

COMPARATIVE STUDY OF MAJOR STYLISTIC FEATURES IN AMERICAN FICTION AND PAKISTANI FICTION

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Abstract

*To comprehend how narrative strategies and language handle and critique societal issues, this study looks at the stylistic elements of Mohammed Hanif's *Our Lady of Alice Bhatti* and Don DeLillo's *White Noise*. The study examines how these authors address universal topics like identity and mortality while representing their distinct cultural backgrounds by concentrating on components like diction, imagery, and symbolism. DeLillo uses hyperreal images and fractured storytelling to condemn consumerism and existential anxiety in Western civilization. However, Hanif draws attention to social injustices in postcolonial Pakistan, such as gender discrimination and corruption, through satire and religious symbolism.*

The study demonstrates how these strategies are adapted to their particular cultural contexts while highlighting both works' postmodern components, such as irony and the fusion of realism and surrealism. Research advances literary studies by encouraging intercultural understanding and illustrating how stylistic innovation can address social and existential challenges. It highlights how literature can connect disparate cultural viewpoints and question social norms, providing insightful analysis of Pakistani and American fiction.

Keywords: *Comparative, Stylistics, Postmodern fiction, Postcolonial fiction, Narrative Structure, Cultural Identity, Existentialism*

1. Introduction

Comparative literary analysis provides an insightful viewpoint on how various social and cultural settings affect how writers tell their tales. The stylistic elements of two different novels—*White Noise* by Don DeLillo, a seminal piece of American postmodern fiction, and *Our Lady of Alice Bhatti* by Mohammed Hanif, a prominent work of contemporary Pakistani literature—are the subject of this study.

White Noise by DeLillo examines themes like consumerism, media influence, and existential angst in a media-rich society, while *Our Lady of Alice Bhatti* by Hanif tackles problems like gender inequality, religious prejudice, and corruption in Karachi's urban setting. Notwithstanding their variations, both novels explore intricate issues of society and identity, making them significant pieces in their own literary traditions.

The main ideas of both books are effectively communicated by the stylistic decisions made in terms of narrative style, tone, diction, grammar, imagery, and symbolism. DeLillo used clinical terminology, broken words, and sarcastic tones in *White Noise* to illustrate the bewilderment and alienation people feel in a consumer-driven society. His dry narration and repetitious conversation reflect the protagonists' search for purpose in a technologically and media-overloaded society. In contrast, Hanif's *Our Lady of Alice Bhatti* uses shifts in narrative voices, dark humor, and cultural allusions to criticize Pakistan's structural inequalities and social hierarchy. Hanif's novel's satirical tone and symbolic imagery serve to anchor the narrative in the harsh reality that underprivileged populations must contend with. These stylistic elements are employed by both writers to strengthen the effect of their societal criticisms.

The main aim of this study is to compare the stylistic features of *White Noise* and *Our Lady of Alice Bhatti* to explore how they reflect the cultural, historical, and societal contexts of their settings. DeLillo's work is a product of postmodern American fiction, where fragmented narratives and ironic

tones critique the alienating effects of modern life and technological advancements. In contrast, Hanif's novel fits within contemporary Pakistani fiction, using humor and satire to expose social inequalities and challenge entrenched power structures. By comparing these stylistic elements, this study reveals how both authors offer distinct but equally valuable perspectives on identity, resilience, and societal critique.

The research aims to identify the similarities and differences in the stylistic techniques used by DeLillo and Hanif, contributing to a deeper understanding of contemporary fiction. The study also emphasizes the value of cross-cultural narratives in global literature by examining these works within their cultural and literary contexts. Through this comparison, the research highlights the power of literature to critique societal systems and explore the complexities of human identity, bridging the gap between American and Pakistani fiction.

2. Significance

This comparison of Mohammed Hanif's *Our Lady of Alice Bhatti* and Don DeLillo's *White Noise* is highly beneficial to literary analysis, postmodernism, and cultural studies. We can better understand how stylistic choices can reflect and confront identity, societal norms, and existential concerns by examining these works, which come from wildly different cultural and sociopolitical situations. It highlights how literature may address universal themes like mortality and the search for meaning while simultaneously interacting with specific cultural circumstances.

Both works contain important postmodern literary devices, such as irony, fragmentation, and the blending of satire with realism. This comparison shows how these approaches have been adapted for different cultural settings. While DeLillo's focus on hyperreality and consumer culture critiques the commodity of identity in Western society, Hanif uses satire and religious symbolism to highlight systemic issues like gender inequality and institutional corruption in Pakistan. By analyzing these diverse stylistic approaches, the study demonstrates how literature serves as a tool for resistance and introspection in diverse cultural situations.

This study also encourages intercultural communication by comparing American and Pakistani fiction to explore similar human concerns despite dissimilar locations. *White Noise* addresses the issues of a media-driven, consumerist society, while *Our Lady of Alice Bhatti* examines issues of marginalization and persecution. The contrast emphasizes how literature may challenge established power structures and take social norms into consideration in order to foster a more inclusive view of worldwide literary traditions.

Through an analysis of narrative methods, imagery, and symbolism, the study demonstrates how both authors tackle significant existential and social themes. Hanif's sharp critique of long-standing socioeconomic injustices contrasts sharply with DeLillo's portrayal of a hyperreal, shattered world. These stylistic elements highlight the authors' unique approaches to analyzing and questioning their own realities.

Because it offers a paradigm for cross-cultural and cross-geographic comparative literary analysis, this study has academic significance. It encourages a broader global perspective in literary studies, going beyond Western-centric perspectives. The results will be helpful to scholars and students who wish to understand the interplay of style, culture, and themes in literature. Examining enduring social themes also demonstrates how literature can reflect and critique society, emphasizing its applicability in tackling concerns of identity, inequality, and the human condition.

In conclusion, this study offers a more thorough understanding of the subject issues, cultural representations, and stylistic advances of these two books. It emphasizes how universal literary analysis is and how it may unite people from different cultural backgrounds.

3. Research Questions

1. How are the psychological and social complexity of the major protagonists within their separate cultural contexts revealed by the fractured narratives and multiple points of view in *White Noise* and *Our Lady of Alice Bhatti*?
2. How do the writers' stylistic decisions in language, imagery, and syntax in *White Noise* and *Our Lady of Alice Bhatti* represent the consumer-driven America and postcolonial Pakistan, respectively, in terms of politics and society?
3. What are the main artistic parallels and divergences between *Our Lady of Alice Bhatti* and *White Noise*, and how do these style elements contribute to the overall potency and impact of the books?

4. Research Objectives

1. To investigate how the main characters' social and psychological struggles in their various cultural contexts are revealed by the use of fragmented and multi-perspective narratives in *White Noise* and *Our Lady of Alice Bhatti*.
2. To examine how the social environments of postcolonial Pakistan and consumer-driven America are portrayed and critiqued through the stylistic elements of *White Noise* and *Our Lady of Alice Bhatti*, such as diction, imagery, and syntax.
3. To evaluate how *White Noise* and *Our Lady of Alice Bhatti*'s stylistic elements contribute to each book's ability to effectively communicate its main ideas and hold the reader's attention, comparing and contrasting them.

5. Research Methodology

This study compares the stylistic components of Mohammed Hanif's *Our Lady of Alice Bhatti* with Don DeLillo's *White Noise* using a qualitative method centered on textual analysis. Examining how these novels' topics, language choices, and narrative strategies represent the social and cultural circumstances in which they were produced is the goal. The study examines how the writers analyze the societal problems in their own societies using a variety of stylistic elements. The three stages of the methodology are research practices, the analytical framework, and data gathering.

The whole texts of *White Noise* and *Our Lady of Alice Bhatti* serve as the study's major source of data. These books were picked because they reflect various literary traditions. *Our Lady of Alice Bhatti* offers a postcolonial perspective on issues like gender inequality and religious oppression in Pakistan, while *White Noise* reflects American postmodernism, addressing themes like consumerism and existential fear. Secondary materials, including journal articles and scholarly criticisms, were examined in addition to the novels themselves in order to offer background information and a more thorough understanding of the literary ideas that are pertinent to these works.

The examination compares how important stylistic components—such as language, narrative organization, imagery, and symbolism—serve the larger themes of each book. *White Noise* is analyzed for reflecting the bewilderment and estrangement of contemporary existence through its fractured storyline, many voices, and use of hyperreality. On the other hand, *Our Lady of Alice Bhatti* is examined for its critique of the shortcomings of social structures through its humorous tone, omniscient narrative, and transitions between realism and surrealism.

The linguistic characteristics of the two books are also contrasted: Hanif's use of Urdu idioms and dark humor anchors the novel in Pakistani society while criticizing its customs, whereas *White Noise* uses

a combination of informal and scholarly language to emphasize the gap in consumer culture. The lizard in *Our Lady of Alice Bhatti* and the poisonous cloud in *White Noise* are two examples of imagery and symbolism that are examined to show how they symbolize existential crises and stagnation in both nations.

Close reading, comparative analysis, and textual contextualization are all essential components of the research. A detailed analysis of the language and narrative devices employed in both novels is made possible by close reading. By placing the novels side by side, comparative analysis draws attention to the stylistic similarities and variations between them. Lastly, contextualization aids in understanding how the literary choices of each author are influenced by their cultural and sociopolitical surroundings. The study recognizes the larger historical and cultural circumstances in which the novels were produced, even though the stylistic elements of the novels continue to be the main focus.

The study's focus is limited to the novels' stylistic components; neither the writers' biographies nor the larger historical background are examined. Although background information is provided by secondary sources, the texts themselves are the primary focus of the examination. The analysis is based on textual evidence and backed by peer-reviewed academic sources to guarantee the validity and credibility of the study's conclusions. This approach seeks to offer a thorough comprehension of how these novels' artistic decisions both reflect and critique the social concerns they tackle.

6. Literature Review

Novels are one of the most adaptable and powerful literary genres, offering a thorough examination of human experiences as well as addressing individual feelings, social tensions, and cultural shifts. StudioBinder (n.d.) provides a fundamental definition of novels as long-form prose narratives that serve as mirrors of society, encapsulating its intricacies through captivating storylines. Novels, as opposed to shorter works of literature, provide readers with a lens through which to analyze societal conventions and conflicts through more complex narratives and richer character development. Furthermore, their influence goes beyond amusement; they start change, provoke empathy, and question established social institutions. For example, Harriet Beecher Stowe's *Uncle Tom's Cabin*, which highlights the suffering of oppressed people and awakens public conscience, is recognized for having influenced the abolitionist movement in 19th-century America. The critique of totalitarian governments in *Animal Farm* and *1984* by George Orwell also challenges readers' political beliefs. Terleckyj (2023) highlights that books serve as cultural touchstones that promote critical thinking and broaden perspectives. Novels reflect the ideals and hardships of their eras and function as cultural artifacts due to their narrative strength and thematic depth. They develop cultural consciousness, spark social debate, and motivate action by emotionally and intellectually engrossing readers, guaranteeing their continued significance in society.

British literature has long been recognized for its sophisticated and well-structured style, which reflects its classical origins and emphasis on social and moral criticism. Canonical writers like Jane Austen and Charles Dickens, for instance, are prime examples of this style, use formal language and comprehensive storytelling strategies to examine subjects like morality, personal accountability, and socioeconomic inequality. In particular, Austen's *Pride and Prejudice* offers a humorous yet perceptive criticism on social conventions while criticizing the strict class inequalities of Regency-era Britain. Dickens uses realism to promote social reform in works such as *Great Expectations*, which portray the hardships of the working class (Adroit Journal, 2019).

American literature, on the other hand, is distinguished by its uniqueness and inventiveness, frequently capturing the country's cultural vibrancy. Notably, writers like Ernest Hemingway and Mark Twain use experimental styles and informal language to examine topics of disillusionment, personal

independence, and the American Dream. For example, Don DeLillo's *White Noise* uses fractured narratives to depict the confusion of contemporary existence, whereas Ernest Hemingway's *The Old Man and the Sea* uses minimalist style to emphasize the existential struggles of his characters (Ijaz et al., 2022). English-language literature from Pakistan, on the other hand, combines colonial and indigenous cultural components. Authors such as Mohammed Hanif and Bapsi Sidhwa employ multilingual speech, cultural idioms, and postcolonial themes to tackle topics like identity, religion, and social injustice. This hybridity is best illustrated by Hanif's *Our Lady of Alice Bhatti*, which uses humor and sarcasm to criticize the structural oppression of Pakistani culture. The complexity of Pakistan's colonial past and its continuous quest for a unified national identity are reflected in these artistic elements (Athens Journal, 2023).

Given their different cultural and historical backgrounds, it is clear from comparing traditions that Pakistani and American fiction exhibit notable distinctions in their stylistic approaches and thematic concerns. Pakistani fiction, on the one hand, frequently explores postcolonial themes, including the effects of colonialism, religious conflicts, and social hierarchy. For example, Mohammed Hanif's *Our Lady of Alice Bhatti* uses the protagonist's experiences to analyze the ways in which gender, religion, and class oppression intertwine. Pakistan's multilingual and socially stratified society is reflected in the novel's use of various cultural allusions and linguistic diversity (Ijaz et al., 2022). American fiction, on the other hand, like Don DeLillo's *White Noise*, concentrates on modern fears like materialism, technology, and environmental issues. DeLillo portrays characters who are cut off from real human experiences in order to critique contemporary America's fixation with media and materialism. Furthermore, the disjointed structure and sardonic tone of the book highlight the alienation that comes with living in a technologically advanced world (ResearchGate, 2019). American fiction frequently uses minimalist style and postmodern tactics to challenge modernity, whereas Pakistani fiction addresses identity and social justice through cultural hybridity and multilingualism. Despite these distinctions, both religions provide universal insights into the human condition while reflecting the problems of their own communities.

White Noise and *Our Lady of Alice Bhatti*'s thematic concerns, in particular, draw attention to the unique but related problems facing their own civilizations. For example, Hanif's book addresses issues of gender discrimination, religious intolerance, and class inequality while criticizing Pakistan's institutional oppression. The book highlights the fortitude needed to endure in harsh settings via the experiences of Christian nurse Alice Bhatti navigating a patriarchal and religiously divided culture. Additionally, its critique is strengthened by the use of satire and black humor, which offers a powerful commentary on society dysfunctions (Ijaz et al., 2022). DeLillo's *White Noise*, on the other hand, examines the existential concerns of contemporary American living, concentrating on issues like environmental catastrophes, materialism, and technology dependence. Interestingly, the "Airborne Toxic Event" is a metaphor for both the ecological effects of industrialization and the widespread fear of dying. The novel's disjointed story and sardonic tone highlight the instability and alienation of a media- and technology-dominated culture (Ahmed et al., 2019). Both works offer deep insights into the human condition in the midst of societal instability by addressing universal themes of vulnerability and perseverance, despite their cultural variances.

Furthermore, by tackling the lasting effects of colonialism on modern Pakistani society, Hanif's *Our Lady of Alice Bhatti* is a prime example of postcolonial literature. The book challenges long-standing power systems, emphasizing how class, gender, and religion all contribute to inequity. By providing a voice to disadvantaged characters, Hanif promotes social justice and questions prevailing myths. His

postcolonial viewpoint, which emphasizes the necessity of decolonizing societal frameworks, is reflected in his use of sarcasm and cultural distinctiveness (Ijaz et al., 2022). On the other hand, DeLillo's *White Noise* is consistent with postmodern literature's questioning of reality and skepticism of great narratives. In this regard, the novel uses irony and fractured storytelling to represent the cultural worries of contemporary America while criticizing the isolation and confusion of a media- and consumerism-dominated culture. Furthermore, DeLillo challenges readers to consider the veracity of their experiences in a media-rich environment by dissecting conventional ideas of reality and identity (ResearchGate, 2019). Collectively, these criticisms show the various ways literature addresses societal and cultural issues while providing resources for critical thought and change.

White Noise, which examines the relationship between technology, consumerism, and environmental destruction, provides a thorough eco-techno critical reading from an eco-critical standpoint. The "Airborne Toxic Event" in particular is a key metaphor for the ecological effects of industrial capitalism, signifying the fragility of contemporary life and humanity's estrangement from nature. DeLillo exposes the dehumanizing effects of technological breakthroughs on people and communities by criticizing them for prioritizing profit over sustainability (Ahmed et al., 2019). Additionally, the novel's widespread use of media and technology highlights the existential dread and alienation that characterize contemporary American life. DeLillo forces readers to face the pressing need for ecological awareness and sustainable living by contrasting ecological catastrophes with society indifference. *White Noise* is a foresighted remark on current environmental and cultural issues since it highlights the wider ramifications of unbridled technological advancement.

Similar to this, Hanif's *Our Lady of Alice Bhatti* offers a biting sociopolitical analysis of Pakistani culture, emphasizing both the tenacity of oppressed groups and structural injustice. In particular, the book uses satire and black humor to highlight social injustices while examining topics like gender inequity, religious intolerance, and class differences. Hanif offers a moving remark on the necessity of systemic change by criticizing the long-standing inequalities that uphold injustice via Alice Bhatti's struggles (Ijaz et al., 2022). Furthermore, the novel's depiction of sociopolitical realities highlights the agency and tenacity of oppressed people, pushing readers to address societal injustices and promote justice. Hanif crafts a striking story that highlights the transforming power of literature in addressing societal injustices by fusing comedy and tragedy.

A vital methodological framework for examining the language and narrative elements that influence the meaning and aesthetic appeal of literary texts is offered by the field of stylistics. More specifically, this interdisciplinary approach reveals the deeper connections between form and content by taking into account features like grammar, diction, narrative tactics, and stylistic decisions. In doing so, stylistics reveals how writers employ language to create meaning and elicit particular reactions from their readers. A key component of stylistic analysis is Michael Halliday's Systemic Functional Grammar (SFG), which emphasizes how language shapes social realities. In order to decipher how texts convey complicated concepts, Halliday posits three metafunctions of language: ideational (representing experiences), interpersonal (creating relationships), and textual (coherence and structure). With the help of this framework, academics can determine how linguistic decisions support a text's character development and thematic concerns. Additionally, Stockwell and Whiteley (2014) investigate cognitive stylistics in greater detail, concentrating on how readers interact with and comprehend textual elements. The ways in which language components like syntax, diction, and narrative tactics add to their thematic and emotional resonance are made clear by these theoretical frameworks.

Furthermore, stylistic comparisons across cultures highlight the various narrative techniques used by writers from various locales. In contrast to DeLillo's sparse style and disjointed narrative in *White Noise*, Hanif's use of sarcasm, cultural idioms, and multilingual speech in *Our Lady of Alice Bhatti* is striking. These stylistic decisions offer distinct perspectives on social issues and human resiliency, reflecting their diverse cultural backgrounds (Ijaz et al., 2022). These parallels demonstrate how literature may be tailored to address both general and particular issues. Scholars can more effectively navigate and evaluate their respective realities by examining the stylistic dynamics of American and Pakistani fiction.

My research adopts a unique method by performing a stylistic analysis of *White Noise* and *Our Lady of Alice Bhatti*, in contrast to earlier studies that mostly concentrate on thematic, cultural, or socio-political critiques of these texts. Although Hanif's novel has been analyzed for its socio-political criticism and studies such as Ahmed et al. (2019) highlight the ecological and technological critiques in *White Noise*, less focus has been placed on the precise stylistic processes that these topics are expressed through. By concentrating on linguistic elements that are crucial in forming the texts' aesthetic and communicative aspects, such as narrative tactics, grammar, diction, and imagery, my research closes this crucial gap.

In addition to highlighting the ways in which DeLillo and Hanif craft their stories, this stylistic approach sheds light on the ways in which their individual cultural and historical backgrounds shape their aesthetic preferences. For example, while previous research highlights the postmodern fragmentation of *White Noise* and the sarcastic tone of *Our Lady of Alice Bhatti*, my analysis shows how these stylistic elements serve larger thematic goals, providing a fresh perspective. My research uncovers underlying similarities and differences that have been missed by earlier studies that only looked at thematic or cultural interpretations by comparing these stylistic aspects across cultural boundaries.

7. Comprehensive Data Analysis of Stylistic Features in *Our Lady of Alice Bhatti* and *White Noise*

The narrative style, diction, grammar, imagery, symbolism, tone, mood, repetition, motif, metaphor, and other stylistic elements in Don DeLillo's *White Noise* and Mohammed Hanif's *Our Lady of Alice Bhatti* are all examined in this in-depth analysis. To give a thorough comparison analysis, each style element is examined using a minimum of two textual examples from each work. Textual examples from both novels are shown for each characteristic, showcasing the writers' distinct approaches to related subjects while also emphasizing the distinctions that represent their existential and cultural concerns.

7.1 Narrative Style

Our Lady of Alice Bhatti

7.1.1 Omniscient narration:

Multiple levels of social critique are provided via the third-person omniscient narrative, which alternates between the perspectives of many people. In addition to offering insight into the larger social context—particularly the challenges of marginalized people in Pakistan—this enables Hanif to examine Alice's inner conflicts.

"Teddy Butt... could not fathom why Alice would spend so much time carving crosses instead of carving a future for herself."

This section is a perfect example of how Teddy's ideas regarding Alice are revealed by the omniscient narrator, revealing his misinterpretation of her individual decisions and reiterating themes of gender and religious expectations..

7.1.2 Non-linear structure:

Through the use of flashbacks about Alice's incarceration at Borstal Jail, the book fragmentarily reveals her tenacity. Her character and the sociopolitical factors influencing her existence are better understood thanks to these flashbacks.

"The scars on her wrists were like souvenirs from a time when she dared to dream."

This instance highlights the close connection between Alice's history and present by hinting at her past trauma and disobedience. *White Noise*

7.1.3 Fragmentation:

DeLillo's story is disjointed, alternating between everyday events and deep philosophical insights. The characters' detachment from reality in a postmodern society is reflected in this fragmented form.

"The station wagons arrived... before shifting to: 'Hitler's study is the study of death.'"

This sudden shift from the students' entrance to a disembodied historical perspective demonstrates Jack's jumbled thinking and the breakdown of conventional narrative coherence.

7.1.4 Episodic structure:

Events like the airborne hazardous incident interrupt the normal course of daily living in this episodic story. The turmoil of contemporary life, which is frequently disrupted by outside events, is reflected in this episodic disturbance.

"The cloud appeared without warning. A black smear against the blue sky."

This event's abruptness reflects the unpredictable and uncontrollable nature of modern existence, where existential dread might strike at any time.

7.2 Diction

Our Lady of Alice Bhatti

1. Cultural lexicon:

Hanif's use of culturally specific phrases, often in a blend of Urdu and English, reflects the societal struggles and contradictions in Karachi.

"Halal money down the haram drain"

This idiom critiques the economic struggles of the poor and the ethical dilemmas faced by those within corrupt systems.

2. Blunt realism:

The language used to describe the hospital is stark and to the point, reflecting the cold, bureaucratic nature of the institution.

"Patients are numbers, prayers are unpaid invoices."

This blunt description exposes the transactional nature of the institution, where the human element is disregarded in favor of efficiency and profit.

White Noise

1. Consumerist diction:

DeLillo's use of brand names throughout the novel critiques the overwhelming presence of consumer culture.

"Waffelos, Kabooms, Dum-Dum pops."

The relentless focus on consumer products illustrates how deeply consumerism permeates daily life, reducing experiences to transactions.

2. Philosophical abstraction:

Jack's reflections often take on a more abstract and intellectual tone, reflecting his existential concerns.

"We breathe in death with every breath we take."

This metaphorical statement captures the pervasive nature of death in the novel, suggesting it is something inescapable and omnipresent.

7.2 Syntax

Our Lady of Alice Bhatti

7.2.1 Tension and immersion through sentences:

Hanif uses short sentences to build tension, particularly when depicting moments of emotional or psychological strain.

"They asked Alice to wait. She knew waiting was a verdict."

Longer sentences with details immerse the reader in the sensory experience of Karachi's hospital and Alice's world.

"The Sacred Heart smelled of disinfectant, sweat, and prayers left unanswered."

Hanif employed shorter and longer sentences to enrich the syntax.

7.2.2 Parataxis to highlight chaos:

The use of paratactic structures (placing multiple clauses next to each other without subordinating conjunctions) mirrors the chaotic, fragmented nature of the environment.

"Car horns blaring, children wailing, nurses rushing."

This technique emphasizes the disarray and urgency of the setting.

White Noise

7.2.3 Fragmented syntax:

DeLillo uses fragmented sentences to convey the disjointed, overstimulated nature of modern life.

"Carts filled. Aisles full. Lights flashing."

The abrupt rhythm emphasizes the overwhelming nature of consumerism and modern existence.

7.2.4 Repetition for rhythm:

Repetitive structures are used to create a sense of monotony, mirroring the cyclical, consumer-driven nature of modern life.

"Waves and radiation, signals and noise, filling the air."

The repetition of similar phrases creates a rhythmic pattern that reflects the constant bombardment of stimuli, symbolizing how technology and media shape the characters' perceptions and lives.

7.3 Imagery

Our Lady of Alice Bhatti

7.3.1 Sensory overload:

Hanif's imagery often describes the overwhelming and grim sensory details of Karachi's hospital environment.

"The ward buzzed with flies, whispers, and the stench of stale lives."

This vivid imagery captures the physical decay of the hospital, symbolizing the emotional and moral decay within society.

7.3.2 Religious imagery:

Hanif uses religious symbols, particularly the cross, to explore themes of faith and sacrifice.

"The cross Joseph carved was so tall it cast a shadow on their faith."

The towering cross symbolizes both the oppressive weight of religious expectations and the

pervasive lack of spiritual fulfillment in Alice's life.

White Noise

7.3.3 Consumerist overload:

DeLillo's imagery critiques the pervasive influence of consumer culture, showing how it inundates individuals.

"Aisles gleamed with the promise of endless consumption."

The bright, shiny aisles of the supermarket symbolize the seductive nature of consumerism, offering false promises of fulfillment.

7.3.4 Sight imagery:

The airborne toxic event is depicted with apocalyptic imagery, reflecting the existential threats facing the characters.

"The cloud loomed, black and oppressive, blotting out hope."

The toxic cloud becomes a powerful symbol of death and the fragility of life, overshadowing all the characters' attempts at normalcy.

7.4 Symbolism

Our Lady of Alice Bhatti

7.4.1 Cross:

The cross symbolizes religious identity and societal burdens.

"A cross as big as an electric pole"

Joseph's massive cross represents both his defiance and the heavy religious and societal expectations that weigh on Alice.

7.4.2 Lizard:

The lizard is a recurring symbol of Alice's struggle to survive in an oppressive society.

"Its five toes were a reminder of survival against odds."

The lizard's persistence despite being trapped parallels Alice's own resilience in the face of adversity.

White Noise

7.4.3 Airborne toxic event:

The toxic cloud symbolizes the inevitability of death and the fragility of life.

"A manifestation of mortality, looming and inescapable."

The cloud becomes a powerful symbol of the existential threat that looms over the characters, embodying the fear of death.

7.4.5 Waves and radiation:

The invisible forces of waves and radiation symbolize the pervasive influence of technology and media.

"Invisible forces connecting us, yet eroding us."

These symbols represent the constant bombardment of media and technology, eroding the individual's sense of identity and autonomy.

7.5 Tone and Mood

Our Lady of Alice Bhatti

7.5.1 Satirical:

Hanif uses satire to critique societal norms and institutions, particularly the hypocrisy within religious and medical practices.

"Sacred Heart Hospital: a place where profits go up, and patients go down."

This satirical tone mocks the commercialization of healthcare, highlighting the disparity between ideals and reality.

7.5.2 Bleak mood:

The mood in *Our Lady of Alice Bhatti* is often grim and reflective of the harsh realities of institutional corruption.

"The walls whispered despair, prayers unanswered for years."

The somber mood reflects the stagnation and despair within the hospital and society.

White Noise

7.5.3 Satirical:

DeLillo's satirical tone critiques the absurdities of consumer culture and suburban life.

"The supermarket recharges us, prepares us for life."

This ironic statement mocks the idea that consumerism provides meaning or fulfillment in life.

7.5.4 Anxious mood:

The overall mood of the novel is anxious, driven by the constant presence of media saturation and existential fear.

"Waves and radiation surrounded them, invisible yet omnipresent."

This mood underscores the characters' sense of vulnerability and the pervasive uncertainty of modern life.

7.6 Repetition and Motif

Our Lady of Alice Bhatti

7.6.1 Lizard as a motif:

"The lizard moved but never left the wall, as if waiting for a reason to exist."

Alice's experience of immobility in a world that gives her little hope for change is symbolized by the lizard. Alice's psychological struggle is reflected in the lizard's inability to leave the wall.

7.6.2 Repeated prayers:

"Prayers echoed, unanswered, lingering like forgotten promises."

The repetition of unanswered prayers highlights the pointlessness and despair of people who turn to organizations or higher forces for assistance but are let down. This motif emphasizes the issue of unmet expectations and social disregard, especially in places of worship.

7.6.3 Alice's resistance:

"Alice kept walking. She had walked before, and she would walk again."

Alice's tenacity in the face of hardship is demonstrated by the repetition of her walking. She represents her tenacity against the forces that attempt to restrict her because she keeps going forward despite being oppressed or obstructed numerous times.

White Noise

7.6.4 Brand names:

"Waffelos, Dum-Dum pops, Kabooms."

The constant recurrence of consumer items, such as brand names, highlights the commodification of modern life. This repetition emphasizes how ubiquitous consumerism is, having influenced not only people's material needs but also their identities and lives.

7.6.5 Waves and radiation:

"The air was full of waves and radiation, a hum of invisible noise."

The image of waves and radiation symbolizes how ubiquitous media and technology are in our life. It demonstrates the pervasive influence of media and digital environments, which constantly bombard people with intrusive information.

7.6.5 Media fragments:

"Breaking news... the toxic cloud has grown larger."

Throughout the book, the media broadcasts' repetition dehumanizes and desensitizes people. The constant stream of unimportant or frightening news highlights how shallow contemporary communication is, with sensationalism frequently triumphing over sincere comprehension or emotional involvement.

7.7 Metaphor

Our Lady of Alice Bhatti

7.7.1 Alice's life:

"Her life was a path lined with thorns, each step cutting deeper."

To highlight her hardships, Alice's life is figuratively depicted as a torturous, thorny journey. Every decision she makes or action she takes seems to result in more suffering, highlighting the social and individual barriers she encounters.

7.7.2 Ambulance on fire (dream):

"The ambulance was a burning cage, her hope devoured by flames."

The burning ambulance, a representation of rescue and redemption, represents the breakdown of hope and the system's inability to deliver the promised salvation. This metaphor captures Alice's intense emotional and bodily experience of being trapped in her surroundings.

White Noise

7.7.3 The supermarket:

"A temple of consumption."

The supermarket is referred to as a "temple," signifying how consumer culture has taken the role of spirituality and religion as the driving force behind contemporary life. This metaphor criticizes how people go to worldly possessions for fulfillment and significance instead of looking for more profound existential solutions.

7.7.4 White noise:

"The hum of death beneath life's distractions."

The "white noise" represents the incessant background cacophony of contemporary life that diverts people's attention from more profound existential issues. This metaphor emphasizes how the characters' underlying awareness of mortality is concealed by the din of daily life.

7.8 Allusion

Our Lady of Alice Bhatti

7.8.1 Biblical allusions:

Alice's name conjures up images of the Virgin Mary, linking her persona to themes of societal and personal pain and sacrifice. Through this metaphor, Alice's journey is linked to more general religious stories of suffering and salvation.

7.8.2 References to religious persecution:

"A Christian in an Islamic world"

This allusion draws attention to Alice's marginalization as a Christian in a country that is predominately Muslim and illustrates her battle to preserve her identity in a hostile setting that frequently rejects her faith.

White Noise

7.8.3 The barn:

"The most photographed barn"

This phrase alludes to Jean Baudrillard's theory of hyperreality, which holds that an object's representation—in this case, the barn—becomes more important than the real thing. The barn represents how society is more concerned with how it is portrayed in the media than with reality.

7.8.4 Pop Culture:

"We had watched television for hours. Elvis Presley, a man whose movements had once been called dangerous, now seemed like a benign figure."

The reference to Elvis Presley shows how icons that were once seen as rebellious are eventually turned into safe, mainstream figures. It highlights how media and consumer culture take away the true meaning of things, making them ordinary.

7.9 Anaphora and Cataphora

Our Lady of Alice Bhatti

7.9.1 Anaphora in prayers

"God save us. God forgive us. God see us."

The repetition of "God" at the beginning of each line emphasizes the community's desperate pleas for divine intervention and their frustration at the lack of response.

7.9.2 Cataphora in Teddy's thoughts:

"What he wanted, what he craved, was Alice's forgiveness."

The use of cataphora shifts the focus forward, creating anticipation and drawing attention to Teddy's internal desire, reflecting his emotional conflict.

White Noise

7.9.3 Anaphora in media:

"Breaking news: The cloud grows. Breaking news: The deaths rise."

This highlights the trivializing effect of constant news coverage, where important events are reduced to sound bites that lose their emotional significance.

7.9.4 Cataphora in Jack's musings:

"What consumed him, what defined him, was death."

In this example of cataphora, the phrase "what consumed him" is placed before its clarification, creating anticipation and highlighting Jack's preoccupation with death.

7.10 Hyperbole

Our Lady of Alice Bhatti

7.10.1 Hospital description:

"A place where even death hesitates to enter."

This overblown claim highlights the complete despair at Sacred Heart Hospital, where the widespread corruption and carelessness of the facility make even life and death seem strange.

7.10.2 Alice's resilience:

"She had walked through fire and emerged unscathed."

This exaggeration highlights Alice's remarkable fortitude in the face of formidable social and individual obstacles.

White Noise

7.10.3 Death obsession:

"Death was everywhere, in every breath, every shadow."

The characters' omnipresent awareness of mortality is heightened by this exaggerated declaration. It implies that death permeates every aspect of their life, even the most routine ones, and shows their ongoing obsession with it.

7.10.4 Consumer culture:

"Each product was a miracle, each aisle a new world."

Here, the hyperbole criticizes the way that consumerism raises ordinary goods to the status of transformative experiences. It highlights the ridiculousness of a society that looks to material possessions for meaning and purpose.

7.11 Foreshadowing

Our Lady of Alice Bhatti

7.11.1 Teddy's violence:

"He held the baton tighter than he held her hand."

This line foreshadows Teddy's abusive behavior and the eventual violence he inflicts on Alice. It hints at the power imbalance in their relationship and his increasing control over her.

7.11.2 Alice's death:

"The lizards watched as if they knew something Alice didn't."

The ominous presence of the lizards, seemingly aware of Alice's fate, foreshadows the dangers that lie ahead for her. It hints at her eventual demise and the lack of control she has over her life's direction.

White Noise

7.11.3 The toxic event:

"The sky seemed heavier, pregnant with something ominous."

This foreshadows the arrival of the airborne toxic event, imbuing it with a sense of inevitable doom and preparing the reader for the disaster to come.

7.11.4 Jack's mortality:

"Every time he coughed, he wondered if it was the beginning of the end."

Jack's thoughts foreshadow his growing obsession with death, hinting at the eventual realization of his mortality and the existential anxiety that will dominate his life.

7.12 Irony

Our Lady of Alice Bhatti

7.12.1 Hospital's name:

"Sacred Heart, where humanity was anything but sacred."

The irony here critiques the discrepancy between the hospital's name and its corrupt, dehumanizing practices. The name "Sacred Heart" suggests sanctity, but the hospital fails to provide the care and compassion it should.

7.12.2 Alice's prayers:

"She prayed for hope in a place that only delivered despair."

The irony lies in the contrast between Alice's hopes for spiritual and emotional relief and the stark reality of the hospital, where neither faith nor hope finds fulfillment.

White Noise

7.12.3 Family connections:

"They were together, yet lonelier than ever."

Despite their physical closeness, the family members' disconnect is highlighted by this irony. Their closeness feels empty and unsatisfied since they are not emotionally intimate.

7.12.4 Jack's expertise in death:

"A professor of death who feared it more than anyone else."

The irony is that a "professor of death" who studies and teaches about death is the one who dreads it the most; his knowledge of the topic contrasts with his own anxiety, highlighting the gap between experience and knowledge.

7.13. Juxtaposition

Our Lady of Alice Bhatti

7.13.1 Alice's dreams vs reality:

"She dreamed of freedom but woke to locked doors."

The contrast between Alice's hopes for escape and the terrible reality of her life draws attention to the repressive structures that limit her freedom and demonstrates how her goals conflict with the institutional and societal constraints placed on her.

7.13.2 Sacred Heart's exterior vs interior:

"The whitewashed walls hid the stench of decay inside."

The contrast between the hospital's immaculate front and its dilapidated interior represents the gap between appearances and reality. It criticizes the hypocrisy of organizations that appear to be sanctified and pure on the outside but are actually corrupt and neglected.

White Noise

7.13.3 Supermarket's brightness vs emptiness:

"The aisles gleamed under fluorescent lights, but they felt hollow."

The characters' sense of emptiness is emphasized by the contrast between the supermarket's cheery, inviting front and the emptiness of consumer culture. It is demonstrated that an internal feeling of meaninglessness and alienation is concealed by the external impression of plenty and contentment.

7.13.4 Family closeness vs alienation:

"They sat together at the table, yet their words never reached one another."

Despite their physical closeness, family members' emotional remoteness is reflected in this juxtaposition.

7.14 Structure and Form

Our Lady of Alice Bhatti

7.14.1 Non-linear structure:

Using flashbacks to highlight significant events in Alice's life, such her stay in Borstal Jail, the book alternates between her past, present, and dreams.

"The marks on her wrists were souvenirs of a world she wished to forget."

Alice's psychological trauma and the ongoing influence of her past on her present reality are revealed by this non-linear structure.

7.14.2 Layered subplots:

Noor and other supporting characters are incorporated into the story to enhance Karachi's social fabric.

"Noor didn't just survive; he thrived in the cracks of a crumbling city."

The work gains complexity with the subplot of Noor's tenacity, which shows how various people deal with the same repressive circumstances in different ways.

White Noise

7.14.3 Fragmented episodes:

The book is broken up into separate, fractured segments that illustrate how fragmented modern life is.

"The station wagons arrived, then the cloud, then nothingness."

The protagonists' erratic and disjointed experiences are reflected in this episodic framework, which also echoes the ongoing alienation in their lives.

7.14.4 Layered perspectives:

The book creates a complex story by fusing Jack's inner monologue with the outside happenings in his life.

"He thought of Babette, of death, of the supermarket, all at once."

The intricacy of contemporary life, where people are continuously processing internal and external

impulses in a fragmented, frequently confusing manner, is reflected in this layering of private thoughts and outside happenings.

7.15 Stream of Consciousness

Our Lady of Alice Bhatti

7.15.1 Alice's reflections during her interview:

"She wondered if they saw her skin, her cross, her gender—or just the mop they'd hand her."

Alice is conscious of being evaluated based on her social standing and beauty, as evidenced by her inner monologue. Readers can observe her convoluted thoughts and the discrimination she encounters in real time thanks to the stream of consciousness technique.

7.15.2 Teddy's internal conflict about love and violence:

"He loved her, but he wanted her to bend, to break if necessary."

Teddy's internal conflict between love and control is revealed in this stream of consciousness, highlighting the poisonous nature of his emotions and his ambition to dominate Alice.

White Noise

7.15.3 Jack's fear of death:

"He thought about the cloud, about the barn, about the hum of radiation. It was all death, wrapped in different forms."

Jack's stream of consciousness encapsulates his existential terror, since he is unable to differentiate between his fear of dying and the pervasive elements in his environment, such the media and the toxic cloud.

7.15.4. Babette's guilt about Dylar:

"She knew it was wrong, but what choice did she have? The pills whispered promises she couldn't ignore."

Babette's internal monologue illustrates the emotional turmoil she experiences while attempting to deal with her own fear and mortality, as well as her struggle between guilt and desperation.

We have examined the main stylistic elements of both works in this thorough data analysis. Both books examine societal themes through comparable literary devices like symbolism, satire, and non-linear tales. Hanif criticizes Pakistan's institutional corruption and socioreligious oppression, highlighting Alice and other underrepresented characters' difficulties. DeLillo, on the other hand, uses fragmented narrative structures and consumerist vocabulary to investigate the uneasiness and alienation brought on by television, technology, and consumerism in contemporary America.

All things considered, this examination has demonstrated how stylistic elements might influence the subject concerns of each book. Using language, structure, and symbolism to unravel the intricacies of identity, power, and the human condition, Hanif and DeLillo both use their unique storytelling approaches to engage readers in a critique of the civilizations they portray. These stylistic decisions provide readers a better grasp of the existential and cultural issues in modern fiction in addition to defining the authors' distinct voices.

8. Conclusion

This research concludes by contrasting Mohammed Hanif's *Our Lady of Alice Bhatti* with Don DeLillo's *White Noise*, showing how both works reflect the distinct social and cultural issues of their respective societies. The study reveals how both authors use language to draw attention to broader societal issues while relating to the cultural contexts in which they write by analyzing narrative patterns,

word choices, imagery, and symbolism. *White Noise* by DeLillo is a statement of the media-driven, consumerist lifestyle of the West. The disarray and uncanny visuals perfectly convey the bewilderment and fear of contemporary life. By illustrating the alienation brought about by technology and materialism, DeLillo invites readers to reflect on the ways in which these elements impact one's sense of self and quest for purpose.

On the other hand, Hanif's *Our Lady of Alice Bhatti* uses religious symbolism and comedy to critique postcolonial Pakistan's corruption, gender inequality, and abuse of power. The story depicts the terrible reality faced by marginalized people, especially women, through its shift between realism and imagination. Hanif gives voice to those who are subjugated by institutional and societal constraints through the character of Alice Bhatti. The analysis finds postmodern traits in both books despite cultural and environmental differences. Irony, fragmentation, and a combination of fantasy and realism are used by both writers to examine difficult subjects and challenge social norms. These parallel techniques show how both books maintain their particular cultural perspectives while addressing universal issues like identity, mortality, and social pressure.

The study highlights how crucial cross-cultural literary analysis is. A cross-cultural comparison of American and Pakistani fiction shows how narrative can address shared socioeconomic issues. Whether they relate to postcolonial oppression or consumerism, it also shows how literature may challenge and critique cultural standards. In summary, this analysis shows how *White Noise* and *Our Lady of Alice Bhatti* represent their particular communities in addition to explaining the artistic decisions made in both books. DeLillo and Hanif's work is relevant in international literary discussions because they employ inventive storytelling and symbolic language to make rational observations about the human condition. Future research on how literature, irrespective of cultural background, may be a powerful tool for questioning social norms and advocating for change is encouraged by this study.

9. Findings

Don DeLillo's *White Noise* and Mohammed Hanif's *Our Lady of Alice Bhatti* both use a variety of literary tropes and narrative strategies to delve into their subjects. The following table provides a thorough analysis of the stylistic elements in both books, emphasizing elements such as narrative style, diction,

grammar, tone, symbolism, imagery, and other crucial components. By contrasting these characteristics, the table highlights the parallels and discrepancies in the writers' approaches, assisting in demonstrating how each book employs its unique methods to tackle difficult existential and social concerns.

Table of Comparative Stylistic Features: The case of *Our Lady of Alice Bhatti* versus *White Noise*

Stylistic Feature	Similarities	Differences
Narrative Style	Both novels use fragmented and layered narrative structures to reflect the complexity of their characters and their environments.	<i>White Noise</i> : A disjointed, episodic format highlights how reality is crumbling in a society where media is pervasive. <i>Alice Bhatti</i> : A non-linear, omniscient story that uses satire to question social mores.

Diction	Both authors choose distinctive language that critiques societal structures and issues.	White Noise: Diction centered on abstract philosophy and materialism. Alice Bhatti: A blend of sharp realism, black humor, and regional vernacular that sheds light on the cultural context.
Syntax	Both works vary sentence length to create rhythm and tension.	White Noise: While longer phrases in reflections add depth, shorter, fragmented sentences are used in other sections. Alice Bhatti: Use longer sentences to vividly describe settings and shorter, more impactful ones for significant occasions.
Imagery	Both novels utilize vivid, sensory-rich imagery to heighten emotional and thematic impact.	White Noise: Rich in technology and hyperreal images, such as “waves” and “radiation,” depicting the overpowering media environment. Alice Bhatti: emphasizes religious motifs, such as the cross and the deteriorating environment of the hospital, and sensory overload.
Symbolism	Both texts employ symbols to deepen the narrative’s critique of society and human nature.	White Noise: Criticizes contemporary life by using symbols such as the supermarket (consumerism) and the poisonous cloud (death). Alice Bhatti: The lizard stands for surviving under difficult conditions, while the cross signifies religious and societal obligations.
Tone and Mood	Both novels shift between moments of satire and deeper, reflective moods.	White Noise: Mostly satirical, with a subliminal sense of dread and anxiety that reflects existential anxieties. Alice Bhatti: witty and sympathetic, with a hint of hope interspersed with gloom.

Repetition and Motif	Both works use repetition of elements to emphasize key themes or character struggles.	White Noise: The existential dread that permeates the book is heightened by the repetition of phrases like "waves and radiation." Alice Bhatti: Themes of survival and resiliency are emphasized by recurring motifs like the lizard and Alice's constant trekking.
Metaphor	Both authors use metaphors to explore deeper meanings in their works.	White Noise: A critique of materialism as a stand-in for spiritual fulfillment, the supermarket is figuratively portrayed as a temple. Alice Bhatti: The cross and other religious metaphors highlight the weighty demands of both faith and society.
Allusion	Both novels contain references to external cultural, historical, or societal elements to enrich their themes.	White Noise: Makes references to materialism and modern media culture as essential components of modern existence. Alice Bhatti: Sets the scene for Alice's problems by making references to regional political and religious concerns.
Anaphora and Cataphora	Both novels use these rhetorical devices to emphasize ideas or build anticipation.	White Noise: Anaphora is frequently employed to reiterate words, especially in remarks that resemble those in the media. Alice Bhatti: Cataphora presents significant themes or symbols early in the text, with additional discussion after.

Hyperbole	Both authors utilize exaggeration to highlight societal absurdities or issues.	White Noise: Criticizes the ridiculousness of contemporary living by exaggerating consumer behavior and social customs. Alice Bhatti: Exaggerates the severity of institutional failure, such as the hospital's "death hole."
Foreshadowing	Both novels hint at key events or outcomes that unfold later in the story.	White Noise: Jack's existential reflections on death and decay foreshadow the airborne poisonous catastrophe. Alice Bhatti: Dreams and symbolic imagery are examples of surreal aspects that allude to the difficulties Alice will encounter.
Irony	Both novels employ irony to critique societal norms and the absurdities of life.	White Noise: Irony is employed to highlight the pointlessness of media fixation and consumption habits. Alice Bhatti: Criticizes the commercialization of medical and religious establishments, such as the Sacred Heart Hospital, using irony.
Juxtaposition	Both works place contrasting elements side by side to highlight key themes and societal contradictions.	White Noise: Draws a contrast between the mundane, home routines and the existential anxieties that characterize contemporary existence. Alice Bhatti exposes social injustices by contrasting religious and secular components, such as religion and institutional corruption.
Structure and Form	Both novels are structured in a non-linear way, mirroring the complexity of modern life.	White Noise: The episodic, fragmented form represents the disconnected nature of contemporary existence. Alice Bhatti: Uses a non-linear narrative structure to show the interwoven struggles of individuals and society.
Stream of Consciousness	Both texts use stream of consciousness to reveal the internal struggles and thoughts of characters.	White Noise: Jack's existential dread, which is frequently focused on death, is reflected in his thoughts.

		Alice Bhatti: In a patriarchal culture, Alice's social alienation and persecution are highlighted in her inner monologues.
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The table's comparative analysis draws attention to the different stylistic approaches taken by Mohammed Hanif in *Our Lady of Alice Bhatti* and Don DeLillo in *White Noise*. Because of their different cultural backgrounds and thematic emphases, both authors use fragmented narratives and strong symbolic imagery, but their approaches are very different. Hanif employs cultural realism, black humor, and incisive social commentary, while DeLillo's work incorporates postmodern components like hyperreality and consumerist language. Their distinct viewpoints on societal concerns are reflected in these differences: Hanif concentrates on institutional corruption and the difficulties encountered by marginalized people, while DeLillo explores the detachment of contemporary life. In the end, their stylistic decisions enhance their examination of existential issues and social criticisms, providing readers with a more profound understanding of modern existence.

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