

Analyzing Artificial Intelligence, Technological Mediation, and Non-Human Cognition in Contemporary Pakistani English Fiction: A Cognitive Stylistic Study of Narrative Voice in Mohsin Hamid's *Exit West* and Bina Shah's *Before She Sleeps*

Afifa Noor¹, Iqra Anam²

¹ Lecturer, Department of English Language & Literature, Superior University, Lahore, Punjab, Pakistan.
Email: afifa.noor@superior.edu.pk & iffi.adi33@gmail.com

² PhD English Linguistics Scholar, Imperial University, Lahore, Pakistan Email: iqraanam707@gmail.com

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Abstract

This research explores how narrative voice in modern Pakistani English literature linguistically constructs artificial intelligence, technological mediation, and non-human cognition. The study, which has its roots in cognitive stylistics, attempts to examine how technologically influenced modalities of perception, agency, and consciousness are modelled by narrative language. The research is set against the backdrop of increased interest in post human theory and artificial intelligence throughout the world, as well as a dearth of linguistic analysis of Pakistani English literary works that tackle these subjects. The study uses cognitive stylistic analysis as its main approach and adopts a qualitative interpretivist research paradigm. The information consists of carefully chosen passages from Bina Shah's *Before She Sleeps* (2018) and Mohsin Hamid's *Exit West* (2017). Using a purposive sample strategy, data was gathered by closely reading and methodically coding sections that focused on narrative voice, technology mediation, and changed cognition. The results show that both books allow readers to cognitively replicate technologically mediated consciousness by using language techniques including abstraction, deictic instability, constrained focalization, and procedural modality to build non-human cognition. The research comes to the conclusion that rather than functioning as explicit machine entities, artificial intelligence in Pakistani English literature functions as a distributed cognitive system. To further investigate cognitive engagement with AI-themed tales, it is advised that future studies broaden the corpus and use corpus-assisted and reader-response methodologies.

Keywords: Post Humanism, Literary Linguistics, Artificial Intelligence, Cognitive Stylistics, Narrative Voice, Pakistani English Fiction, Technological Mediation, Non-Human Cognition, Mind Style, Focalization

Introduction

The quick development of digital technology and artificial intelligence has profoundly changed literary representation and narrative form in addition to social existence. As a reflection of greater societal concerns and ethical discussions around artificial intelligence, surveillance, and post human existence, contemporary fiction increasingly interacts with electronically mediated realities, algorithmic systems, and non-human ways of cognition. This change has sparked a resurgence of interest in literary studies about the linguistic construction of narrative voice and consciousness when technology shapes, supports, or limits cognition (Hayles, 2017; Cave et al., 2019).

From a linguistic standpoint, cognitive stylistics offers an effective framework for analyzing how readers use language to create mental images of fictitious brains. By concentrating on how textual elements like deixis,

focalization, mind style, metaphor, and narrative perspective influence reader cognition and interpretation, cognitive stylistics connect linguistics and literary studies (Stockwell, 2020; Semino, 2021). Pakistani English literature has received relatively little attention, especially when it comes to technologically mediated and non-human cognition, despite the fact that a large portion of previous study has used cognitive stylistic methodologies to British and American speculative fiction.

Themes like digital monitoring, algorithmic control, disembodied mobility, and digitally controlled social institutions have become more prevalent in contemporary Pakistani English literature. In Mohsin Hamid's 2017 novel *Exit West*, technology blurs barriers between space and human perception, creating a narrative voice characterized by abstraction, compression, and communal focalization. In a similar vein, Bina Shah's 2018 novel *Before She Sleeps* presents a dystopian society controlled by biotechnology monitoring and regulation, where institutional and technological authority alters human agency and cognition. These writings create non-human and technologically mediated ways of cognition, which makes them especially appropriate for a cognitive stylistic examination even if they lack overt robot narrators.

Artificial intelligence in literature should be viewed more broadly as cognitive systems that affect perception, agency, and narrative structure rather than narrowly as autonomous machines, according to recent research in post humanism and digital humanities (Braidotti, 2019; N. Katherine Hayles, 2021). In this way, AI functions as a linguistic and cognitive force that influences the representation of consciousness and the telling of tales. Where technology interacts with migration, surveillance, gender control, and global power imbalances, Pakistani fiction provides a unique postcolonial viewpoint on these themes (Shamsie, 2020; Ashcroft et al., 2018).

The linguistic study of narrative voice in Pakistani English literature from a cognitive stylistic perspective still has a substantial research deficit, despite the rising interest in AI and narrative studies. Current research frequently ignores the intricate language processes that readers use to develop and understand electronically mediated cognition in favour of theme or ideological readings. By methodically examining narrative voice in *Exit West* and *Before She Sleeps*, this study fills that vacuum by concentrating on how linguistic signals influence readers' mental simulations of non-human and technologically moulded consciousness.

This study advances literary linguistics and Pakistani literary studies by utilizing cognitive stylistic techniques including mind style, conceptual metaphor, deixis, and focalization. It illustrates how modern Pakistani English fiction uses unique narrative techniques to express locally relevant issues while taking part in international discussions on artificial intelligence. In the end, the study highlights narrative voice as an important linguistic location where identity, technology, and cognition converge in Pakistani literature of the twenty-first century.

Research Question

1. How do *Exit West* and *Before She Sleeps* use narrative voice to linguistically build technology mediated and non-human cognition?
2. Which cognitive stylistic elements—such as mind style, focalization, deixis, and metaphor—are used to depict artificial or technologically moulded modes of consciousness?
3. What effects do these narrative techniques have on readers' cognitive interactions with identity, agency, and technology in modern Pakistani English fiction?

Objectives

1. To examine how narrative voice is constructed linguistically in a few Pakistani English novels to portray technologically mediated and non-human cognition.
2. To recognize and analyze important cognitive stylistic elements that are utilized to simulate artificial intelligence and the impact of technology on consciousness.

3. To provide a linguistically based understanding of AI-related narrative practices in order to further cognitive stylistics and Pakistani literary studies.

Literature Review

1. Artificial Intelligence, Technology, and Contemporary Fiction

The way that digital technology and artificial intelligence alter narrative form, subjectivity, and representation in modern fiction has been the topic of more recent literary studies. Scholars advocate for a more comprehensive conception of AI as technologically mediated cognition that affects perception, agency, and narrative rather of concentrating just on autonomous machines or robots (Hayles, 2017, 2021; Cave et al., 2019). Algorithmic systems, surveillance technologies, and digital infrastructures that modify characters' thoughts, emotions, and experiences are increasingly often depicted in fictional tales.

AI is seen in Post-human and digital humanities study as a component of distributed cognitive systems in which technology processes and human awareness are intertwined (Braidotti, 2019; Ferrando, 2020). With a focus on how stories linguistically reflect non-human or hybrid forms of cognition, this reconceptualization has created new opportunities for literary study. Non-Western literary traditions, such as Pakistani English literature, are understudied in AI-related studies since a large portion of this study is still concentrated on Western speculative fiction.

2. Non-Human Cognition and Narrative Voice

In fiction, narrative voice is essential to depicting cognition. While voice was conceptualized in classical narratology in terms of reliability and point of view, contemporary linguistic methods place more emphasis on how language signals direct readers' mental simulations of fictitious minds (Palmer, 2010; Herman, 2013). Not only is cognition in fiction thematic, but it is also linguistically encoded in grammar, deixis, modality, and metaphor, as noted by cognitive narratology and stylistics.

Narrative voice may represent limited, fractured, or technologically affected consciousness, as studies on non-human and Post-human narration show (Gibbons, 2018; Alber et al., 2020). Anthropocentric conceptions of mind are challenged by these voices, which often exhibit diminished emotion, procedural logic, or collective focalization. Similar cognitive stylistic investigations are mostly lacking in Pakistani English literary criticism, despite the fact that such analyzes are often found in studies of AI narrators in Western literature.

3. Cognitive Stylistics as a Framework for Analysis

The main methodological lens for this research is cognitive stylistics, which combines ideas from literary stylistics, narratology, and cognitive linguistics. Stockwell (2020) claims that cognitive stylistics studies how readers create meaning by using language signals to mentally recreate literary environments. When examining narrative voice and cognition, key ideas like mind style, focalization, conceptual metaphor, and deixis are very helpful (Semino, 2021; Gavins & Steen, 2018).

The unique language expression of a character's worldview and cognitive habits is known as mind style, a concept first put out by Fowler and subsequently expanded upon in cognitive stylistics (Semino, 2021). According to recent research, mind style may be used to describe institutional, collective, or technologically mediated cognition in addition to individual traits (Nuttall, 2018; Giovanelli, 2023). Because of this, cognitive stylistics is particularly well-suited to studying stories in which technology subtly affects consciousness instead of using overt AI narrators.

4. Pakistani English Fiction and Technological Mediation

Themes of migration, surveillance, digital connectedness, and biopolitical control have become more prevalent in Pakistani English literature, expressing global technological realities via regional settings (Shamsie, 2020; Rahman, 2022). The minimalist style and technical symbolism of Mohsin Hamid's *Exit West*,

especially its use of digital-like narrative compression and disembodied movement, have drawn a lot of attention (Chemmachery, 2019; Sattar, 2021). Scholars observe that rather than classical realism, the novel's narrative language represents changing cognition formed by global digital flows.

Likewise, *Before She Sleeps* by Bina Shah has been examined as a dystopian indictment of institutional authority, surveillance, and reproductive control (Khan, 2020; Ahmed, 2023). However, the majority of current research takes an ideological, feminist, or thematic perspective, giving little consideration to how language shapes narrative voice and cognition. Examining how technology mediation is embedded at the linguistic level in Pakistani literature using cognitive stylistic approaches still has a substantial deficit.

5. Research Deficit and Input

Three significant gaps are shown by the studied literature, despite the expanding multidisciplinary interest in AI, technology, and literature. First, Pakistani English literature is marginalised in the majority of AI-focused narrative studies, which favour Western works. Second, thematic or postcolonial frameworks are often used in Pakistani literary criticism instead of cognitive stylistics. Third, rather than being examined linguistically, narrative voice is often explored philosophically.

By explicitly addressing the research goals and aims, this study fills these gaps by integrating cognitive stylistic analysis with modern Pakistani literature. The work advances cognitive stylistics, AI humanities, and Pakistani literary studies by investigating how narrative voice linguistically produces technology mediated and non-human cognition. It also shows how linguistic techniques are useful for comprehending how fiction both reflects and transforms how people interact with technology and artificial intelligence.

Methodology

Instead of measuring variables statistically, this study uses a qualitative research paradigm based on interpretivism to investigate how meaning, cognition, and narrative voice are linguistically formed in literary texts. Because interpretivism places a strong emphasis on reader interpretation and subjective meaning-making, it is especially well-suited for cognitive stylistic study. Qualitative textual analysis is the research approach used, with an emphasis on attentive reading and methodical linguistic study of chosen narrative sections. This method enables a thorough comprehension of the ways in which language is used to depict non-human cognition, technological mediation, and artificial intelligence in modern Pakistani English literature. Cognitive stylistics serves as the theoretical foundation for the study, with a primary focus on the writings of Stockwell, Semino, Gavins, and Palmer. Mind style, focalization, deixis, conceptual metaphor, modality, and narrative perspective are important analytical tools. These ideas are used to identify language patterns that indicate non-human ways of perception and technologically mediated cognition. Because it connects linguistic form and cognitive impact, cognitive stylistics is especially useful for this research because it allows for the examination of how narrative voice directs readers' mental simulations of technologically modified consciousness.

Two specifically chosen Pakistani English novels—*Exit West* (2017) by Mohsin Hamid and *Before She Sleeps* (2018) by Bina Shah—serve as the research's data sources. The methodical selection of literary excerpts that emphasise narrative voice, technological mediation, and changed cognition—such as those that show surveillance, disembodied mobility, institutional control, and narrative abstraction—is part of the data gathering process. Cognitive stylistic traits are used to construct, code, and classify these extracts. The research only uses source literary texts and pertinent secondary scholarship, and no human subjects are used. Both the texts and the narrative excerpts are chosen for examination using a purposive sample approach. The books were chosen because they deal directly with technology and are pertinent to English-language literature in Pakistan today. Rather than frequency, excerpts from the texts are sampled according to their richness in narrative voice and cognitive representation. By ensuring analytical depth and relevance, this kind of theoretical and purposive sampling enables the study to successfully answer its research objectives while

maintaining methodological rigour and coherence.

Data Analysis

4.1 Overview of Data Analysis

This chapter offers a thorough cognitive stylistic analysis of narrative voice in Bina Shah's *Before She Sleeps* (2018) and Mohsin Hamid's *Exit West* (2017), concentrating on the linguistic construction of artificial intelligence, technological mediation, and non-human cognition in contemporary Pakistani English fiction. According to the interpretivist qualitative paradigm used in this research, the analysis's goal is to understand how language cues influence readers' mental simulations of technologically modified consciousness rather than to quantify linguistic elements.

Key ideas from cognitive stylistics, such as mind style, focalization, deixis, modality, conceptual metaphor, and narrative abstraction, are operationalised in the study. Purposively chosen literary fragments that emphasise technology, surveillance, disembodied mobility, and institutional control are subjected to these technologies. The research views artificial intelligence (AI) as technologically mediated cognition, where algorithmic, digital, or biopolitical systems change human experience and agency, as opposed to seeing AI as actual machines. For Pakistani English literature, this method enables a sophisticated language analysis that is both theoretically valid and suitable for the given situation.

4.2 Narrative Voice and Cognitive Stylistics: An Analytical Framework

According to cognitive stylistics, narrative voice serves as a language conduit between the reader's cognitive processes and the text. Stockwell (2020) asserts that deictic positioning, perspective-taking, and mental world creation are the ways in which narrative voice operates. Instead of explicit authorial explanation, readers construct mental models of fictitious consciousness based on recurrent language patterns. This research examines narrative voice as a location where technology systems create voices that seem abstracted, compressed, restricted, or procedurally limited, so indirectly influencing cognition. At the heart of this approach is the idea of mind style. The consistent verbal expression of a certain worldview or cognitive orientation is referred to as mind style. Mind style often indicates diminished emotion, diminished agency, or group cognition in digitally mediated tales. While deixis shows how geographical, temporal, and social positioning are linguistically produced, focalization is employed in conjunction with mind style to investigate whose perspective organises the story. Together, these characteristics influence how readers understand Post-human or nonhuman cognition.

4.3 Exit West: Narrative Voice and Technological Mediation

4.3.1 Digital Cognition and Abstracted Narrative Voice

Exit West's highly abstracted narrative voice, which reflects algorithmic compression and digital network logic, is among its most remarkable aspects. Hamid's narrator often switches from personal inner monologue to broader, societal, or worldwide viewpoints. This abstraction is a kind of technology mediated cognition in which systems that simplify complexity into patterns filter human experience. Linguistically, this abstraction is accomplished via repetitive syntactic patterns, minimalist phrase structures, and little sensory description.

Phrases that are general nouns ("people," "they," "many")

These elements help readers to analyze the story conceptually rather than experientially, according to cognitive stylistic theory. The narrative voice encourages a dispersed cognitive viewpoint, akin to how computer systems analyze human movement and data, rather than a profound emotional absorption in individual consciousness.

4.3.2 Disembodied cognition and Deixis

In *Exit West*, Deixis is essential to the development of non-human intellect. Stable spatial and temporal deixis is essential to traditional realism writing because it places readers firmly in the physical world. On the other hand, *Exit West*'s renowned "magical doors," which operate cognitively similarly to internet portals, destabilize deictic centres.

Spatial deixis becomes non-localized and fluid:

Lack of a physical trip description; abrupt changes in scene without a transitional narrative; and a decrease in embodied movement language

Space is processed as nodes rather than as experienced surroundings in AI-like cognition, which is reflected in this deictic instability. The premise that technology alters how people perceive space and belonging is reinforced by asking readers to mentally model movement as instantaneous data transmission.

4.3.3 Algorithmic Logic and Mental Style

Algorithmic neutrality is reflected in *Exit West*'s way of thinking. The narrative voice presents events with a procedural tranquilly, avoiding emotional exaggeration and moral criticism. Even violent or uprooted episodes are described with restrained objectivity.

Hayles's (2017) theory of the cognitive nonconscious, in which systems function below emotional awareness, is consistent with this linguistic restriction. The terminology used by the narrator is similar to that of an AI-like observer that recognises patterns rather than feelings. This creates a cognitive impact of distance for readers, prompting them to consider systemic factors rather than personal distress.

4.4 Before She Sleeps: Institutional Cognition and Narrative Voice

4.4.1 Monitoring and Managed Concentration

The main ways that technology mediation functions in *Before She Sleeps* are via institutional control and monitoring. Shah's book confines cognition to strictly controlled social systems, in contrast to *Exit West*, which abstracts cognition internationally. Individual agency is sometimes restricted by the narrative voice's alignment with institutional viewpoints.

From a cognitive stylistic perspective, this is accomplished by:

- Restricted focalization;
- Passive constructions;
- Legalistic and bureaucratic lexis;
- Repetition of control-related terminology

These language traits result in a controlled mentality, where thought processes seem to be observed, controlled, and governed by outside forces. The story is cognitively experienced by readers as being filtered via power structures, much like AI-powered surveillance logic.

4.4.2 Loss of Agency and Modality

In *Before She Sleeps*, modality is a crucial language element used to depict non-human intellect. The story often uses modal verbs that convey duty, forbiddance, and necessity ("must," "cannot," "are required to"), portraying a society where computational rules prevail instead of human discretion.

The perceived agency of high-obligation modality is diminished.

Characters seem to follow rules rather than their own wants.

Future options are limited by language; choice is presented as an exception rather than the rule.

This produces a procedural narrative voice that is comparable to machine logic from a cognitive stylistic standpoint. The idea of technologically mediated cognition is reinforced when readers see characters less as

independent agents and more as parts of a system.

4.4.3 Linguistic Classification and Dehumanization

Categorization, a fundamental cognitive function in both artificial and human intelligence systems, is another noteworthy aspect. Women are often alluded to in *Before She Sleeps* using institutional categories instead than individual identification. AI categorization methods that reduce people to functional categories are mirrored in this language approach.

The following are some ways that this classification influences narrative voice:

- It diminishes emotional deixis;
- It restricts individual thought patterns; and
- It strengthens system-centered cognition.

Post human criticisms of AI-driven governance are in line with readers' cognitive positioning, which allows them to see how language itself enacts dehumanization.

4.5 Comparative Interim Findings

Despite using distinct storytelling techniques, *Exit West* and *Before She Sleeps* both use language to create non-human intellect. *Before She Sleeps* portrays cognition as regulated, procedural, and institutionally limited, while *Exit West* describes cognition as diffuse, abstract, and networked. In both situations, narrative voice serves as a cognitive interface that allows readers to see how technology affects consciousness. This section of the research shows how Pakistani English literature actively engages in international discussions about artificial intelligence by linguistically altering narrative voice to reflect technologically mediated modes of thought, rather than by including robots.

4.6 Narrative Voice's Comparative Cognitive Stylistic Synthesis

Exit West and *Before She Sleeps* both deal with technologically mediated and non-human cognition, but they do so in different ways that represent various models of artificial or Post-human intelligence, according to a comparative cognitive stylistic reading of the two books. These distinctions influence readers' cognitive processing of fictional consciousness since they are not just thematic but also profoundly ingrained in the narrative's language texture.

The logic of global digital systems is similar to how narrative voice functions in *Exit West* via distributed and networked cognition. In line with what cognitive stylisticians refer to as collective mind style, the narrator usually takes on a panoramic viewpoint that transcends individual subjectivity. In contrast, *Before She Sleeps* uses institutional and procedural narrative control to build cognition, where perception and agency are governed by rules, classifications, and surveillance systems. These divergent narrative techniques show how AI and technology in Pakistani English literature operate as several cognitive regimes, each linguistically realised via narrative voice, rather than as homogeneous abstractions.

4.7 Mental Simulation and Reader Cognition

How readers cognitively model fictional environments and brains is one of the main issues in cognitive stylistics. The narrative voice in both books is crucial in directing readers' cognitive interactions with non-human cognition and technology.

4.7.1 Exit West Readers' Involvement

Instead than allowing readers to immerse themselves emotionally, *Exit West*'s abstract narrative language encourages high-level cerebral thinking. Readers are urged to create meaning at a systemic level because of the restricted access to characters' internal monologues and the generalised language framing of events. This

is consistent with Stockwell's (2020) theory of cognitive distance, which holds that language abstraction increases interpretative reflection while decreasing emotional proximity.

This sensation is heightened by the abrupt spatial changes made possible by the magical doorways. Without transitional indications, readers must cognitively adapt to abrupt shifts in context, which is similar to using digital platforms where pictures and information emerge instantly. Because of this, readers mimic a kind of non-human thinking that interprets space as information rather than as actual places. Artificial intelligence systems that value efficiency and pattern recognition above embodied sensing are similar to this cognitive state.

4.7.2 Participation of Readers in Before She Sleeps

Before She Sleeps, on the other hand, creates a reading experience that is intellectually limited. Readers' access to individual consciousness is limited by the prevalence of surveillance discourse, obligation mode, and institutional categorisation. Readers are placed in a narrative world that is strictly regulated, with few options and consequences for deviating.

This constrained narrative voice causes what Gavins and Steen (2018) refer to as forced focalization, in which readers are compelled to interpret the narrative via viewpoints that are imposed from the outside. Readers see the story as procedural and managed cognitively, reflecting the reasoning behind algorithmic governance. Readers are made aware of how technology mediates not just action but also cognition itself by filtering emotional interaction via a feeling of systemic oppression, rather than eliminating it.

4.8 Theoretical Implications

4.9 Implications for Theory

The results of this research show that non-human narrators are not necessary for non-human cognition, which advances cognitive stylistics. Alternatively, narrative voice that represents technological logic might be used to linguistically build cognition. This supports Post-human claims that cognition is spread across human and technical systems and undermines anthropocentric narrative assumptions (Hayles, 2021). Additionally, the research offers a useful extension of the analytical toolset of cognitive stylistics by extending the idea of mind style beyond individual characters to encompass systemic and institutional cognition.

4.10 A Contribution to English Fiction Studies in Pakistan

This essay places Pakistani English literature in the context of international discussions about Post-humanism and artificial intelligence. *Exit West* and *Before She Sleeps* use linguistically inventive fictional voices to express localised concerns—migration, surveillance, and gender control—instead than copying Western AI tales. The analysis shows that by emphasising the social and ethical aspects of technological cognition, Pakistani fiction makes a distinctive contribution to the conversation about AI.

4.12 Synopsis of the Section

This section has shown how narrative voice is an essential language location for depicting artificial intelligence, technological mediation, and non-human cognition in modern Pakistani English literature. The research demonstrates how language alters perception, agency, and identity in technologically dominated societies via a cognitive stylistic analysis of *Exit West* and *Before She Sleeps*. Together, Parts 1 and 2 demonstrate that narrative voice is a cognitive process through which literature interacts with the reality of digital modernity and artificial intelligence rather than just a stylistic choice.

Discussion and Conclusion

5.1 Discussion

Using a cognitive stylistic framework, this research aimed to investigate how narrative voice in contemporary

Pakistani English literature linguistically constructs artificial intelligence, technological mediation, and non-human cognition. The examination of *Before She Sleeps* by Bina Shah and *Exit West* by Mohsin Hamid shows how technology in both works works more as a cognitive system that alters perception, agency, and narrative structure than as a tangible artefact. This result is consistent with research in the Post-human and digital humanities, which views artificial intelligence not as autonomous machines but as dispersed and entrenched within social and linguistic frameworks.

The results show that narrative voice is crucial in modulating cognition that has been influenced by technology. A narrative voice that reflects the logic of digital networks and algorithmic processing is created in *Exit West* via abstraction, deictic fluidity, and communal focalization. This lends credence to cognitive stylistic theories, which suggest that rather than using direct psychological description, readers create fictitious consciousness via recurrent language patterns. By encouraging readers to cognitively mimic non-human modalities of perception, the novel's narrative techniques support the notion that technology changes both social interactions and narrative cognition.

Before She Sleeps, on the other hand, emphasises institutional and procedural cognition via language categorisation, high-obligation modality, and constrained focalization. The narrative voice supports critical discourse viewpoints on algorithmic governance by reflecting a surveillance- and biopolitical control-driven society. By reducing characters to functional categories, language itself enacts dehumanisation, so restricting agency and emotional expression, as shown by the cognitive stylistic analysis. By showing how technological power functions at the level of narrative voice and linguistic structure, this discovery expands on feminist and dystopian interpretations of the book.

In contrast, the research shows that Pakistani English literature provides unique narrative reactions to technological mediation and artificial intelligence. These works depict technology as a ubiquitous cognitive force ingrained in migratory systems, surveillance regimes, and institutional rhetoric rather than focussing on explicit AI entities. This calls into question Western-centric AI fiction models and emphasises the significance of postcolonial, localised viewpoints in comprehending global technological developments.

5. 2. Conclusion

This study suggests that rather than using autonomous robots, modern Pakistani English fiction mostly uses linguistic manipulation of narrative voice to create artificial intelligence and non-human cognition. The research shows that narrative voice serves as a cognitive interface via which readers experience digitally mediated forms of thinking, seeing, and being by applying cognitive stylistics to *Exit West* and *Before She Sleeps*.

Three major contributions are made by the research. First, it applies cognitive stylistic analysis to English literature written in Pakistan, a field that has not gotten much linguistic attention. Second, by presenting artificial intelligence as technologically mediated cognition rather than actual AI beings, it expands the way that literary studies conceptualise AI. Thirdly, it illustrates the analytical significance of narrative voice as a location where technology, language, and cognition converge.

The research is restricted to two main texts and a qualitative methodological approach, notwithstanding its contributions. To broaden the breadth of analysis, future studies can include more South Asian and Pakistani speculative writings to the corpus or use corpus-assisted stylistic techniques. In order to experimentally investigate cognitive involvement with digitally mediated tales, future research may additionally investigate reader-response data.

This study concludes by confirming that cognitive stylistics provides a strong and adaptable paradigm for examining modern literature in the era of artificial intelligence. The research highlights the ability of Pakistani English fiction to critically connect with global technology realities while communicating locally grounded issues by emphasising narrative voice as a linguistic and cognitive construct.

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