

A STYLISTIC ANALYSIS OF *THE RELUCTANT FUNDAMENTALIST*



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by

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DEDICATED TO MY UNCLE DOCTOR AMEER KHAN (LATE), WHO
ALWAYS SHOWED ME NEW WAYS OF LEARNING

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Abstract

The aim of this study is to make a stylistic analysis of *The Reluctant Fundamentalist* by Mohsin Hamid, using the analytic model developed by Geoffrey Leech and Mike Short (1981) as the major approach. To facilitate this, the study is divided into four chapters. The first chapter mainly involves the background of the study, the statement of the problem, objectives of the study, research questions and the methodology of the study. The second chapter mainly discusses review of related literature and theoretical framework. Chapter three is the analysis part in which selected chapters from the novel are analyzed and chapter four is the conclusion where it summarizes the major findings. Most theses that have used stylistic analysis are based on certain poem or short stories and much work has not been done applying stylistic analysis to novels, according to the observation made. Thus, this work tries to apply stylistic analysis on a novel and shows how one can better understand writer's use of different literary elements and how meanings are constructed in a specific novel. The novel is written after the incident of 9/11, thus making it politically and socially important. A great deal of work has been done on its political aspect, but linguistically it has not yet been studied. Therefore I took this work for my Masters of philosophy dissertation. To give some of the major findings of this study, the writer uses more nouns as compared to other word class, i.e. adjectives, verbs and adverbs. The major figures of speech used in grammatical and lexical schemes are repetition and parallelism. In the rhetorical device, similes, allegory and metaphor have been used sparingly.

Keywords: Repetition, Parallelism, Similes, Metaphor and Allegory.

Synopsis of the Novel

***The Reluctant Fundamentalist* by Mohsin Hamid**

Changez completes his Bachelor's degree in Finance from Princeton University and starts to work in a consultancy company, Underwood Samson. He meets Erica, who is a writer, in Greece where he was on vacations with his fellows after his graduation from Princeton. He immediately fell in love with her but his feelings were not welcomed by Erica, as she is still grieving over the death of her boyfriend Chris. They start to have sex just after a date when they return to Changez's place but Erica is not able to get into this intimate relation which eventually leads them to stop. After this incident there is a period where both do not contact each other. But soon they go on another date, after which they have sex when Changez convinces Erica to close her eyes and imagine that she is with Chris. Though Changez is satisfied at this development in their relationship, this damages their relationship forever. Soon she gets admitted to a mental hospital. He observes that she is losing health and is physically thin. Her earlier health has gone. After this meeting, he travels to Chile on an assignment of his office. When he comes back to meet her, it is found that she has left the hospital and her clothes were found near the Hudson River. Officially she is stated as a missing person, as her body has not been found yet.

Changez develops a good rapport in his professional life. Because he puts an impression on his peers and gets marked down by his superiors for his work, especially Jim, the man who recruited him and he has a good opinion about him. This encourages the firm to send him on assignments other than US, in the Philippines and Valparaíso, Chile. In Chile, he is not focused due to developments in the world and he think of himself to be a slave of the American empire.

The global circumstances had greatly changed by the September 11th attacks and there is an air of doubt towards Pakistanis. Changez, due to his high position in society, gets an edge and he escapes the harsh treatment and imprisonment, but he notices a change in his treatment in public. To express commonality with his countrymen, he starts to grow a beard. He returns from Chile to New York without completing the assignment and ends up losing his job. He comes back to Lahore, because he loses job and his visa is going to expire soon.

After returning to Lahore, he turns out to be a professor of finance at the local university. His understanding and insight in world issues gain him high regard among students. As a result he becomes a mentor to large groups of students on various issues. He and his students vigorously take part in demonstrations against policies which were harmful to the sovereignty of Pakistan. Despite his peaceful stance, a relatively unknown student is taken in custody for an assassination attempt on an American spokesperson. This brings Changez in limelight where he criticizes the policies of USA. This act makes people around him think that someone might be sent to terrorize him or worse.

He observes constantly that the stranger is very careful of surroundings and he walks the stranger to his Hotel where the stranger reaches into his pocket for something which has a metallic shine. Changez hopes it is his business card holder. The novel ends without telling the reader what the metal thing was, thus it leaves the reader to speculate if the stranger was there to murder Changez.

Contents

CHAPTER ONE	1
INTRODUCTION.....	1
BACKGROUND OF THE STUDY	1
STATEMENT OF THE PROBLEM.....	6
OBJECTIVE OF THE STUDY	8
RATIONALE AND LIMITATIONS OF THE STUDY	8
CREATIVE WRITING IN PAKISTAN.....	9
LIFE AND WORKS OF MOHSIN HAMID	10
MOHSIN HAMID’S WRITING STYLE	14
 CHAPTER TWO	 15
REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK.....	15
REVIEW OF RELATED LITERATURE.....	15
THEORETICAL FRAMEWORK	18
THE CONCEPT OF STYLE	18
THE CONCEPT OF STYLISTICS	20
FRAMEWORK FOR ANALYZING PROSE STYLE	21
LEXICAL CATEGORIES	23
GRAMMATICAL CATEGORIES.....	25
FIGURES OF SPEECH.....	28
CONTEXT AND COHESION	29
SELECTED CATEGORIES FOR THIS RESEARCH.....	30
 CHAPTER THREE	 32
STYLISTIC ANALYSIS OF THE RELUCTANT FUNDAMENTALIST.....	32
LEXICAL CATEGORIES	32
FIGURES OF SPEECH.....	47
CONTEXT AND COHESION	58
CONCLUSION	68
 REFERENCES	 75

Chapter One

Introduction

Background of the Study

The world that emerged after the chaos of 9/11, affected all forms of literary and popular culture, and through novels, movies and music, writers, artists and musicians have asked questions, suggested answers, argued with each other, and helped to create some meanings, for the cause and consequences of 9/11.

Literature and art depict the time in which it is written. Cultural critics know that works of literature and culture reflect their times, and undoubtedly, works of literature along with music, movies, and television have wrestled with issues related to 9/11, including violence in the name of God, America's chosen nature, and the desire for revenge. (Garret, 2011) America has always been considered a land of opportunities, and history is witness of the time when this land was discovered and then was occupied by a number of migrants and how people made their lives, so by America's chosen nature it is meant that Americans tend to treat their country as unique, special, and chosen as a nation with a divinely appointed task to bring liberty to the rest of the world. In exploring the wealth of fiction, poetry and drama written in response to and in the wake of the events of 11 September 2001, Richard Gray illustrates that drama has been used as a source to debate on what happened, and poetry differentiates between the overflow of feeling that represents verse written to honor sentiment of the people from all over the world. (Gray, 2011)

Before moving forward towards the topic of my interest, first we must look at the U.S. and Pakistan relations and the political situation as it will help to understand the writer's mindset, the situation, the scenario, and the consequences which led him to write this wonderful piece of writing. It has become a norm in Pakistan since many years that people look critically at America and Pakistan relations. There had been events that put fuel to the fire such as the case of Raymond Davis, his getting captured by Pakistan Police and then his instant release, while on the other hand Afia Siddique is in the custody of U.S due to a crime which is still not known to the world. Similarly the killings of Osama bin Laden created another reason for the Muslim world to doubt the intentions of U.S. Beside, drone attacks that have been quite efficiently designed to kill militants while curtailing the security damage is more criticized by the public than those suicide attacks that are carried out by Talibans. Although the educated class does understand that the drone attacks target the tribal areas where no law and order exist, still we see that these drone attacks hurt the sovereignty of the state. This discussion is for the sake of general knowledge about the situation of Pakistan and what a common man thinks about U.S, and mentioning few incidents like Raymond Davis and Afia Siddique explains what and why a common man in Pakistan thinks about U.S. In such current scenario this one writer of Pakistan Mohsin Hamid has rightly depicted the situation.

Mohsin Hamid, whose piece of work *The Reluctant Fundamentalist* I shall be focusing on, was born in 1971 in Lahore, where he has spent about half of his life, and he studied at Princeton and Harvard. Among other places he has lived are London, New York, and California. He worked for a while as a management consultant in New York, and then moved to London, where he continues to work and write. Mohsin Hamid is the

author of the novels *Moth Smoke* (2000), *The Reluctant Fundamentalist* (2007) and *How to Get Filthy Rich in Rising Asia* (2013). His fiction has been translated into over 30 languages. These books have also been shortlisted for the Man Booker Prize, featured on bestseller lists, and adapted for the cinema.

It is important to talk about the novel as a whole and Mohsin Hamid as a writer before I proceed towards defining style and stylistic details. Hamid's *The Reluctant Fundamentalist* in 2007 is indeed a remarkable addition to his work. The incident of 9/11 particularly disturbed Americans but its consequences were fatal for the Muslim world. Because Taliban, Usama Bin Laden and over all every Muslim was considered a fundamentalist who have been injected with the concept of 'jihad'. And in the list of those countries that had more incidents of terrorism, Pakistan stood at the top. Thus in these circumstances, Mohsin Hamid's character Changez articulate words of its narrator which are engaging as it goes through the heart of a common Pakistani, what it is to live in Western world where they are thought to be terrorists.

The United States has an estimated six million Muslims. More than half of them are Arabs. Muslims living in this country are more educated and tend to have higher incomes than average Americans. Unlike Muslim minorities in Europe, American Muslims are generally more assimilated into mainstream society. When terrorists hit New York and Washington, U.S. Muslims were as horrified and shocked as any other American. Many Muslims had to deal with the pain of being rejected by their fellow Americans. Muslims who were in America or those travelling there had to face strict security checking which gets so embarrassing when one is stripped off for checking as

he/she is a Muslim, while others can easily go on. Muslim cabdrivers, shop keepers, workors on petrol pumps were beaten to death in the process of investigation.

This is a very concise novel and the narration takes place during the course of one long evening in a café of Lahore. There is a person who has been address as 'You', may be a CIA agent or an American businessman, his exact occupation or reason for being there has not been made clear throughout the novel. He is approached by a bearded man who is young and seems gentle, invites him to join at table. As the story begins we find that over the course of a cup of tea, snacks and a delicious evening meal, Changez becomes friend with the other person whose identity is not very clear except this that he is a foreigner. Changez tells about his years passed in America and his life in Lahore. Minute details like the sound made by things outside and inside the café, the flavor of the food, the aroma of cooked stuff, the breeze etc, have been explained and comments on that has been made by Changez. The host talks about his past as an aspiring and promising student at Princeton and later at a job that is earned only by the best and how he came to be drinking tea that day at a Lahore cafe. At the time, he had everything job, money, respect, and even a girl that he was very interested in. And then came 9/11, which changed his life completely in ways he never imagined.

Stylistically, *The Reluctant Fundamentalist* is a very interesting read. It is written entirely as a monologue. Changez, the former successful Pakistani Princeton graduate, has found a sometimes interested, sometimes cautious audience in the American tourist. We never hear the tourist's voice directly. Changez occasionally reiterates the questions asked or statements made by the tourist, but excluding that, it is Changez's voice from

start to end. It's not a writing style that one could enjoy reading all the time, but for rare books, it becomes an attractive reading style.

As far as the themes of the novel are concerned, there are many themes that recur time and again through this book. The basic theme that runs through the novel is of *identity*. Before his life altogether changed, everything was going in his favor. He was fairly confident about his chances with the woman of his dreams, who was still mourning the death of her boyfriend. But when the incident of 9/11 happens and the neighbor of his native country is caught up in it, Changez gets extremely disturbed to realize how close to home America's war on terror is happening. This was the point in his life where he became shaky regarding matters of his life, and gradually it was getting difficult for him to separate his successful professional life from his disturbed inner life. The reaction that came out of Changez was quite rebellious as he grows a beard and shows his religious sentiments with pride. So the theme of identity runs through the novel which allows us to see the sentiments for country and for religion.

The theme of identity makes reader feel for the main character when he suffers and goes through emotional and sentimental trauma. The Muslims as discussed above are often referred to as fundamentalists, and when we study the character of Changez we actually find out what makes him a reluctant fundamentalist from a normal, socially active, professionally strong and ethically well trained person. Changez reveals some unpleasant aspects of his beliefs; some of them upset Americans and the other makes him nervous.

It seems that the strength of this novel is in its ending which is very ambiguous; this not only puts reader in a curious state of mind, but also gives the novel a great ending. The writer has put it on the reader how each individual draws his own conclusion of the novel at its end. The core message of the book is absolutely clear to every mind that whether someone is Fundamentalist or not, depending on every person's home and where he grew up and the environment in which he stayed in the years of the development of his personality, these factors play a vital role in making up each individual's beliefs.

Absence of an ending makes reader slightly annoyed because the love that has been developed in the hearts of readers for this young man Changez, in reaction creates the desire to know that Changez had started a normal happy life. There are some aspects of the book that did not quite make sense to me, such as what inspired Changez to tell his story to the tourist. Also, not hearing the other side of the dialogue brings with it the occasional frustrations of not seeing the full picture. But these are minor objections. The lyrical writing, the atmospheric descriptions, the intriguing story of Changez, who went from being successful to losing it all, the fast pacing, the clever narrative, all helped in keeping me very interested in this book. I loved *The Reluctant Fundamentalist* for the most part and it did leave me thinking for a long time about what makes a person willing to commit terrorist crimes.

Statement of the Problem

Most of the evaluation work on *The Reluctant Fundamentalist* is focused on its political content. Whatever work has been done up till now is undoubtedly up to the

mark, but the critical appreciation of the novel both in Pakistan and abroad is directly linked to its political theme. Pam Macintyre and Susan La Marca, for instance, argue that the novel is just a conversation between two men, one of whom we never hear, and yet many people have said it feels like a “thriller”. The reason for that is that we are already afraid. We have been led to believe that we live in a world where terrorism is as likely to kill us as cancer or cholesterol, where the ability to engage in dispassionate, impersonal, politically motivated homicide is not an aberration but rather natural . Another example I have taken from Greta Olson’s work where he is of the view that Mohsin Hamid has put a number of narrative representations regarding 9/11 in his novel *The Reluctant Fundamentalist*, and by telling the personal 9/11 story of a young Pakistani living in U.S, the writer breaks the dominant western point of view. Examining Hamid’s work, the reader might perceive that the beard plays an important role throughout the novel. This facial hair appears to have symbolic quality, as it is often taken as an outward identifying feature for terrorist. (Olson, 2011)

My plan of study, on the contrary, is to stylistically analyze *The Reluctant Fundamentalist*. Stylistic analysis has generally concerned poems or short stories, and much work has not been done applying stylistic analysis to novels. One of the reasons of not using stylistic analysis could be the voluminous nature of a novel. But if it is applied on a novel, one can better understand and enjoy the different styles used in a certain novel in addition to arousing curiosity for more studies. Not only arouse curiosity, stylistic analysis could serve as the best way to learning English as a foreign language for pedagogy purpose. Stylistics is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context,

historical period and author. For instance, there is the individual style that distinguishes one writer from another, the styles associated with particular genres e.g. ‘newspaper language’ or the gothic novel, or the characteristics of what might constitute ‘literary’ style. In this sense, analyzing style means looking systematically at the formal features of a text and determining their functional significance for the interpretation of the text in question. The connection between stylistics and linguistics is that stylistics uses models of language, analytical techniques and methodologies from linguistics to facilitate the study of style in its widest sense. Stylistics has tended to concentrate on the analysis of literary texts.

Objective of the Study

The purpose of this thesis is to analyze the novel, *The Reluctant Fundamentalist*, using stylistic analysis and to show how meaning is constructed through interaction of different textual features.

This work will try to answer the following questions:

- What is stylistic analysis?
- What are the major stylistic features used in *The Reluctant Fundamentalist*?
- How do these features enhance meaning in *The Reluctant Fundamentalist*?

Rationale and Limitations of the Study

The Reluctant Fundamentalist is written as a single, sustained monologue, “this elegant and chilling little novel is an electrifying psychological thriller that puts a dazzling new spin on culture, success, and loyalty in the post 9/11 world” (Olsson,

2007). As mentioned earlier the book became an international bestseller, as well as a Barnes & Noble Recommends selection; it was shortlisted for the Man Booker Prize, the Decibel Award, and the Commonwealth Writers Prize, and went on to win the South Bank Show Award for Literature.

This thesis limits itself to the stylistic analysis of *The Reluctant Fundamentalist*. The novel contains a number of chapters, and this work will only focus on selected chapters that are considered to be stylistically representative in the novel. This piece of work will be done by using the four levels of stylistic analysis; phonetics and graphitic, phonology and graphology, syntax and vocabulary, semantics and pragmatics. On the basis of these four levels the discourse and textual details of the work will be carefully analyzed.

Creative Writing in Pakistan

Stylistically analyzing a creative piece of writing is a thing that has a direct relation, and this signifies the importance of the task of creative writing. Among the other language skill, writing is undoubtedly very important. And those writings which highlight social, political, geographical, ethnical and other real life issues have always attained great attention. In fact it is such an art that needs the success of a few writers to fuel others. A lot of people are writing now. As Shashmie points out “There is a lot of interest in the country and the new writers emerging from it” (Sharbani, 2007).

To define creative writing we can say that any piece of writing that crosses the limits of normal specialized, journalistic, intellectual, or technical forms of literature is known as creative writing, classically recognized by a focus on narrative craft, character

development, and the use of literary tropes. Due to the broad definition of creative writing, it is possible for such writing as feature stories to be considered creative writing, even though they fall under journalism, because the content of features is specifically focused on narrative and character development. Both fictional and non-fictional works fall into this category, including such forms as biographies, novels, poems and short stories. In the academic setting, creative writing is typically separated into fiction and poetry classes, with a focus on writing in an original style, as opposed to imitating pre-existing genres such as crime or horror. Writing for the screen and stage playwriting and screenwriting are often taught separately, but they also fit under the creative writing category. Any writing of original composition can be considered creative writing. In this sense, creative writing is a more contemporary and process oriented name for what has been traditionally called literature, including the variety of its genres.

Sarfaraz Manzoor is of the view that curiosity and attention towards writing in Pakistani writers aroused majorly because of the newly initiated interest in Islam, fundamentalism and therefore the interesting stories from these communities are beginning. There were only three names associated with Pakistani writings; Hanif Qureshi, Tariq Ali and Bapsi Sidhwa, but this list of names has now changed, adding Mohsin Hamid.

Life and Works of Mohsin Hamid

My thesis work is on a novel of Mohsin Hamid so I find it important to know about him. As an undergraduate at Princeton University, Mohsin Hamid studied creative writing with Joyce Carole and Toni Morrison. He said “They made me feel that a career

as a writer was a possibility for me” (Hamid, *Why I Write*, 2008). Tony Morrison, who is a Noble and Pulitzer Prize winning novelist and an excellent teacher polished the creative skills of Mohsin Hamid. Imagination, predisposition and fantasies make up the basic traits of a writer, especially when it comes to fiction writing. There are many writers who do research before they pen down any piece of writing, but on the other hand Mohsin Hamid says, “I tend to write from experience not from research” (Hamid, *Why I Write*, 2008). Mohsin Hamid credited Harvard Law School for providing a broad educational environment, serving his interests and helping him in launching him as a successful writer. (Rice, 2000) Each of his first two books *Moth Smoke* and *The Reluctant Fundamentalist* took seven years to complete. He told when he went to study in America; his inclination mixed with a sudden longing for Pakistan resulted in fiction. (Hamid, *Why I Write*, 2008) The theme and plot of his initial writing evolved during his time at Harvard Law School. And then for assistance in fall 1996 he approached Professor Parker, about whom he said “With him, it was not so much a conversation with a teacher but a conversation with someone having a critical eye”. (Rice, 2000) He is first of Professor Parker’s student to have his work published. Parker also praised his student in following words, “He’s a brilliant man, an incredibly talented person, and I loved going through the process of him producing a novel, and I loved talking to him about it”. (Rice, 2000)

Although Mohsin Hamid’s first book *Moth Smoke* showed the dark side of Pakistan, discussing corruption, violence, drugs, but at the same time, Hamid put his efforts to chase away the stereotypes about the nation. And these efforts made him to hope that paradoxically it makes Pakistan look stronger. His first piece of writing was a

great success, which made Mohsin Hamid not only to think of penning down his second novel but also to take three months off a year to devote to writing.

By the time Mohsin Hamid started to work on his second novel *The Reluctant Fundamentalist*, he had to make multiple decisions, what to do with his life and where to do it because this was the time when he was close to paying off hundred thousand dollars of loans he had taken out to finance his law school. As he had a good job as a management consultant at McKinsey & Company with a good understanding that he will be allowed to be absent from office for three months a year for the writing purpose. Mohsin Hamid says, *Moth Smoke* had for me been a look at Pakistan with a gaze altered by the many years I had spent in America. *The Reluctant Fundamentalist* would be a look at America with a gaze reflecting the part of myself that remained stubbornly Pakistani”. (Hamid, *My Reluctant Fundamentalist*, 2007)

For Mohsin Hamid writing a novel is like solving a puzzle (Hamid, *My Reluctant Fundamentalist*, 2007) and his second novel provided him with a clear understanding of his split self and his split world. Incident of September 11 made it difficult for him to travel on his Pakistani passport. Not only this but his Muslim friends in America began to be questioned and harassed, war started in Afghanistan and same year in December Indian Parliament was attacked by terrorists. These chains of incidents helped in the formation of “*The Reluctant Fundamentalist*”. It was published in 2007 and became an international best seller with over a million copies in print. According to Mohsin Hamid; “The novel is love song to America as much as it is a critique” (Hamid, *The Stranger*, 2007). It tells the story of a young man who is Pakistani and he is chasing success on the

Wall Street, but finds himself entangled in a conflict between him and his American Dream.

As a writer it is a great success for Mohsin Hamid that his piece of work *The Reluctant Fundamentalist* fascinated readers and film enthusiasts alike. With a cross border collaborative effort, a film on the novel has been made, which is directed by Mira Nair and is presented in the 69th Venice International Film Festival. Although Mohsin Hamid agreed that it was strange for him to hand over his book to someone else but he also admitted that this whole thing has made him interested in writing screen plays.

(Hamid, *Taking a Hermit to a Party and Letting Him Dance*, 2013)

Mohsin Hamid's third novel *How to get Filthy Rich In Rising Asia* confirms his place as one of the most talented and gifted writers of his generation. The novel tells an appealing story that works on two levels at the same time. On a narrower scale, it is a deeply moving and highly specific tale of love and ambition, and on a larger scale it is a metaphorical look at the mind boggling social and economical changes that are sweeping rising Asia. Mr. Hamid explains through the novel that the change in family dynamics was in itself "an explosive transformation", the "supportive, stifling, stabilizing bonds of extended relationships weakening and giving way, leaving in their wake insecurity, anxiety, productivity and potential" (Kakutani, 2013).

In his third novel, Mohsin Hamid, like an anthropologist tells how bribe and corruption grease the social system not only in Pakistan but all over the world. As the central character of the novel makes business his new religion and sells old items with a new expiration date, thus sets himself up as a bottled water tycoon. Hamid depicts

wonderfully how change has arrived in fits and starts. Poverty and modernity exist side by side which has turned the whole country in a patch work of old and new.

Mohsin Hamid's writing Style

His novels are indeed a great work of art. The way he writes is not only different but is stylistically important. While observing Mohsin Hamid's *Moth Smoke*, the writing style is first person narration and the reader finds free style. Sharabani Basusays in his essay "The Crescent and the Pen" says, "There is blackness, political engagement and relevance in the writings of young Pakistanis, Mohsin Hamid's *Moth Smoke* was to my mind the most interesting novel that came out of my generation of subcontinent writing, and his second book has followed up on that promise." (Sharbani, 2007) In composing *The Reluctant Fundamentalist* the writer shifted the voice into an American accented first person. His third novel *How to get Filthy Rich in Rising Asia* is kind of self help book and is told in second person, with a hero who in the whole novel is referred to as only "you". This might at first look a clumsy technique of writing but in actual it is a device strategically used by the writer to zoom in and out from his hero's life. The writing style of Mohsin Hamid fascinates the reader due to his unique techniques of writing.

Chapter Two

Review of Related Literature and Theoretical Framework

Review of Related Literature

The Reluctant Fundamentalist has been shortlisted for the Man Booker Prize in 2007. It is a thin, fascinating, short novel that deals with the complex issues of Islamic fundamentalism and America's war on terror with sympathy and balance.

Chandras Chaudhry reviews the novel and says, “*The Reluctant Fundamentalist*”, Mohsin Hamid's taut and accomplished second novel, takes the form of a single monologue we are asked to imagine as a dialogue. (Choudhrury, 2007) The whole novel is in the form a monologue which is a wonderful and stylistically important writing technique. The main challenge in writing a whole novel where one man is talking, is to satisfy the reader with a complete story, thus it requires the monologue to highlight minute details of climate, people, their attire and conversation, food and answering those question which haven't been even asked by the listener but still are there.

Marina Budhos while discussing “9/11 literature” says that after 9/11 in publishing industry fiction sales began to plummet, but the attempt to understand 9/11, the edges of empire and their geopolitical dimension so large, so abstract and hard to grasp through the narrower prisms of fiction this is yet another frontier in literature. In the last year, two novels have attempted to grasp that most toxic and relevant of points of view: anti-Americanism in John Updike's *Terrorist* and Mohsin Hamid's recently published *The Reluctant Fundamentalist*. (Bodhos, 2007) The prism of fiction has certain space to discuss in detail the bigger issues and indeed the political details and its

dimensions are hard to cover in the box of fiction. Therefore *The Reluctant Fundamentalist* as fiction has done justice in discussing its subject.

Laila Halabay in her article 'Return of the Native' talks about *The reluctant Fundamentalist* ; according to her some books are acts of courage, maybe because the author tries out an unproven style, address an unpopular theme or allows characters to say things that no one wants to hear. Mohsin Hamid's new novel, *The Reluctant Fundamentalist*, does all those things. (Halaby, 2007) To touch upon such themes that depict the bitter realities is indeed a courageous task on the writer's part. Although fiction, drama, and all other forms of literature discuss their times, and the history is truly revealed by literature, despite this many events that shook the world are not present in literature. Therefore Laila Halabay is right in her praise of the novel *The Reluctant Fundamentalist*.

Saeed ur Rehman says about this novel, if compared with *Moth Smoke*, though it is not fair comparison, for they deal with very different subjects, '*The Reluctant Fundamentalist* is a more mature performance and tells a story of greater significance. What is immediately apparent is that Mohsin Hamid has developed an extremely controlled way of telling a story. The flaunting of literary tricks and self reflexive cynicism of the multiple narrative voices are absent from this story. Instead, Hamid has done something which many Pakistani writers, especially those who write in Urdu, should learn: the art of understatement. (Rehman, 2007) From the perspective of stylistics, the art of understatement is one of the important techniques of writing. It can be said that a highly skilled person in writing can perfectly use this art and without any flaw can keep on intriguing the reader till the end.

Patrick Lohier commented on the work of Mohsin Hamid what is apparent to us in a smaller amount is the tax on human psyche. One incident that took lives of many people and was the event of a single day indeed disturbed lives of so many others who were linked with those but less realized the bitter truth how this one incident disturbed lives of millions who were not by any means linked to the event of 9/11. How they were jobless, how they underwent traumas, beaten to death, experienced worst, became homeless, and were finally destined to suffer for the rest of their lives. Novels are uniquely suited to depict the complexities of mind and motivation behind events such as 9/11: John Updike, Jonathan Safran Foer, Ian McEwan and a few others have recently set their sights on the personal perspective in a post-9/11 world. We should now add to this growing list of ambitious writers the lesser-known, but very talented Mohsin Hamid, who with his second novel, *The Reluctant Fundamentalist*, has set out to depict the deeply personal and human toll of that day on a young Pakistani man aptly named Changez. (Lohier, 2007)

The main aim of this chapter is to develop the theoretical frame work which shall provide the basis for analyzing the novel. In this regard, the concepts of style, stylistic analysis and the methods used for analyzing prose style as mentioned by Leech and Short (Leach & Short, 1981, p.75-81): lexical categories, grammatical categories, figures of speech, and cohesion and context are mainly discussed.

Theoretical Framework

The Concept of Style

In linguistics, the term style has a number of definitions, and from the perspective of literary texts, the concept of style has been to a great extent debatable. Lehman in his book *Descriptive Linguistics: An Introduction* has said that the term style can be applied to individuals, to genres, to periods or to languages (Lehman, 1996, p.303). For instance, how we came to know about the literary work of Shakespeare when many of the original manuscripts do not possess his name or any other written identity of him? We came to know about his work because of his specific style. Scholars of literature and researchers of the field of English language were able to identify his work from the work of other renowned writers. This is enough to understand that one's style is identified to for the period of renaissance, another for enlightenment.

Thus when any language is analyzed with the perspective to distinguish its traits from other languages then one is able to ascribe after the critical study, what are fundamental characters of a particular language. For instance we take two languages, German and French and we go through some literary piece of work of both languages, not going in the intricate details of a language or particularities of the literature of both languages, we can say that French conveys clarity in style, while German can be said to have obscurity. Thus the term style has a wide range of applications; uses of individuals, of genres, of periods, of languages etc.

As far as the language, the genre, the individual style of *the Reluctant fundamentalist* is concerned, we find that this novel is written in English language in 21st

century by a writer who does not live in a country where English is everyday language, thus making him a person with a different identity than those who live in an English society with English as their basic mode of conversation. This thing links the novel with socio-linguistic as well. Thus when we discuss style and stylistics, we cannot separate it from socio linguistics; language studied in relation to society. Again looking back at style, it must be clear that style in actual has taken birth from social situation of a common relationship between language users. I find this novel important from the perspective of socio linguistics because the writer is in two different cultures at the same time. He is physically in his own country and the place of all his action is U.S. This makes the novel quite interesting when he is ordering *jalebies* and sitting on a metal chair in *anarkali* while in the next line he is sitting in car and moving to his hostel in Harvard.

This leads to another understanding that the characteristics of style of a work or a writer may be analyzed in terms of its diction, or choice of its words; its sentence structure and syntax; the density and types of its figures of langue etc. This eventually brings us to the understanding that style in literature mainly concerns the linguistic behaviors of a literary work and the characteristics of the literary selection that concern forms of expression that are used to put thoughts into words. Style, when viewed from the perspective of linguistics, is closely related with stylistics. This is because generally stylistics is viewed or considered to be a scientific study of style.

Leech and Short have explained the term style in terms of the realm of the language use, for instance what choices are made by a specific writer, in a particular genre, or a particular text. Thus in this context style refers to the way language is used by

a particular writer in a particular literary work to communicate with his or her readers. They further explain that stylistics has typically been concerned with the literary language. (Leach & Short, 1981, p. 75) Thus we see that in the study of literature we are concerned with why and how particular meanings and effects are presented in particular literary works. And this concludes that stylistics is the examination of literary language of an author and its contribution to the construction of the meaning.

The Concept of Stylistics

According to Short “stylistics is an approach to the analysis of literary texts using linguistic description and stylistics spans the borders of two subjects, literature and linguistics” (Short, 1996, p.1). As a result, stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it. We can develop an understanding about stylistics from above scholars’ definitions and descriptions, that stylistics is a linguistic approach to literature, which explains the relation between language and artistic function.

Every attempt of analyzing style will actually be an attempt to find the artistic principles underlying a writer’s choice of language. Every writer and their texts have their individual qualities. Therefore, the traits which advocate themselves to the attention in one text will not necessarily be important in another text by the same or a different writer. And this makes us to be aware of each text in a new way, keeping in view the artistic effect of the whole, and the way linguistic details fit into this whole. Therefore, style consists of a writer’s way of thinking about his subject and his distinctive way of presenting it for a particular reader and purpose by his way of linguistic choices. That means, style is just not the embellishment of a piece of writing; rather it conveys

important details of meaning and evolution, which define the nature of a writer, basic attitudes, his presuppositions, moral stance, and his relation to his subject and his reader.

In addition to these details we must keep in mind that, the objective of literary stylistics is to investigate thematic and aesthetic values generated by linguistic forms, values which convey the author's vision, tone and attitude, which increase the affective force of the message, which contribute to characterization and make fictional reality to function more effectively in the thematic unity.

According to Simpson, stylistics is to explore language, and more specifically, to explore creativity in language use and its contribution for meaning construction (Simpson, 2004, P.3). Thus a stylistic analysis enriches our ways of thinking about language and the exploration of language provides a considerable acquisition on our understanding of literary texts. We come to know about the 'rules' of language because it often explores texts where those rules are expanded or stretched to the extent of violating them. Coyle in his book *Literary Terms and Criticism* strengthens this idea that "it is self evident that literature is written in language and so in order to discuss literary texts and our understanding them, we must concentrate on the language of those texts, at least to some extent." (Coyle, 1993, p.1082)

Framework for Analyzing Prose Style

After knowing what style is and what stylistics is, now it is necessary to discuss what in prose we are going to analyze? Every analysis of style according to Leech and Short, in our terms, is an attempt to find the artistic principles underlying a writer's choice of language (Leach & Short, P.74) For the purpose of stylistic analysis all writers and all texts, have their individual qualities. Therefore, the features which

recommend themselves to be of importance in one text will not necessarily be important in another text by either same or a different author. There is not a single perfect technique for selecting what is significant. Therefore we have to make ourselves aware for each text every time, and also of the artistic effect of the whole, plus the linguistic details that fit into the whole. In order to analyze a text of prose, it has to be read fully, only then we can highlight the traits of an individual writer and the features of his writings that distinguish itself from the writings of others. However, what can work for the analyst is to have a checklist of features which may or may not be considerable in a given text.

According to Leach and Short, the following four categories provide a check list for the stylistic analysis of a text: *lexical categories, grammatical categories, figures of speech, and cohesion and context*. (G.Leach&M.Short, 1981: 75-82) Although for my dissertation I will apply two out of these four, but theoretically I will describe all of them. Short in his book entitled '*Exploring the Language of Poems, Plays and Prose*', says that going carefully through the checklist will mean you collect some data which will turn out not to be of real interpretative interest. Clearly it would be sensible, when you write up your analysis, only to present the findings which are significant, in the sense that they bear directly on your account of the text. This does not mean only to present findings which support your interpretation. You will also need to take into account significant details or patterns which appear to work against your view. As a consequence, you may modify your interpretation, or admit finally that you can't successfully integrate interpretatively what you discover. (Short, 1996, p. 356)

Lexical Categories

Now let us look at the lexical categories. A lexical category is a syntactic category for those elements that are part of the lexicon of a language. One must keep in mind that these elements are at the word level.

Leech and Short have divided the checklist for the lexical categories into five points:

general, nouns, adjectives, verbs and adverb.(Leach &Short, 1981, P. 75-83)

- ***General:***

Under the point of General, as the name suggests, we will look at the overall impression of the given text. It leads us to find answers of the following questions. Whether the vocabulary is simple or intricate? Whether it is formal or colloquial? Is it descriptive or evaluative? Is it general or specific? How far does the writer make use of the controversial and other organization of words, as opposed to their referential meaning? What semantic fields do words belong to? Does the text contain idiomatic phrases, and if so, with what kind of dialect or register are these idioms associated? Are any particular morphological categories noteworthy; for instance compound words, words with particular suffixes etc.? And finally is there any use of rare or specialized vocabulary? In order to answer all these questions a thorough reading of novel is required.

- ***Nouns:***

A noun is a member of a syntactic class that includes such words which refer to people, places, things, ideas, or concepts, whose members may act as any of the following: subjects of the verb, objects of the verb, indirect object of the verb, or object of a preposition or postposition, and most of whose members have inherently determined

grammatical gender. Are the nouns abstract or concrete? What kinds of abstract nouns occur, for example nouns referring to events, perceptions, processes, moral qualities, social qualities? What use is made of proper names? And how many collective nouns have been used in the text? So the second task of the analyst after giving the general impression about the target text is to count the total number of nouns, then distinguish the different categories of noun and put each of them in its type and the third thing to do is to find out which type of noun has been used more in number.

- ***Adjectives:***

An adjective transforms or modify nouns. An adjective specifies the properties or attributes of a noun referent. Thus the task of the analyst is to satisfy following questions during the process of analyzing target text. Are the adjectives frequent? what kinds of attribute do adjectives refer to, psychological, visual, auditory, color, referential, emotive or evaluative? Are adjectives restrictive or non-restrictive? Are they gradable or non-gradable? Are they attributive or predictive?

- ***Verbs:***

While defining verb we can say that this lexical category of analysis is a member of the syntactic class of words that typically indicate events and actions, it constitutes singly or in a phrase, and verbs do carry an important part of the meaning. The task of the analyst is to find the answers of the following questions during the study of the target text. Are the verbs stative, meaning by they refer to a state or the verbs are dynamic meaning by referring to actions, events, etc? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc? Are they transitive, intransitive, linking etc? If, for instance the writer has used more dynamics in the novel

then it can be attributed to the writer's individual style of writing that he uses more action verbs than the verbs that define states or conditions of noun. Of course the balance use of both of the type of verbs gives the text a different impression than that text which has one type used in abundance.

- ***Adverbs:***

Defining adverb, we can say that it is a word belonging to a class of words which modify verbs for such categories as time, manner, place or direction. The task of the analyst is to find out the answers of the following questions. Have adverbs been frequently used by the writer? What semantic functions do they perform that is of manner, place, time, degree? Is there any significant use of sentence adverbs?

Grammatical Categories

The checklist for grammatical categories provided by Leech & Short in their book *Style in Fiction* is divided into nine points: sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and general (Leach & Short 1981, p.75-83).

- ***Sentence type***

In it analyst has to look if the author use only sentence meaning by declarative sentence, or does he also use questions, commands, exclamations, or minor sentence types such as sentences with no verb? If these other types are used, what is their function?

- ***Sentence complexity***

After finding the type of sentence used in text by the writer, the analyst has to satisfy the following questions. Does sentence on the whole have a simple or a

complex structure? What is the average sentence length? What is the ratio of dependent to independent clauses in the target text? Does complexity of sentences vary from one sentence to another? Is complexity of the sentence is due to the following four reasons; (i) coordination, (ii) subordination, (iii) parataxis? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure?

- *Clause types*

Now narrowing down from the whole sentence to clause, the analyst must look into the text to find out what types of dependent clause are more used: relative clause, adverbial clause, different types of nominal clauses? Are reduced or non-finite clauses commonly used, and if such clauses have been used then the analyst must look for its type. Whether they are infinitive clauses, or clauses with *ing* or clauses with *ed* or verbless clauses.

- *Clause structure*

This analysis requires an in depth study of clause structure. The analyst has to dig in to find out details of following points. Whether there is anything significant about clause elements, for instance; frequency of objects, complements, adverbials; of transitive or intransitive verb constructions. Do special kinds of clause construction occur? In clause structure, there are many more points that need to be looked and analyzed. I am discussing those below.

a. Noun phrases:

Are they relatively simple or complex? Where does the complexity lie (in pre modification by adjectives, nouns, etc, or in post modification by prepositional phrases, relative clauses, etc)?

b. Verb phrases:

Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. was lying); of the perfective aspect (e.g. has/had appeared); of modal auxiliaries (e.g. can, must, would, etc).

c. Other phrase types:

Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

d. Word classes:

Having already considered major or lexical word classes, we may here consider minor word classes ('functional words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns I, we, etc; demonstrative such as this and that; negative words such as not, nothing, no)?

e. General:

Note here whether any general types of grammatical construction are used to special effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures such as occur in casual

speech. Do lists and coordination (e.g. lists of nouns) tend to occur with two, three or more than three members?

Figures of Speech

Figures of speech refer departure of language from general pattern or norm. Here we consider the occurrence of features which are grounded by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of divergence from the linguistic code. The use of this instrument gives a unique effect to the text and it is among other linguistic instruments that assign a particular style to an individual writer. For identifying such features, the traditional figures of speech that are schemes and tropes are often useful categories (Leach & Short, 1981, p.75-82).

a. Grammatical and lexical schemes

Under the heading of figures of speech, when we look for grammatical and lexical schemes that mean we are looking for anaphora and parallelism. Here it is significant to define these terms. Anaphora refers to the use of a word referring back to a word used earlier in a text or conversation. For instance all pronouns fall into the category of anaphora. The term parallelism refers to the parallel structure or parallel construction. There are two examples that explain parallelism. First example: '*and the government of the people, by the people, for the people*'. Second: '*she likes, cooking, jogging and reading*'. Thus an analyst look if there are any cases of formal and structural repetition that is anaphora, parallelism, or of mirror image patterns, the term used for it is chiasmus.

b. Phonological schemes

Phonological scheme is not a common device used in prose. But when we analyze a text we need to look into the text to find if there is any such scheme used by the writer. Therefore an analyst must keep these questions in mind; Are there any phonological patterns of rhyme, alliteration, assonance, etc? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning?

c. Tropes:

The term tropes refer to any obvious violations or departures from the linguistic code. This deviation can be of graphological deviation; deviation at the level of handwriting, phonological deviation; deviation at the level of sounds in language, syntactic deviation; deviation at sentence level or semantic deviation; deviation at the level of word and its meaning. And these departures from the norm ultimately result in special interpretations associated with traditional figures of speech such as metaphor, paradox, irony. Thus the task for the analyst is to find out, if such tropes occur, what kind of interpretation is involved? Because of its close connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions?

Context and Cohesion

The concept of cohesion in linguistics is the grammatical and lexical connection within a text or sentence that holds a text together and gives it meaning. While analyzing a text stylistically, the analyst looks for the ways in which one part of a text is linked to another, for example, the ways in which sentences are connected. This is the internal organization of text. In context, we consider the external relations of a text or a part of a

text, seeing it as a discourse presupposing a social relation between its participants, for instance the relation between author and reader; character and character, etc.(Leach & Short, 1981, p.75-82)

a. Cohesion

From the perspective of stylistic analysis, to check for cohesion in a given text, the analyst needs to find the answers of the following points. He has to see if the text contain any logical or some other kind of links between sentences. For instance: coordination, conjunctions, or linking adverbials and check if sentences tend to rely on implicit connections of meanings. Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

b. Context

Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues e.g. first person pronouns I, me, my, mine are there of the addresser and addressee relationship? What attitude does the author imply towards this subject? If a character's works or thoughts are represented, is this done by direct speech, or by some other method e.g. indirect speech, free indirect speech? Are there significant changes of style occurring to who is supposedly speaking the works on the page?

Selected Categories for this Research

Among the above stated checklists, this study has used selected categories, namely Lexical Categories, Figures of Speech and Context and Cohesion in order to analyze the novel. These three categories are applied in the novel in three selected chapters; chapter -1, 7 and 12.

Chapter -1 is selected because it introduces the major and minor characters.

Chapter- 7 is selected as story reaches to its climax here.

Chapter -12 is the closing chapter and highlights essential thematic and stylistic aspects of the work.

CHAPTER THREE

Stylistic Analysis of the Reluctant Fundamentalist

This is the analysis chapter where lexical categories, context and cohesion, and figures of speech will be discussed. As noted in the introductory chapter, the sheer bulk of a novel makes a stylistic analysis of the entire work a real challenge. The best that one can do is to select sections that are representative of the author's style for analytical purpose. Keeping all these points in view, this has been done here. Hence, this chapter focuses on the study of the selected chapters 1, 7, and 12. The analysis will focus on three stylistic categories. These are lexical categories, figures of speech and context and cohesion. Here it is important to note that the categories for analysis that are followed in my work are provided by Geoffrey Leach and Mick Short in their book *Style in Fiction* (1981). Out of four categories provided for analysis in their book, I am applying three in this dissertation.

Lexical Categories

As discussed in chapter two, the lexical categories include noun, adjective, verb and adverb. Starting from the general impression of the language used in target text, we shall analyze each category one by one.

General

Moving towards the first category; Lexical categories, we shall look at the style from general perspective. The vocabulary used in the novel is simple, it does not lead the reader to consult dictionary or seek for other assistance. Let me give examples of

vocabulary used by the writer from all three chapters; *a range of complexions, single vent, hair short cropped, intermittent breeze, crumbling of the world, regrettable did transpire, potential for future growth*. There are few occasions where the proper name of a place might be searched by some readers. Like on Page 1 the Proper Noun *Des Moines* is the name of a river and many would not be aware of it. Similarly the term *summa cum laude* (page 9) is used in Princeton in diplomas to grant the three highest special honors for grades above the average. The people reading here in Pakistan or at places where this term is not in use need to find out its meaning. Few vocabularies that are specific to food items are mentioned, for example, on page 6, kashmiri tea, jalebies on page 115, kebab of mutton, the tikka of chicken, the stewed foot of goat, the spiced brain of sheep, and condensed milk. Words like *jalebi or kashmiri tea* are used because Changez, the main character, is a Pakistani and by using these words, the writer emphasizes Pakistani traditional food and heritage. Generally the vocabulary used is simple and comprehensible by a layman.

The language used by Mohsin Hamid is not colloquial. It gives a formal impression to the reader. As it is a monologue and the narrator is talking to a foreigner, he has used a decent manner of talking. Here I have taken examples from all three chapters of novel.

- *I was, I must admit overly generous in my initial assumptions about the standard of the student body.* (Hamid, p.3)
- *I wonder now, Sir whether I believed at all in the firmness of the foundations of the new life.* (Hamid,p.106)

- *I have also been transported in ways that were no less vivid but far more fleeting.*
(Hamid,p. 197)

Whenever the narrator addresses the foreigner he calls him ‘Sir’.

Evaluative style of language at times seems more in use in the novel than descriptive language. During the thorough study of novel, I came to see at some places that writer is being evaluative, and then he turns his style into descriptive and explains his own evaluations. For instance on page 5, he praises himself and finds his own qualities better and different than others, and then he starts describing his attributes. He determines the importance of certain things, for instance he talks about Underwood Samson that they give robust set of skills and an exalted brand name after working for two to three years. And the writer gives his opinion that this experience is so worthy to get a good job somewhere else. He judges things that are happening to him, or happening back at his homeland. He highlights the quality of things and their importance. Every person that is linked to him like his girl friend Erica, his grandparents, his parents, his interviewer, and even the person sitting next to him throughout the novel is important to him. The words he uses for all these people are worthy. Similarly his university, family home in Lahore, his heritage etc. have been given importance by him. Then the food the narrator and the listener take in anarkali street or the anarkali street itself and the buildings of Lahore, the shops on Mall Road or even the names of those shops that have brother and sons written along the main name are all appreciated by the writer. Overall the evaluative language is used and where elaboration is necessary, the writer switches to descriptive language.

The language of the novel is specific. The writer is peculiar or we can say proper to people and things. He is focused in his language towards qualities, characteristics, effects etc. Mohsin Hamid is very precise and particular in his language in *The Reluctant Fundamentalist*. The reader does not go through details that are not directly linked to the main subject. Within the premises of Lahore, the narrator is in anarkali street where he is in a café and within this boundary whatever he discusses, whether it is about 9/11 or his university, girlfriend, family or job, all have been discussed in a very specific manner and to the point. Any unnecessary details have not been provided to the reader.

The Writer has used words in the context of their actual meanings. Throughout the novel, I have not come across words that are used opposite to their referential meanings. Therefore it is easy for readers to understand what the writer is saying. He does not need to dig deep to find what the writer meant by a word narrated. But there are some idiomatic terms used; *showed them some skin, caught off balance, sell yourself*. These idioms are easy to comprehend. None of the idioms used, belong to old English or is related to a particular dialect or register. The idiomatic language is the everyday language and is simple.

In short, the general observation of the story is, that it is written in the first person present tense, except for flashbacks using the past tense. It is observed that the writer uses long paragraphs and simple words that can be easily understood without regularly referring to a dictionary. The whole novel is a conversation between writer and another man; the writer has used monologues. Although the language is evaluative, the writer makes use of descriptive words that create a vivid image in the readers' mind. The major

story takes place in New York, and in Lahore, but the story keeps on taking us back and forth to both places by using flashback technique.

After reading the three target chapters of the novel, each and every word has been put in a category and further classification of each lexical category has been done and has been elaborated below.

Following Table presents the major word classes that are observed in these three chapters (1, 7 and 12).

	<i>Noun</i>	<i>Verb</i>	<i>Adjective</i>	<i>Adverb</i>
Chapter-1	474	331	187	67
Chapter-7	658	562	255	77
Chapter-12	825	673	190	73
Total	1957	1566	632	217
Percentage	44.7%	35.8%	14.4%	4.9%

Noun

A noun is a member of syntactic class that includes such words which refer to people, places, things, ideas or concept and nouns may act as subject of the verb, object of the verb, indirect object of the verb and so on, which identifies the importance of noun in a syntactic structure.

When we see this table, it clearly shows that major grammatical word class is taken by noun that is 44.7%. While the second major word class is of verb. This indicates

the use of more nouns in the novel than any other word class. The writer's use of more nouns and verbs has made the text descriptive as well as picturesque. Let's see the following example from the beginning of chapter;

"Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking," (Hamid, p.1)

The nouns in sentence are; sir, assistance, alarmed, beard, lover, America, mission. And verbs are excuse, see, seemed, and noticed. In this sentence, we can see that use of both nouns and verbs allow the reader to gather information about the situation and also we are able to imagine how a person is startled by a stranger.

Among the noun class, abstract nouns are used in a greater number than concrete, proper, compound, common and collective nouns.

It will be too lengthy to classify all nouns into their respective category here in this work, but we shall take three examples for the sake of our analysis. The data of the following example for analysis has been taken from page 109.

<i>Concrete Noun</i>	<i>Proper Noun</i>	<i>Compound Noun</i>	<i>Common Noun</i>	<i>Abstract Noun</i>
Badges	—	Notebooks	Employees	Extension
Tires	—	—	Company	Security
Head	Jim	—	City	Coincidence
Metal	Changez	—	Things	Time*2
Chronometer	America	—	College	Direction

Knuckles	–	–	Shape	Economy
Hands	–	–	–	Stagflation
Clasp	–	–	–	Opportunity
–	–	–	–	Shift

The second example for analysis has been taken from page 122.

<i>Abstract Noun</i>	<i>Mass Noun</i>	<i>Common Noun</i>	<i>Compound Noun</i>	<i>Concrete Noun</i>
Gloom	Meal	Sir	Anything	Bed
Degree	Water	Face	–	Drum
Revulsion	–	Waiter	–	–
Manner	–	Tonight	–	–
Disgust	–	Man	–	–
Hope	–	–	–	–
Appetite	–	–	–	–

The third example for analysis has been taken from page 193.

<i>Abstract Noun</i>	<i>Common Noun</i>	<i>Proper Noun</i>	<i>Concrete</i>
Way	Sir	Mall Road	Guns
Gaze	Waiter	British	–
Date	Evening		
Disrepair	City		
States	Purveyor		

Era	Optician		
Function	Chemist		
Link	Brother		
Words	Son		
Case	Ammunition		

All the three above examples show that abstract nouns are more in number, second class of noun that have been used more is common noun, third is concrete noun, fourth is proper noun, while mass and compound nouns are of same number.

Taking the above examples as model we will distinguish between the kinds of abstract noun, whether they are of event, perception, process, moral qualities or social qualities. In the first and the third example we see the abstract nouns of events; date, era, function, coincidence, time and opportunity. The abstract noun of perception are degree, way, gaze. The abstract nouns of moral qualities are; revulsion, disgust, hope, despairs. The abstract noun of social qualities are; security, economy, stagflation. Abstract noun of events are more in number than any other kind.

Proper names of people and place have been used. From first example we see *Jim, Changez and America* are proper nouns and from third example we see *Anarkali, Mall Road and British* are the proper nouns. Proper nouns have been used for the sake of introduction of people, places and also of food items. For instance, the narrator when sitting in Anarkali ordered for *jalebies, kashmiri tea, kebab of mutton, the tikka of chicken, the stewed foot of goat, and the spiced brain of sheep*. We do not see any

example of collective noun in the above three examples. But on page 2 and page 7 of the novel we get three examples of collective noun; *family*, *team* and *nationalities*.

Nouns have been used more in number. In noun classification, abstract nouns have been used more by the writer. In abstract noun, we find abstract noun of events have been used excessively.

Adjective

Adjectives transform noun. It is adjective that specifies the properties or attributes of noun referent. From the above table, we see that adjectives are the third highest used grammatical word class in the novel, it is 14.4%. In order to analyze adjectives from lexical category, we shall take three examples from the target text and analyze it.

The following example has been taken from page 5.

<i>Adjective of Quality</i>	<i>Adjective of Quantity</i>	<i>Non Coordinate Adjective</i>
Happy	Some	Most
Good	Small	Least
Succulent		Every
Confident		Senior
Fresh		Seemingly defiant
Robust		Bare
Exalted		More importantly

The second example has been taken from page 106.

<i>Adjective of Quality</i>	<i>Adjective of Quantity</i>	<i>Non Coordinate adjective</i>
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Firmness	All	Possible
New		Obvious
Personal		Impending
Growing		Stark
Righteous		
Rage		
Mighty		

The third example has been taken from page 112.

<i>Adjective of Quality</i>	<i>Adjective of Quantity</i>	<i>Adjective of number</i>
Tired	More	First
Honest		

From the above examples, adjectives of quality are highest in number, and then non-coordinate adjectives, adjectives of quantity are at third while adjectives of number are few. Adjectives as a whole have not been frequently used in text, as we see that only 14.4% adjectives have been used. The adjectives that have been used are of visual, auditory, color, psychological, referential and evaluative kind.

Non-coordinate adjectives have been used at the second highest number in the above stated example. This class of adjectives is comprised of different sub categories. Determiners are more frequent than other adjectives; the use of articles; the, an, a, demonstratives; this, those, these, that, possessives; you, yours, numerals; twenty, eighty and quantifiers; all, many, have been frequently used.

Subjective opinion to the noun through adjectives has been given by the writer. For instance there have been plenty of times where narrator tells *how much* and *how the noun was*? The writer has made use of following adjectives to give his own subjective opinion; *few, most, one, difficult etc.* The writer has also used adjectives to tell age of nouns of place and person; young, recent, mature and old.

Narrator of *the Reluctant Fundamentalist* makes use of adjectives to describe shape, color, origin and material of certain nouns. For instance: *straight, and triangular, blue, metal, American, Indian.* Adjectives of number and quantity have also been used but not as frequently as adjective of quality and non-coordinate adjectives have been used.

Verb

Verb as member of syntactic class of words, typically indicate events and actions. Verbs in a syntactic structure carry important part of meaning. When we look at the above table on page 5, verb is the next frequently used grammatical word class 35.8%, next to nouns. In order to know what type of verbs has been used more in number, we shall take three examples from the target text.

First example has been taken from page 196.

<i>Dynamic Verbs</i>	<i>Stative Verbs</i>
Caressed	Known
Sat	Recall
Driven	Thought
Bumping	
Parted	

Stares	
Received	
Gone	
Spoken	
Corrected	
Made	
Transported	
Watching	

The second example has been taken from page 113.

<i>Dynamic</i>	<i>Stative</i>
Preferring	Surprise
Avoiding	Confronted
Catch	
Equipped	
Fed	
Say	
Reminded	
Reversed	
Cast	
Left	
Shaken	

Occurred	
Described	
Raid	
Caught	
Look	

The third example has been taken from page 11.

Dynamic Verbs	Stative Verbs
Working	Including
Declined	Seen
Risen	Disdain
Continue	
Invited	
Look	

From the above examples we see that dynamic verbs have been used more in number than stative verbs. Verbs in the target text depict actions, movements, physical activities and speech. While we do find verbs depicting psychological state and perceptions but they are less in number when compared with action verbs.

Transitive verbs have been used by the writer. While going through the text I found action verbs to have an object to receive that action. For instance:

- i. You have not *heard* of them.(Hamid, p. 5)
- ii. I could once again *run* a mile.(Hamid, p.7)

- iii. Jim *leaned* back in his chair.(Hamid, p.9)
- iv. I was *telling* you about my interview.(Hamid, P.13)
- v. Time only *moves* in one direction. (Hamid, P.109)
- vi. We *ordered* beer for myself and... (Hamid, p.117)
- vii. Erica and I would have *lived* an entire day together.(Hamid, p.195)
- viii. I would *rise* at dawn. (Hamid, p.195)

There are few intransitive verbs that I came across during my study of the novel. For instance; it is impossible to *tell*. (Page 122) After the verb *tell* we do not see any object to receive this action thus making it an intransitive verb. Similarly on the same page we see another example of intransitive verb; here he *comes*.

In short we find verbs more in number after the nouns in text. Dynamic verbs have been used more. Transitive verbs have been used in the novel. Stative verbs and intransitive verbs are present in the text but they are few in number. The text involves more physical actions and movements due to dynamic verbs. The presence of more transitive verbs indicate the complete syntactic structure used by the writer in the novel, there is subject, transitive verb, object and other word class to complete the syntactic structure in it.

Adverb

In a syntactic structure, adverbs belong to that word class which modifies the verb. It modifies the verb for the four categories of time, manner, place and direction. In order to find out more about the use of adverbs in the text, let us take three examples for *The Reluctant Fundamentalist*.

The first example has been taken from page 16 and 106.

<i>Adverb of Manner</i>	<i>Adverb of Place</i>	<i>Adverb of Time</i>	<i>Adverb of Frequency</i>
Besides	Out	Now	–
Surely	Above	–	–
Certainly	Homeward	–	–
Around	Inside	–	–
Duly	–	–	–

The second example has been taken from page 113 and 121

<i>Adverb of Manner</i>	<i>Adverb of Place</i>	<i>Adverb of Time</i>
Eventually	Below	Already
Asleep	Upon	Yet
Perhaps*2	Afterwards	Since
Well	Forth	–
Almost	–	–

The third example of adverbs has been taken from page 11 and 15.

<i>Adverb of Time</i>	<i>Adverb of Place</i>	<i>Adverb of Manner</i>
Since	There	Simply
Once*2	Then*2	Exactly
–	Out	–
–	Away	–

Adverbs are the least used in the target text. They are 4.9% in the grammatical word classification of *The Reluctant Fundamentalist*. As from the examples above it is evident that writer has not made much use of adverbs. The semantic function that the adverbs are playing in the novel is of manner. As we see that adverb of manner slightly outweighs than the rest of adverbs. The second more used adverb is adverb of place and the third is adverb of time. Adverb of frequency has not been used.

Generally speaking the fact that the writer used lesser adverbs, this indicates that the Dynamic verbs are used with lesser modifiers to express the actions which take place.

Figures of Speech

The departure of language from the norm or general pattern comes in the category of figures of speech. This departure can be of different types. The writer can exploit the formal pattern of writing style or he can divert his writing style from normal linguistic code. Figures of speech have different sub categories. The first is grammatical and lexical schemes.

Grammatical and Lexical Schemes

In *The Reluctant Fundamentalist*, the writer has made use of different grammatical and lexical schemes. In a monologue style of writing, this novel is already catchy in its read, but the use of this category and the departure of language from usual norm enhance reader's interest. The writer has efficiently used these schemes which I have penned down one by one.

Anaphora as a rhetorical device is the repetition of a word or a phrase at the beginning of the following clauses. This rhetorical device when used creates a strong

emotional effect. I have put the examples of anaphora from *The Reluctant Fundamentalist* below.

- i. they gave one a robust set of skills and *an exalted brand name, so exalted*, in fact...(Hamid, p.5)
- ii. *America-showed them some skin. The skin Princeton showed was good skin.*
(Hamid, p. 5)
- iii. and I *would be free, free of doubts and limits, free to focus on nothing* but the game.(Hamid, p.7)
- iv. I started by asking questions to understand the technology: *how scalable it was, how reliable, how safe.* (Hamid, p.7)
- v. These, sir, are *predatory delicacies, delicacies* imbued with a hint of luxury.
(Hamid, p.115)
- vi. But *what is it you think of that causes you to become so upset? I think of Chris a lot, she said, and I think of me. I think of my book. I think some pretty dark thoughts, sometimes. And I think of you.* (Hamid, p.118)
- vii. *I wanted to help her, to hold onto her-indeed, I wanted to hold onto us* (Hamid, p.118)

- viii. *Then pretend, I said, pretend I am him. I do not know why I said it; I felt overcome and it seemed, suddenly, a possible way forward. What? she said, but she did not open her eyes. Pretend I am him, I said again.* (Hamid, p.119)
- ix. Try as *we might, we cannot* reconstitute ourselves .(Hamid, p. 209)
- x. I felt something I have not felt before or since; I remember it well: I felt at once both satiated and ashamed.(Hamid, p.121)
- xi. Developed *the ability to take quick stock of a person, an ability that...*(Hamid, p. 205)

The above stated instances of anaphora show that the writer has used this rhetorical device at a number of places in the novel. Although these instances are from the target text of the novel but it is vivid from this, that the remaining text must have this strategy used in it, to give a strong emotional effect to the reader.

Parallelism, in lexical and grammatical schemes refers to the parallel construction or parallel structure of syntax. It is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure. Some examples of Parallelism have been taken from the novel *The Reluctant Fundamentalist*.

- i. We continue to be invited to the *functions* and *weddings* and *parties* of the city's elite. (Hamid, p.11)

- ii. I waited to see *what he would say next, and what he said next* was this...(Hamid, p. 13)
- iii. When I spoke to them on the telephone, *my mother was frightened, my brother was angry, and my father was stoical*-this would all pass ...(Hamid, p.107)
- iv. *And focus on the fundamentals. Focus on the fundamentals.*(Hamid, p.112)
- v. We are surrounded instead by *the kebab of mutton, the tikka of chicken, the stewed foot of goat, the spiced brain of sheep!* (Hamid, p.115)
- vi. Not for us the vegetarian recipes one finds across the border to the east, *nor the sanitized, sterilized, processed meats so common in your homeland.*(Hamid, p. 115)
- vii. we were not the crazed and destitute radicals you see on your television channels but rather *saints and poets and-yes-conquering kings.*(Hamid, p.116)
- viii. *I watched her shut eyes, and her shut eyes watched him.* (Hamid, p. 120)
- ix. How delightful they are: *a chemist, an optician, a purveyor of fine saris, a gentle man's tailor.* (Hamid,p.193)

- x. There were thousands of us, of all possible *affiliations, communists, capitalists, feminists, religious literalists*. (Hamid, p. 204)

As stated in chapter two, parallelism refers to parallel construction which has two different ways. The above stated eighth instance from novel ‘ *I watched her shut eyes, and her shut eyes watched him* ’. Example of the second construction is last instance; *there were thousands of us, of all possible affiliations, communists, capitalists, feminists, religious literalists*. Mohsin Hamid has used both ways of parallelism. He has used this rhetorical device sparingly and strategically. Parallelism adds clarity and a dramatic punch to the speech, thus a reader gets emphasized message that remains in his mind till the end of the novel. The key point in using the rhetoric device parallelism is that writer must not forget to keep a balance and break up repetition by adding parallelism to further emphasize the idea. And this is where we see the success of writer in *the Reluctant Fundamentalist*.

Tropes

Tropes refer to violation and departure, like grammatical and lexical schemes, but this violation is of linguistic code. What we are going to see here is language used in a figurative way that gives extra meaning using figures of speech in the novel from those selected chapters. Are there any obvious violations of, or departures from the linguistic code? For example, deviant lexical collocations, semantic, syntactic, phonological, or graphological deviations? Such deviations will often be the clue to special interpretations associated with traditional figures of speech such as metaphor, metonymy, synecdoche, paradox, irony. If such tropes occur, then we will see the kind of special interpretation involved. Because of its close connection with metaphor, simile may also be considered

here. So we will look if the text contain any similes, or similar constructions for instance “as if” constructions, and also if any dissimilar semantic fields are related through simile.

Let’s see some of the figures of speech. The evident Tropes found in sample chapters of *The Reluctant Fundamentalist* are simile, metaphor and allegory. Let us first see what a simile is and then we shall look at some examples of it:

Similes can be found just about anywhere; from the books, journals, newspaper to oral conversation; in language, literature, and music. A simile is a figure of speech that compares two things that are alike in some way. To identify a simile, one must know that the words “like” or “as” are typically used.

- There was an almost ritualistic quality to his movements, *like a batsman*-or even, I would say, a Knight-donning his gloves before striding onto a field of contest. (page 110)
- Did you hear that, sir, a muffled growl, *as if* of a young lion held captive in a gunnysack.(Hamid, p.114)
- but her sleep was deep, *like* that of a child.(Hamid, p. 121)
- and when I returned to the bed it was *as though* I had a tight drum strapped to my front, which forced me to lie on my side.(Hamid, p.122)

Looking at metaphor we find that metaphor is a figure of speech containing an implied comparison, in which a word or phrase customarily and principally used of one thing, is applied to another.

- I thought, to professors who are *titans* in their fields and fellow students who are *philosopher-kings* in the making.(Hamid, p.3)
- as I cavorted about with Erica; *the mighty host* I had expected of your country was duly raised and dispatched-but homeward...(Hamid, p.106)
- I had become Jim's fair-haired boy (Hamid, p.108)
- But I remained aware of the *embers* glowing within me. (Hamid, p. 114)

Mohsin Hamid has efficiently and effectively made use of both similes and metaphors. Their use is appropriate, for instance: to tell that Erica is sleeping peacefully, he says, her sleep was deep like that of a child. Similarly to tell about his aggression he uses the metaphor embers glowing within me. There is another noteworthy element that the similes and metaphors that he uses are simple and comprehensible to someone who is not a fluent speaker of English.

An allegory is a piece of art or literature, like a poem or story, in which people, things or happenings have a hidden or symbolic meaning. The purpose of an allegory is to teach an idea or principle, or to explain an idea or principle. It is the extension of a metaphor throughout the text that symbolizes an allegory.

- Every fall, Princeton raised her skirt for the corporate recruiters who came onto campus and-as you say in America-showed them some skin. The skin Princeton showed was good skin, of course- young, eloquent, and clever as can be-but even among all that skin. (Hamid, p. 5)

- I prevented myself as much as was possible from making the obvious connection between the crumbling of the world around me and the impending destruction of my personal American dream.(Hamid, p.106)
- I found reassurance in my father's views, and I dressed myself in them as though they were my own. (Hamid, p.107)
- Thus clad in my armor of denial I was able to focus-with continuing and noteworthy success on my job. After the exceptional review I received for my performance in the Philippines. (Hamid, p.108)
- The economy's an animal, Jim continued. It evolves. First it needed muscle. Now all the blood it could spare was rushing to its brain. (Hamid, p.110)
- That waiter who was so unusually attentive and yet seemed to rub against your grain.(Hamid, p.193)
- I have felt like a Kurtz waiting for his Marlow. (Hamid, p.199)
- And that's where you are. You're blood brought from some part of the body that the species doesn't need any more. The tailbone. (Hamid.p.110)

The use of allegory has made the text interesting to read. Whether it is simile, metaphor or allegory, the use of all these in a text is the task that requires wisdom because unnecessary and irrelevant use of these tropes make the text looks spurious. In *The Reluctant Fundamentalist*, writer has wisely used these techniques of writing.

Phonological Schemes

Phonological schemes are a common technique used by poets. Poetry has all the attributes that come under this category. In the process of stylistically analyzing a text, some of its attributes might have been used in prose by its writer. While going through *The Reluctant Fundamentalist*, I found few characteristics of phonological schemes.

In poetry the correspondence of sounds between words and endings of words is known as rhyme. But when we look for rhyme in prose we look for a word, syllable or line which ends on a sound that corresponds to another. There are certain instances of rhyme which I have penned below.

- i. **Looking** for something more than **looking**.
- ii. I certainly was at **least**, at **first**
- iii. **Quest** for a **perfect** cup of tea
- iv. **Pragmatic** and **effective**
- v. Until the **best** and the **brightest**
- vi. An **exalted** brand name so **exalted**
- vii. Your are **polished**, well **dressed**
- viii. Working **men** and **women**
- ix. Of the **fare** on **offer**
- x. **Sanitized**, **sterilized**, **processed** meat
- xi. I **lied**, just **tried**

Alliteration, in phonological scheme is the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. There are certain instances of alliteration that I read in this work of Mohsin Hamid. I have put the instances below.

- i. I certainly was **at** least, **at** first
- ii. Surprised by the sweetness of his **s**peech
- iii. I **l**ater **l**earned
- iv. **T**alking to **t**oday
- v. I **w**atched him, **w**atch me
- vi. We employee **s**everal **s**ervants
- vii. **C**lass **c**onscious society
- viii. To **d**eliver **d**evelopment assistance
- ix. **P**ublic **p**ersona
- x. Our **d**esire to **d**epart
- xi. Passed **g**ently from **g**eneration to **g**eneration
- xii. **B**rilliant **b**lue sky
- xiii. **P**erceives the **p**resence
- xiv. **H**eadless **h**orsemen
- xv. Sentiment surrounding the technology sector
- xvi. **H**and was **h**anging
- xvii. The **i**ll equipped and **i**ll fed
- xviii. **F**irmness of the **f**oundation
- xix. **P**ride is visible in **p**urity
- xx. **G**ripped by **g**rowing

- xxi. Sanitized, sterilized, processed meat
- xxii. **Looking** for something more than **looking**
- xxiii. **Came** onto **campus**
- xxiv. Until the **b**est and the **b**rightest
- xxv. An **ex**alted brand name, so **ex**alted
- xxvi. If you haven't slept, you start to get sick

Assonance of phonological schemes is the resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels but not stressed consonants. If there are identical consonants with different vowels then this also falls in the category of assonance. Going through the target text of *The Reluctant Fundamentalist* I came across some instances of assonance presented below.

- i. I later learned. This sound /er/ is same. (ə)r
- ii. Particularly critical. This sound of /e/ is same. (ə)
- iii. Several servants. This sound is /ay/. (æ)
- iv. Hand was hanging. This sound is /ay/. (æ)
- v. Sentiment surrounding the technology sector. This sound is /e/. (ə)
- vi. Visible in the purity. This sound is /ee/. (i:)

<i>Sounds</i>	<i>Phonetic symbol</i>
/Er/	(ə)r
/e/	. (ə)

/ay/	(æ)
/ee/	(i:)

While looking for phonological schemes in the novel I didn't see any particular interaction of phonological features to give any kind of specific meaning.

Context and Cohesion

The concept of cohesion in linguistics is the grammatical and lexical connection within a text or sentence that holds a text together and gives it a meaning. While analyzing a text stylistically, the analyst look for the ways in which one part of a text is linked to another. For example, the ways in which sentences are connected. This is the internal organization of text. In context, we consider the external relations of a text or a part of a text, seeing it as a discourse, assuming a social relation between its participants, for instance the relation between author and reader.

- ***Cohesion***

Before I present the cohesive devices used in *The Reluctant Fundamentalist*, it is appropriate to explain those devices in sequence along with instances from the novel. We look in the text to check if it has logical or some other connection existing between sentences.

Coordination is a set of words that is parallel to conjunctions but they are more complex. These set of words have similar meanings, therefore they are required to be used with cautious as their meanings can overlap.

- i. When something happens or something is true, because of something preceding it then ‘therefore’ is used.
- ii. Furthermore, in addition, more over are similar to ‘and’ but they are more in relation with first part of a sentence than ‘and’.
- iii. However is similar to ‘but’. It is used for comparatively longer sentences.
- iv. Indeed, in fact are closer to the word ‘and’, but it is near to first part of a sentence and extends information in it.
- v. Nevertheless is closer to the word ‘but’. The truth that is present in the first sentence is more emphasized with the use of this.
- vi. When something is happening in a sequence after a previous event, ‘then’ is used there to connect sentence.

Instances have been given below:

- I had chosen a field of endeavor and would be likely, *therefore*, to provide me with ever increasing returns.
- The most important of my interviews, and I knew *moreover* that I ought to remain calm...
- What left me shaken, *however*, occurred when I turned on...
- I did, *however* tell myself that I had overreacted, that there was nothing I could do...
- Erica, *however*, never appeared in those pages....
- The field to myself, *in fact* no sooner had we set sail on our ferry...
- But more importantly, they gave one a robust set of skills and an exalted brand name, so exalted, *in fact*, that after two or three year...

- I noticed that you were looking for something; more than looking, *in fact* you seemed to be on a mission...
- Have I guessed correctly? *Then* allow me, sir, to suggest my favorite among these...

The writer has not made use of every coordinator described above. In the target text, as clear from the instances that I have mentioned, some of the coordinators in the target text, he has used as cohesive devices; *then, however, in fact, moreover, therefore*.

Conjunctions are set of words that add sentence together with the parallel status of both clauses. There are two sets of words; one is set of coordinating conjunctions while the other is of subordinating conjunctions.

Coordinating Conjunctions

These words are known as coordinating conjunctions. Most common of these conjunctions are; and, or, but, so.

- i. 'And' is used to join clauses that contain additional information
- ii. 'Or' is used to join clauses that contain choices or alternatives
- iii. 'But' is used to join clauses that contain opposite idea
- iv. 'So' is used to join clauses that contain ideas of cause and effect

Instances from the novel are presented below:

- Your hair short cropped ***and*** your expansive chest...
- It was your bearing that allowed me to identify you ***and*** I do not mean that as an insult...
- I worked in New York ***and*** before that attended college in New Jersey...
- your jacket? ***So*** formal, now that is not typical of American...

- I should make clear **but** for interviews...
- Would you prefer regular tea with milk and sugar, **or** green tea.
- Again I said yes, **so** he said you must have really needed the money.
- I remained emotionally entwined with Erica **and** I brought something of her with me to Lahore.

Subordinating Conjunctions

The use of subordinating conjunctions contributes greatly to the cohesion of a text. Unlike coordinators, these words and phrases introduce ideas that are dependent to the main clause in a sentence. I have put the instances from the novel along with the description of subordinating conjunctions, so this will tell how much use of this cohesive device is made by the writer.

There are three types of subordinators:

- i. Simple
- ii. Complex
- iii. Correlative

Simple Subordinating Conjunctions

Simple subordinators consist of single words that introduce dependent clauses.

This means that the following clause depends on the preceding clause. Simple subordinators belong to three classes:

- Adverbial clauses

Adverbial clauses are following: *after, as, because, if, since, although, whether, while*. These are the instances of adverbial clauses from the novel:

- And how Jim found me to be, *as*, he put it “hungry”...
- But I also as quietly *as* I could held down three on campus jobs.
- After all it is not *as* if it has been poisoned.
- Come, *if* it makes you more comfortable let me switch my cup with yours.
- What the regulators might do, *if* the suppliers were particularly critical.
- I sometimes sat near them in the cafeteria-*although* never at the same table.
- Your deals would go ahead *whether* you worked on them or not...
- Samson’s guiding principle drilled into us *since* our first day at work.
- I had reached home from New Jersey *after* midnight...

➤ Degree clauses

These are the degree clauses: *as, than, that*.

Class conscious society declines more slowly *than* wealth.

The non American among us, tended on average, to do better *than* the Americans.

I was comfortable with the idea *that* place I came from was condemned...

➤ Complement clauses

These are the complement clauses: *if, that, whether*

I wonder now sir, *whether* I believed at all in the firmness of the foundations...

I asked *if* he was serious...

Adverbial and degree clauses both indicate a particular relationship between the clauses. On the contrary, complement clauses do not carry much meaning. Instead, they function to indicate structural reliance.

The third cohesive device is known as linking adverbials. Writers use linking adverbials to explicitly state relationships between sentences, paragraphs, and ideas. The result is increased cohesion of text. Linking adverbials have six different categories. I have elaborated each technique below along with the number of the places from the novel, where it has been used.

Enumerative linking adverbials are used to show the sequence of pieces of information. Enumeration, in a text can follow logical or time sequences, or they are simply used to move on to the next piece of information.

A few enumerative linking adverbials are

a. ordinal numbers

First, second, third, etc. These are the linking adverbials used on page 5 and 16 of the target text.

b. adverbs

Finally, lastly are the linking adverbials used on page 8, 9, and 10.

c. phrases

For one thing, to begin with, next, are the linking adverbials used on page 2, 7 and 13.

Summative linking adverbials clearly tell when the text is concluding. They signal before the text actually ends that the author is going to summarize the information he has already presented, some summative linking adverbials are:

- a. In sum
- b. In conclusion
- c. To conclude
- d. All in all
- e. Over all
- f. To summarize

Appositive linking adverbials show that the following piece of information is again being stated, by expressing it in a slightly different manner to make it clearer. Following are examples of appositive linking adverbials.

- a. which is to say
- b. in other words
- c. that is

Inference linking adverbials display to readers that the following textual element is the result or consequence of the previous information.

A few examples of inference linking adverbials are:

- a. consequently
- b. thus
- c. as a result
- d. hence
- e. so
- f. therefore

Instances of linking adverbials are on page 10, 106, 114

Contrast linking adverbials signal differences or alternatives between two pieces of information. Examples include

- a. on the other hand
- b. in contrast
- c. alternatively
- d. conversely
- e. by comparison
- f. instead

Transition linking adverbials indicate that the following item will not directly follow the previous item. However, this does not mean that the information is not related at all.

Examples include

- a. now
- b. meanwhile
- c. by the by
- d. incidentally
- e. by the way

Instances from the target text are on Page 3, 9, 10, 106, 114.

Some of the linking adverbials have been used by the writer, instances of what to have not been found from the target text? Linking adverbials used by the writer are: Enumerative linking adverbials, inference linking adverbials and Transition linking adverbials.

- **Context**

After cohesion, now we shall look for the context in *The Reluctant Fundamentalist*. By setting, the general dialect points of interest are seen; what style of tending to the reader has been embraced by the essayist, what demeanor he has towards the subject of his work and so forth.

Mohsin Hamid opts a different, yet interesting writing style for the novel *The Reluctant Fundamentalist*. When the writer addresses his readers, his style of communicating is how his characters are communicating. The writer communicates to the reader through the fictional character of Changez. The relation between reader and writer is the relation that exists between characters of the novel. This is a monologue, therefore most of the time the narrator is speaking with the exception of one or two places. The technical part which has been brilliantly tackled is that we as readers are hearing what questions intrigue us during the study of novel.

Sometimes, frustration takes rise because of the total absence of the voice of other characters, still it doesn't shake the interest and it is compensated by required information provided without any delay.

The writer uses second person pronoun; you and yours throughout the novel. As told earlier that it is a monologue, thus it has direct speech used to express the thoughts of the characters. For instance:

- Come; tell me, what were you looking for? (Hamid, p.1)
- You seem worried do not be. This burly fellow is merely our waiter. Hamid, p.6)
- I fell silent. I am, as you can see, normally, quite happy to chat...(Hamid, p.7)

- It is worth, if you will permit me, my indulging in a minor digression at this point.
(Hamid, p.10)

In the addresser and addressee relationship such linguist clues are there, for instance the first person pronoun; I, me, my mine. I have mentioned few instances below.

- I was, I must confess caught off balance. (Hamid, p.10)
- I was telling you about my interview with Underwood Samson.(Hamid, p. 13)
- I would like to think that I was, in the moment, outwardly calm, but inside I was panicking. (Hamid, p.14)

Mohsin Hamid has used both direct and indirect speech in *the Reluctant Fundamentalist*. While talking to the stranger, Changez uses direct speech but when he talks about characters that existed in his past, their speech is indirect. This is all about cohesion and context in *The Reluctant Fundamentalist* by Mohsin Hamid.

Chapter Four

Conclusion

The Reluctant Fundamentalist bears out to be a dramatic and intriguing story with limited characters and strong theme of identity. Changez proves not to be a fundamentalist, yet apparently he is a fundamentalist. Mohsin Hamid has crafted the novel with perfection from the perspective of stylistics. From the start till the end of the story, the novel goes in an excellent pace with an excellent linguistic style.

The stylistic analysis let know about themes, point of view, conflicts, important quotes, and the meaning of the work. While analyzing style it is studied, how a writer selects and uses words, known as tone and diction. Style analysis, tone, diction, syntax is important while analyzing a text stylistically, and should be harmonized with thematic analysis, including the author's use of symbolism. These are fairly common elements in all works of fiction and even nonfiction, to some degree. Literary techniques such as flashbacks or the use of letters or other such devices also become part of a helpful literary analysis.

We can stylistically analyze one text of a writer or even, it is helpful to compare one work to another, as well, since it requires students to be familiar with differences and similarities between literary elements and works. Analysis starts with a metaphorical triangle the speaker, the message, the audience. In order to analyze the piece of writing, we first look at the text from the writer's perspective and try to grasp, who is saying it, how he is saying it, what words did he prefer, what is his purpose. Then we look at the message in the text to know how it is presented. Are the arguments sound or full of

fallacies? Is the evidence sound, and are there lots of examples given to prove the point? Then we move on and look at the audience to know what group of people have been targeted by the writer. It will lead to the question whether the writer altered language to appeal to that particular group. For instance if it is a group of elderly people that has been targeted by the writer, so how the writer uses language according to the audience. We focus on the defined notions the audience may have and whether or not the message would be successful with them. The overall effect of the piece of writing is considered in analysis.

With particular focus of stylistic analysis of literature, a text is examined for patterns in writing; authorial style, and in speech; discourse style. The plan is to evaluate the quality of the text along with the meanings presented in it. Also the effect of the communication of the writer and the effect of the communication and speaker within the text are evaluated.

Thus, linguistic analysis of literature encompasses the examination of grammatical features of a work of literature. This consists of examination of the sounds, relationship to the effects of sounds; the examination of discourse features in narrative including situation of discourse, thought presentation in discourse, and speech presentation in discourse.

The Reluctant Fundamentalist has been chosen to be stylistically analyzed because it is written upon a current issue which makes it important both ways; stylistically and politically. From political aspects a great deal of work has been done on this but from the perspective of stylistics, it is important therefore I chose it for my

research. In the history of the world the incident of 9/11 is in the list of those rare incidents that put the whole world in the state of shock. Many people wrote on that, in fact the literature that came after September, 2011 has described through a number of different ways, how people, or the shameful act of terrorism, or the world other than United states etc. has been affected by it.

But Mohsin Hamid who rose from a third world country; The Islamic Republic of Pakistan, which was on the hit list along with other countries, who were doubted to be involved in the 9/11 incident, has spoken the voice of his fellow country people through this piece of writing. The Newton's law of motion is that, action and reaction has no end, whoever was responsible for the 9/11 incident, the US operations gave air to the flames of hatred for it in Pakistan. Thus people doubt every act of US and vice versa. Pakistan is not able to stand as a country free of debts, terrorism, or independent in the true sense of the word, and Pakistanis blame all those factors that are dominant over them since its independence.

Mohsin Hamid as a writer has produced a piece of writing that serves as a message of identity to the world outside and is a voice against atrocity. Changez speaks the words and thoughts of his writer. The characters of any literary work is developed by actions, speech, appearance, what other characters say about him, or the wordings of author used in the narration. *The Reluctant Fundamentalist* is a monologue, thus whatever type of character Changez is, we know about him through his own words, here lay the art of the narrator. Similarly, the other characters present in the novel are also introduced by Changez. We come to know about every detail regarding Changez or

others, through the words of Changez. The speech and actions of Changez are civilized. He is well mannered and well behaved. Other characters, though do not speak directly, but their indirect actions discussed in the novel show that they think high about changez. The hidden qualities of the main character are highlighted by the interview taken by Jim. The strong mental abilities are vivid from the case that he solves during interview, the capabilities that he shows in his job, and swiftness and blessed efficiency is depicted from his leaving US and starting job as a teacher in Pakistan where thousands of students follow his words. Appearance of Changez has been shown from his interview, as the interviewer comments on him for his being well dressed and polished. The appearance of the stranger in novel is portrayed from the words of Changez, when he talks about his coat, short cropped hair, physique etc. Erica's outward look and inward mental state is also vivid from Changez words. He explains every situation and person whom he meets. Thus we can say that the characters presented by Mohsin Hamid in *The Reluctant Fundamentalist* have presented both round and flat characters which are dynamic and static. For instance, Changez is round and a dynamic character, while Erica is flat and static one, which remains the same until she disappears. These characters have a variety of qualities that make them believable.

Plot is the order in which things happen or move in story. The plot of *The Reluctant Fundamentalist* is flashback. The story keeps on moving back and forth. The type of conflict that occurs in the story initially is person against self but later on it shifted to person against person. As we see that Changez after 9/11 started a fight against self, then it increased to the extent that he became a rival of the country where he had

started a bright career. The pattern of action is rising: From a peaceful common man's ordinary life to a professor who is a public figure.

The sensationalism of the novel is maintained throughout the end. Mohsin Hamid is very careful with sensationalism; this art has not weakened with the theme or with the character. The thrill is well sustained.

The setting of the novel is narrow; a café in Anarkali. This setting has been used as symbolism. It supports the theme of identity of this piece of writing. The heritage of Pakistan is well depicted by this. The total focus of importance in novel is over the individual identity, whether it is beard, language, food, or life style.

Style is how and in what manner the writer communicates in his writings, the choice of diction and the use of language, sentence construction, and imagery. Style is not linked with what the author says. It adds meaning and impact to the author's writing. The novel is written in monologue. The absence of voice on other side is present but it is covered intelligently by the writer.

Imagery has been used vividly in the novel. These are the words used to create mental sensory impression of sight, sound, texture, smell and taste. It creates setting and portrays mood and create characters. Figures of speech are used to enhance the intensity of the meaning. Mohsin Hamid has made effective and efficient use of figurative language in the novel. Metaphor, simile and allegory have been used in the novel.

From the devices of sound, writer has made use of alliteration, rhyme and assonance. There are a number of instances of rhyme; the syllable or line that ends on a

sound that corresponds to the other, alliteration, in phonological scheme is the occurrence of the same letter or sound at the beginning of adjacent or closely connected words, and assonance is the resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels but not stressed consonants.

Tone reveals how the writer feels about his subject. Words communicate the writer's attitude toward his or her work, subject, and readers. Without vocal variation to help express tone, the author must select words with great care. We often describe a writer's tone but are not aware of how we discovered the tone. Tone can be serious, humorous, satirical, passionate, sensitive, indifferent, and caring. Although each reader has their own judgment as to the tone created by the author and their own personal preference for enjoyment, there is a limit to the range of tone for each story. Even though tone should relate to the story it needs to vary according to the situation. Tone varies from person to person to create people as individuals and group to group to create different social groups. Tone also changes to change the pace of the novel. It also creates character conflict, fit the theme, and add pleasure to the text. The tone of this piece of writing is serious and caring. It get furious at times but overall impact of it is of soberness.

Anaphora as a rhetorical device is the repetition of a word or a phrase at the beginning of the following clauses. This rhetorical device when used creates a strong emotional effect. The writer has made use of anaphora at a number of places. Parallelism, in lexical and grammatical schemes refers to the parallel construction or parallel structure

of syntax. It is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure. Parallelism adds clarity and a dramatic punch to the speech, thus a reader gets emphasized message that remains in his mind till the end of the novel. The writer has made use of it in novel at a number of places. Context and cohesion has been discussed in my dissertation. Cohesive devices of conjunctions, coordination and linking adverbials are found. The Stylistic analysis of the novel *The Reluctant Fundamentalist*, showed the various techniques used by the writer which enhanced the intensity of meaning, developed interest of the reader, and conveyed message of the writer successfully.

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