle and ideological struggle is found to be constituted through creative language (Carter, 2004; Fairclough, 1992). The dual-framework analytical protocol developed in this study – a five-step procedure in which Carter's TAG-1 identification precedes and determines Fairclough's D1 selection – is argued to be applicable, with appropriate tagging scheme modifications, to any literary dataset in which the formal and social dimensions of creative language use are analytically relevant, and is found to be particularly suited to world Englishes literary datasets where the relationship between creative form and identity, power, and ideology is frequently foregrounded.

## References

- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Canagarajah, A. S. (2013). *Translingual practice: Global Englishes and cosmopolitan relations*. Routledge.
- Carter, R. (2004). *Language and creativity: The art of common talk*. Routledge.
- Fairclough, N. (1992). *Discourse and social change*. Polity Press.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.
- Halliday, M. A. K. (1985). *An introduction to functional grammar*. Edward Arnold.
- Hamid, M. (2007). *The reluctant fundamentalist*. Penguin Books.
- Hanif, M. (2008). *A case of exploding mangoes*. Jonathan Cape.
- Kachru, B. B. (1985). Standards, codification and sociolinguistic realism. In R. Quirk & H. G. Widdowson (Eds.), *English in the world* (pp. 11–30). Cambridge University Press.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Shamsie, K. (2017). *Home fire*. Bloomsbury.
- Sidhwa, B. (1988). *Ice candy man*. Heinemann.
- Van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. SAGE.
- Wodak, R. (1999). Critical discourse analysis at the end of the 20th century. *Research on Language and Social Interaction*, 32(1–2), 185–193.