

EXPLORING THEMATIC CONSTRUCTION THROUGH LITERARY DEVICES IN *THE RELUCTANT FUNDAMENTALIST*: A STYLISTIC STUDY BASED ON LEECH AND SHORT

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Abstract

The languages serve a variety of purposes like the language of any novel allows the reader to immerse themselves in its universe. In this regard, several stylistic devices can be used to successfully accomplish these goals. The study of style is known as stylistics. According to Leech and Short (1981), style is the way language is used in a given situation, by a certain person, for a specified goal, and so on (p. 10). The primary literary instrument that gives a language its unique characteristics is its style. Understanding how words may have a significant impact on the reader is helpful. The methodological

*framework adopted in this study is primarily grounded in the analytical model proposed by Geoffrey Leech and Mick Short (1981) in *Style in Fiction*, and is employed to conduct a systematic stylistic analysis of Mohsin Hamid's novel *The Reluctant Fundamentalist*. According to Leech's categorization, this study focuses on a single category—*Figures of Speech*. The investigation's main goal is to examine how Hamid uses figurative language in the context of the book. It is evident from stylistic studies of the text that Hamid is a master of words and has unremarkable stylistic skill. Many figures of speech has been used throughout the novel which make it decorative and create a deep and everlasting effect on its reader.*

Key words: *Stylistics, Figures of speech, Mohsan Hamid, Reluctant Fundamentalist.*

Introduction:

Pakistani-born novelist and author Mohsin Hamid is well-known for his perceptive and provocative writings. Hamid frequently examines cultural identity, the intricacies of modern global challenges, and the effects of globalization on people in his work. "The Reluctant Fundamentalist," one of his best-known books, was released in 2007 and chronicles the experiences of a young Pakistani man grappling with identity and belonging in the wake of the 9/11 attacks. The book was well praised by critics for its examination of contemporary and pertinent subjects, and it was placed on the Man Booker Prize shortlist.

Reluctant Fundamentalist is a famous work of Mohsin Hamid. It includes magical realism with love, migration, and the experience of being in diaspora. Hamid's status as a gifted and well known writer has been further endorsed by the novel, which has garnered several accolades and nominations. Mohsin Hamid is famous for his exquisite prose, introspective writing, and keen awareness of the socio-political context. Due to his reputation for taking on challenging issues in a tactful and empathetic manner, his work has attracted readers from all around the world. Hamid has made a name for himself in the international literary arena.

Stylistics and the literary text

Style in literature describes the process of crafting written language. The writer's own choice of language, sentence structure, and other elements results considered as style. The effectiveness of a meaning of a document can be increased by the author's style selections, which can help highlight important ideas and phrases. Studying stylistics entails investigating

language, especially the creative elements of language use. Paul (2004) points out that the study of stylistics broadens our understanding of language and offers insightful information on how to understand literary works. When examining a literary work for analysis, we focus on its different stylistic components and methods. In order to examine what types of forces the writer employed to leave a lasting impression on the readers and to what extent he or she has successfully used them.

According to Leech and Short's definition in "Style in Fiction," style is the way language is used in a given situation, by a given person, for a given goal, and so on (p. 9). Style, whether literary or non-literary, is only concerned with a text's language. The pluralist viewpoint holds that language has several purposes and that every linguistic construction represents decisions made at several functional levels (Leech and Short, 2007, p. 24). Word choice may be used to analyze the various roles that language can perform, including social interaction, reference, persuasion, emotion, and communication. For the purpose of stylistic analysis in a text, Leech organizes these functions into four categories: lexical categories, grammatical categories, figures of speech, and coherence and context. The category of figures of speech is carefully examined in the current study.

Literature Review

Untangling the complexities of literary works requires the application of stylistic analysis, which gives readers a deeper understanding of the story's meaning as well as the subtleties of the language's use. It is important to emphasize the role of stylistic analysis in understanding literary works before engaging in specific studies (Hughes & Langston, 2022). As a field of study, stylistics allows academics to analyse the diction, grammar, tone, and figurative language that writers use. A more complex comprehension of the author's intentions and the overall aesthetic appeal of the work is made possible by this critical approach, which reveals the layers of meaning ingrained in the text. Dr. A. R. Tabassum's stylistic analysis of "*The Last Word*" explores key formal elements, including characterization, narrative perspective, and thematic metaphors (2015).

The examination explores figures of speech using Leech and Short's checklist, focusing on grammatical, lexical, and phonological systems. The analysis of the short story's repetition, parallelism, alliteration, consonance, assonance, and rhyme leads to a thorough comprehension of its stylistic intricacies.

Dr. Zainab (1969) used a theoretical, analytical, and descriptive technique to investigate in her dissertation the influence of figurative language-use on readers. The study is organized into five chapters, the first of which covers the study's introduction, problem statement, aims, and importance. Although these selections are comparable, the researcher notes that O'Connor and O. Henry transmit distinct meanings, shaped by their own viewpoints and ideas, even if they have some shared background information.

Mumtaz's (2010) study, "Gender Representation in Maps for Lost Lovers: A Corpus-based Stylistic Analysis," reveals a notable discrepancy in how male and female characters are portrayed in Nadeem Aslam's book. Male characters are frequently portrayed in more positive and powerful roles, while female characters are more often associated with negativity, violence, and stereotypical traits. The study highlights the necessity for more investigation into gender roles in Pakistani literature and offers insightful information on the relationship between gender studies and corpus linguistics.

Purpose of the study

The purpose of the research is to investigate and study the style and language of Mohsin Hamid used in the *Reluctant Fundamentalist*. The research paper aims to uncover the hidden literary devices, expression of writer and style of the language. It also studies the narrative of the book. By applying the analytical framework proposed by Geoffrey Leech and Mick Short in *Style in Fiction* (1981). The study specifically focuses on the category of Figures of Speech in order to examine how figurative language contributes to the overall meaning, structure, and aesthetic appeal of the novel.

Furthermore, this research aims to explore how Hamid's deliberate stylistic choices enhance thematic concerns such as identity, cultural conflict, alienation, and transformation. By analyzing the use of metaphors, similes, personification, and other figurative devices, the study seeks to demonstrate how language functions not only as a medium of narration but also as a powerful artistic tool that shapes readers' interpretation and emotional response.

In doing so, the study intends to highlight the significance of stylistics as an effective method for literary analysis and to show how Leech and Short's model can be practically applied to uncover deeper layers of meaning in contemporary fiction.

Research Methodology

The research paper uses stylistic approach for the study of style of Hamid's "*The Reluctant Fundamentalist*". The research uses Leech and Short's Stylistic Model to explore the linguistic devices and style of the story, with a special emphasis on literary devices. The research is descriptive and analytical in nature, focusing on examining the stylistic features of Mohsin Hamid's novel *The Reluctant Fundamentalist* through close reading and systematic interpretation.

The methodological framework is based on the stylistic model proposed by Geoffrey Leech and Mick Short (1981) in *Style in Fiction*. From their comprehensive categorization of stylistic features, the present study concentrates specifically on one category—Figures of Speech. Selected textual examples from the novel are carefully identified, categorized, and analyzed in light of this framework.

Data Analysis

The goal of studying stylistics in Moshin Hamid's "*The Reluctant Fundamentalist*" is to reveal the author's complex network of language usage and literary devices that he uses to portray the themes, characters, and overall impact of the story. However, the primary emphasis of the analysis is on how the author used literary strategies to reveal the concealed meaning.

Figures of speech in *The Reluctant Fundamentalist*

In addition to its precise meaning, every word or statement has connections, such as moral, ideological, and emotional implications. The essential quality of language is its diction, which establishes its formality or informality, simplicity or embellishment. A word's meaning might vary depending on the context in which it is used. A story relies heavily on words, and this work, which is filled with metaphorical language, allows one to examine Hamid's artistic virtuosity.

1. Uses of Anadiplosis

Anadiplosis, characterized by the repetition of the last word in one sentence at the beginning of the text, is a prominently employed stylistic device throughout the novel, creating a dense and impactful narrative. For instance: "We were expected to contribute to our talents your society, the society we were joining" (Hamid, 2007, p.3). However, my hesitation did not stem from that expectation; it arose because his question made me feel uncomfortable (Hamid, 2007, p.3). That was all she said, and she said it in a normal manner (Hamid, 2007, p.36). "I did not say that the same could be said of her when she spoke of Chris; I refrained from expressing it because this fact elicited in me mixed emotions" (Hamid, 2007, p.48). Notably, full clauses are repeated for heightened sensation and a profound effect: "Focus on the fundamentals. Focus on the fundamentals" (Hamid, 2007, p.59). "These, sir, are predatory delicacies, delicacies imbued with a hint of luxury, of wanton abandon" (Hamid, 2007, p.60). "I watched her closed eyes, and her closed eyes watched him" (Hamid, 2007, p.63).

The novel is replete with such sentences, such as "Juan-Bautista added considerable momentum to my reflective journey, a journey that continues to this day" (Hamid, 2007, p.77). "Clear afternoon, an afternoon that reminded me of my trip to the institution and the view from that bluff above the Hudson" (Hamid, 2007, p.101). "How that world, the world of people like those with whom I had travelled to Greece, was evolving" (Hamid, 2007, p.105). "Perhaps you are convinced that I am an inveterate liar, or perhaps you are under the impression that we are being pursued" (Hamid, 2007, p.111).

2. Use of Anaphora

Anaphora, characterized by the repetition of the first word or set of words in a sentence, is employed by Hamid to emphasize key words or ideas within these sentences. For example: "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 the skin" (Hamid, 2007, p.3). "I would be free, free of doubts and limits, free to focus on nothing but the game" (Hamid, 2007, p.7).

In other instances, anaphora is used for straightforward repetition, as seen here: "I told her Pakistan was many things, from seaside to desert to farmland stretched between rivers and canals; I told her that I had driven with my parents and my brother to China on the Karakoram Highway, passing along the bottoms of valleys higher than the tops of the Alps; I told her that alcohol was illegal for Muslims to buy and so I had a Christian bootlegger who delivered booze to my house in a Suzuki pickup" (Hamid, 2007, p.16). "We believe in being the best. You were the best candidates at the best schools in the country" (Hamid, 2007, p.21). "I stopped, she answered, plucking a daisy, in a bunch of things. For a while I stopped talking to people. I stopped eating" (Hamid, 2007, p.35). "Perhaps, I thought, his wife has just left him; perhaps he resents me for the privileges implied by my suit and expensive car; perhaps he simply does not like Americans" (Hamid, 2007, p.41). "You are a shark. And that is a compliment, coming from me. It is what they called me when I first joined. A shark" (Hamid, 2007, p.41). "Erica vouched for my worthiness; my way of carrying myself, I flattered myself to believe, suggested the impeccability of my breeding; and, for those who inquired further, my Princeton degree and Underwood Samson business card were invariably sufficient to earn me a respectful nod of approval" (Hamid, 2007, p.50). "We built the Royal Mosque and the Shalimar Gardens in this city, and we built the Lahore Fort with its mighty walls and wide ramp for our battle-elephants. And we did these things when your country was still a collection of thirteen small colonies, gnawing away at the edge of a continent"

(Hamid, 2007, p.61). "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, 2007, p.63).

3. Use of Antithesis:

Antithesis is a rhetorical device where one word or idea is juxtaposed against another to enhance the impact through contrast. For example, in Hamid's work: "What is natural in one place can appear unnatural in another" (Hamid, 2007, p.74). "As a society, you were reluctant to contemplate the collective pain that connected you with those who perpetrated the attacks" (Hamid, 2007, p.101). "A part of us is now outside, and an element of the outside is now within us" (Hamid, 2007, p.105).

4. Use of Apposition

Apposition involves the expansion and modification of a word. For example: "I emerged from an American university; I was receiving a substantial American salary; I was enamoured with an American woman" (Hamid, 2007, p.43). "How charming they are: a chemist, an optician, a provider of exquisite saris, a tailor for gentlemen" (Hamid, 2007, p.103).

5. Use of Idiom

An idiom, which involves an expression with a figurative meaning distinct from the literal interpretation of its words, is utilized by Hamid in the following sentence: "To ascertain its actual value, we laboured tirelessly for more than a month" (Hamid, 2007, p.39).

6. Use of Imagery

Imagery is a literary device that engages the reader's senses, and Mohsin Hamid skillfully paints vivid and appealing pictures using sensory details throughout his novel.

For instance: "The intermittent breeze, which, when it does blow, makes these warm afternoons more pleasant" (Hamid, 2007, p.1). The narrative is rich with scenes filled with natural beauty, as seen in sentences like, "The sky was a brilliant blue, so distinct from the orange, dusty sky above us today, and I felt a swell of pride" (Hamid, 2007, p.9). "The sun, though hot, exerts such a soothing effect" (Hamid, 2007, p.19). "A breeze was blowing then, as it is now, carrying the scent of flame-cooked meat, not unlike the aroma emanating from the many open-air restaurants in this market that are beginning their dinner preparations" (Hamid, 2007, p.32). The author vividly describes a late-July afternoon in New York, where the wind off the Atlantic causes the trees to swell and the clouds to race across the sky (Hamid, 2007, p.35). Sometimes, it is the weather that captivates, and at other times, it is the enticing aroma in the air that captures our attention, creating a striking contrast, as seen here: "The delicacy of their perfume against the robust smell of roasting meat" (Hamid, 2007, p.46). "I can still vividly recall the heady aroma of those strands of threaded jasmine piled high in my arms as I walked to the cemetery, sweating in the summer sun" (Hamid, 2007, p.46). "The most mouth-watering of aromas" (Hamid, 2007, p.69).

7. Use of Irony

Irony is present when the intended meaning diverges from the literal message conveyed. In Hamid's work (2007, p.74), a statement like "The time has now come for us to dirty our hands" holds a dual meaning. On the surface, it may suggest a simple act like eating with hands, a common practice in Pakistan. However, a deeper interpretation hints at a more ominous meaning, where "dirty hands" could symbolize involvement in bloodshed, reflecting the tense atmosphere. Hamid excels in crafting ironic sentences, such as when Changez offers

a sweet dish to an American stranger. By referencing the tradition of sending chocolates in rations on the battlefield, Hamid possibly issues a subtle warning about impending conflict: "After all, one reads that the soldiers of your country are sent to battle with chocolate in their rations, so the prospect of sugaring your tongue before undertaking even the bloodiest of tasks cannot be entirely alien to you" (Hamid, 2007, p.77). In another instance, Changez describes himself as a "modern-day janissary" (Hamid, 2007, p.77), invoking historical connotations. Additionally, the statement that in wartime, soldiers don't fight for their flags but for their friends emphasizes the camaraderie and personal connections that transcend national symbols (Hamid, 2007, p.92).

8. Use of Maxims

Maxims are concise and pithy expressions, and Hamid's skillful manipulation of language is commendable. Even in brief, straightforward sentences, he manages to convey not only a comprehensive meaning but also a philosophical undertone. For instance, in stating "I am a lover of America" (Hamid, 2007, p.1), Hamid encapsulates a complex sentiment in just a few words. Similarly, the maxim "Focus on the fundamentals" (Hamid, 2007, p.59) is another example of his ability to distill significant ideas into concise statements.

9. Use of Metaphor

Metaphor involves drawing a comparison between dissimilar entities without the use of "like" or "as." Illustrating her impact on the environment, a naturalist might draw parallels between her and a lioness: robust, elegant, and consistently encircled by her kin (Hamid, 2007, p.13). "Lahore housed even more significant nocturnal beings during that time—flying foxes, as my father fondly referred to them" (Hamid, 2007, p.37).

10. Use of Onomatopoeia

Onomatopoeia, a linguistic device that mimics the sounds it denotes, is an integral element in novels, commonly employed by many authors. However, Hamid, in contrast to his peers, utilizes this literary device sparingly, incorporating it only twice in his novel. For instance, he describes, "When a robust breeze swept through, the audible click of wooden storm shutters meeting their constraints resonated outside our windows" (Hamid, 2007, p.77). Additionally, he reflects, "I must confess, the echo of those ethereal clip-clops occasionally comes to mind during my solitary nocturnal strolls" (Hamid, 2007, p.104).

11. Use of Polysyndeton

Polysyndeton, characterized by the repeated use of conjunctions, is evident in the sentence: "Before I could respond, we were joined by Chuck, and then by Mike, and the conversation shifted to beaches, hangovers, and the timings of ferries" (Hamid, 2007, p.12).

12. Use of Personification

Personification, the literary technique where human qualities are attributed to non-human entities, is a captivating stylistic device often utilized by novelists. Hamid skilfully incorporates this figurative language to enhance the depth of his narrative. In one instance, he illustrates this with the sentence, "The clouds race across the sky" (Hamid, 2007, p.35). Another example of Hamid's adept use of personification can be found in the line, "The fact that someone had so visibly brought America to her knees" (Hamid, 2007, p.43). Here,

Hamid employs the image of a person brought to their knees, signifying both a sense of submission and a metaphorical injury inflicted upon America through the depicted events. Even in seemingly simple sentences, Hamid employs eloquent language to evoke tangible situations, such as "A twinge in my kidneys strong enough to elicit a wince" (Hamid, 2007, p.43). Additionally, he describes sparks from coals as "angry and red" while the cook fans the flames (Hamid, 2007, p.69).

Furthermore, Hamid's figurative language extends to the economic realm, with lines like "The economy is an animal" (Hamid, 2007, p.58) and "With cracks running through its ceilings" (Hamid, 2007, p.74). These metaphors give images and present difficult ideas from another angle. When portraying a stomach's complaint, Hamid continues to use personification: "That was my stomach protesting at going unfed" (Hamid, 2007, p. 60). Additionally, he presents the idea of "predatory delicacies" (Hamid, 2007, p. 60), giving inanimate items a predatory aspect that deepens and complicates the story.

13. Use of Simile

Simile is a literary device that is used for comparison of one thing to another using "like" or "as.". Mohsin Hamid has used simile with great skills.

Examples Simile can be seen throughout his work: "Like a transporter on Star Trek" (Hamid, 2007, p.7), a comparison that likely carries metaphorical weight beyond a simple reference to sci-fi technology. "It is like I'm an oyster" (Hamid, 2007, p.31), where the comparison implies a sense of protection or enclosure. "And you to jump as though you were a mouse suddenly under the shadow of a hawk!" (Hamid, 2007, p.36), evoking a vivid image of sudden and instinctive reaction. "They are successful urban dwellers, like you and I" (Hamid, 2007, p.37), drawing a parallel between bats and human beings in an urban context. "A muffled growl, as if of a young lion held captive in a gunnysack?" (Hamid, 2007, p.60), using the simile to create an image of restrained power or discontent. "But her sleep was deep, like that of a child" (Hamid, 2007, p.64), employing a simile to convey the innocence and tranquillity of deep sleep. "Living in New York was suddenly like living in a film about the Second World War" (Hamid, 2007, p.69), using a simile to emphasize the intensity or surreal nature of the experience. "It makes you look like a mouse" (Hamid, 2007, p.77), employing a simile to convey a sense of vulnerability or smallness. "I noticed a stone standing upright in the centre, like an island" (Hamid, 2007, p.105), using a simile to evoke an image of isolation or prominence. In each instance, Hamid's use of simile adds layers of meaning, enriching the text and inviting readers to explore the subtle nuances within his comparisons.

14. Use of Symbolism

Symbolism involves using an object or action to convey a meaning beyond its literal interpretation, and Hamid adeptly incorporates this literary device into his narrative "Your instructors say you have got a bit of the warrior in you" (Hamid, 2007, p.27), suggesting that the term "warrior" carries a deeper, symbolic meaning beyond its surface implications. "Bats have begun to appear in the air above this square" (Hamid, 2007, p.37), where the presence of bats may symbolize something beyond the literal, perhaps alluding to nocturnal or mysterious elements. "I stared as one and then the other of the twin towers of New York's World Trade Centre collapsed" (Hamid, 2007, p.43). Here, the twin towers can be seen as a powerful symbol representing the economic strength of America. "The Legend of Sleepy Hollow! You have seen the film" (Hamid, 2007, p.103), where the mention of a film title may symbolize a shared cultural reference or a specific theme associated with the mentioned story.

"Since then, I have felt rather like a Kurtz waiting for his Marlow" (Hamid, 2007, p.111), invoking characters from Conrad's "Heart of Darkness" to symbolize a sense of anticipation or an impending journey into the unknown. In each instance, Hamid employs symbolism to imbue the narrative with layers of meaning, encouraging readers to delve into the symbolic significance of the elements he introduces.

Symbols and metaphors are used to convey deeper meanings. Mention of creatures like lions and bats symbolizes the fluidity of power dynamics and the world. Irony is a recurrent theme that represents the unintended consequences of decisions and actions. The protagonist's words and situations are ironic, highlighting the complexity of his experiences. Maxims are used to convey philosophical insights and basic concepts. These brief comments encapsulate broader ideas such as identity, love, and the need of focusing on the important things in life.

Thematic Discussion

The analysis of the stylistic and linguistic devices used in Mohsin Hamid's "The Reluctant Fundamentalist" reveals many recurring themes and motifs. Some of them are discussed here:

1. Cultural Identity and Duality:

Anadiplosis and anaphora are used to highlight the protagonist's internal conflict about his cultural identity. The conflict he feels between embracing his Pakistani heritage and assimilating to American values is shown in the sentences that he uses often. These rhetorical devices emphasize the tension between his past and present, illustrating how he negotiates belonging in two contrasting cultures. The narrator has turned himself into dual personality, that is to say insider and outsider. Certain times there comes the criticism of America on his part and certain times he praises it a lot. The same spirit is exhibited by the recurring contrast between Lahore and New York. The most importantly the devices of implying repetition and parallel structures show the contrasting realities of Changez's personality as he feels proud to be associated with Pakistani heritage at the same time he wishes for the accepting in the American culture. Therefore identity is not fixed and accepted fully. There lies the tension shaped by different conditions particularly that of 9/11.

2. Conflict and Contrast:

One common technique is antithesis, which draws attention to the differences between various realities, concepts, and viewpoints. One of the main themes is the contrast between the East and the West, tradition and modernization. The use of opposition draws attention to the protagonist's development. The way his relationships, job, and education are arranged in contrast to one another represents the changes and development he experiences.

The use of antithesis, the writer suggests the contrasting elements underlying in the facts between the material power of America and the deep historical heritage and beautiful cultural memory. The contrast is not only geographical but also symbolical. It implies the impression that the west is associated with capitalistic, material strength and individual advancement on the other hand the east is associated with traditional roots, moral depth and collective identity.

The structural arrangement of Changez's experiences—his prestigious education at Princeton, his lucrative career at Underwood Samson, and his increasingly strained personal relationships—operates through a pattern of rise and rupture. His professional success in the corporate world sharply contrasts with his growing inner disquiet, creating tension between

outward achievement and inward alienation. Similarly, his romantic relationship with Erica mirrors this duality; her psychological attachment to the past parallels Changez's eventual return to his own cultural roots.

Through these opposing forces running side by side in the novel, the writers suggests Changez's transformation. This contrast is deepened after the event of 9/11, when people started to doubt instead of admire. Therefore this device of parallel opposition into novel foregrounds thematic factor where the protagonist's mental awakening and redefinition of self is traced alongside of his ideological awareness.

3. Cultural Differences and Nostalgia:

Idiom use, particularly the allusion to "working around the clock" to determine something's worth, highlights the cultural differences and miscommunications amongst characters. It stands for the many viewpoints on work and worth. A strong technique for evoking sensory sensations and enveloping the reader in a vivid world is imagery. The recurrent imagery of the seasons, scents, and scenery adds to the sense of nostalgia and yearning for bygone times.

The novel suggests that these linguistics expressions and idiomatic language basically highlights the differences lying in the cultures and miscommunication. The idiomatic phrase "working around the clock" gives a subtle meaning associated with the capitalist ideology in which time is equated with the production and human creativity. These expressions suggests writer's intension of exposing the corporate mindset of America that judges human efforts and devalues into the economic and material terms as compared to Changez's redefinition of reawakening of un material forms of identity and dignity. The idiom is far more than a figure of speech in this context which exhibits the diversified identities and differences towards labour, success and self-definition.

One of the striking role of devices is the role of imagery. Imagery gives depth to the emotional factor of the novel. Imagery further deepens the emotional texture of the narrative. The recurring references to seasons, natural landscapes, and sensory details—such as scents and atmosphere—create a reflective tone that evokes nostalgia. The descriptions of Lahore and New York impart the different scenarios like Lahore as warm and familiar and New York as polished yet impersonal. Seasonal imagery, particularly moments of transition, mirrors Changez's internal transformation and longing for a sense of rootedness. Through vivid sensory detail, the novel envelops the reader in a world shaped by memory and yearning, reinforcing the theme of displacement and the persistent pull of home.

4. Humanization and Dehumanization:

Personification gives abstract ideas like the economy a human face and increases their relatability. Similes, that compare people with objects, give characters greater depth, while onomatopoeia heightens the sensory experience and that makes the story appear more vividly. The protagonist's experience of alienation and loneliness is reflected in the recurring themes of loneliness and solitude, which are conveyed via a variety of techniques. As the story progresses, this motif emerges more and more.

The interplay between humanization and dehumanization is articulated through carefully selected stylistic devices. The use of personification is implied to enhance and show abstract system-like institutions-a human presence, thereby exposing how these impersonal

forces appear to think, judge, and demand loyalty. By attributing human qualities to economic structures, the narrative underscores their dominance over individual lives, making the protagonist's entanglement within them more tangible and unsettling.

Furthermore, similes deepen the characterization by giving comparisons between humans and objects or symbolic images. They exhibit emotional fragility, detachment and transformation. These comparisons give depth to the psychological portraits of the protagonist. Especially when he perceives himself as a function rather than a full autonomous individual. This subtle objectification contributes to the theme of dehumanization, where identity is reduced to productivity and performance.

Additionally, sensory techniques—including occasional onomatopoeic effects and vivid auditory descriptions—enhance the immersive quality of the narrative, making moments of tension and unease more immediate. The recurring motif of loneliness and solitude intensifies as the story unfolds, mirroring Changez's gradual alienation from both American society and his former aspirations. Through repetition, imagery, and tonal shifts, the novel charts a progression from belonging to estrangement, ultimately portraying alienation as both a personal and political condition.

Findings

The findings of the present study reveal that the stylistic and linguistic devices employed in *The Reluctant Fundamentalist* are not merely ornamental but integral to the thematic construction of the novel. Through devices such as anadiplosis, anaphora, and parallel structures, the narrative foregrounds the protagonist's fragmented cultural identity. The repetition and structural symmetry in Changez's speech reflect his oscillation between two worlds—Pakistan and America—thereby dramatizing his internal conflict. Identity emerges as fluid rather than fixed, shaped by historical, political, and personal circumstances, particularly the aftermath of 9/11. The duality of insider and outsider becomes central to his characterization, illustrating the psychological tension of negotiating belonging across cultures.

The study further finds that the consistent use of antithesis and contrast reinforces the theme of ideological and cultural conflict. The juxtaposition of East and West, tradition and modernity, and material power and historical depth structures the narrative at multiple levels. Changez's educational and professional rise in America contrasts sharply with his growing sense of alienation, creating a tension between outward success and inward disquiet. His relationship with Erica symbolically parallels this struggle, as her attachment to the past mirrors his own gradual return to cultural roots. These patterns of opposition collectively trace his transformation from admiration of American capitalism to a critical awareness of its ideological implications.

Another significant finding concerns the role of idiomatic expressions and imagery in highlighting cultural differences and nostalgia. The use of idioms such as "working around the clock" subtly critiques capitalist ideology by equating human worth with productivity and time efficiency. Such expressions expose the corporate mindset that reduces identity to economic value, contrasting with Changez's reawakening toward non-material dimensions of dignity and belonging. Moreover, the recurring imagery of seasons, landscapes, and sensory details deepens the emotional resonance of the narrative. The warm familiarity of Lahore and the polished yet impersonal atmosphere of New York are rendered through vivid description, reinforcing the themes of displacement, longing, and the persistent pull of home.

Finally, the interplay between humanization and dehumanization emerges as a crucial thematic concern. Through personification, abstract institutions such as the economy are

endowed with human-like authority, emphasizing their control over individual lives. Similes and sensory techniques further illustrate the protagonist's psychological transformation, often presenting him as reduced to a functional entity within a corporate system. As the narrative progresses, motifs of loneliness and solitude intensify, marking his gradual estrangement from both American society and his former aspirations. Collectively, these stylistic strategies demonstrate that alienation in the novel is simultaneously personal and political, culminating in a profound redefinition of self and ideological awakening.

Conclusion

This study is stylistic study of Mohsin Hamid's *The Reluctant Fundamentalist*. Incorporation the framework of Geoffrey Leech and Mick Short in *Style in Fiction* (1981). Grounded in the principles of stylistics, which regard style as the purposeful and context-bound use of language, the research specifically focused on one major category identified by Leech and Short—Figures of Speech.

The analysis demonstrates that language in fiction is not merely a vehicle for narration, but a powerful artistic tool that shapes meaning, constructs identity, and immerses the reader in the fictional universe. Through the systematic examination of figurative devices, the study reveals that Hamid skillfully employs metaphors, similes, personification, and other figures of speech to enrich the thematic depth and emotional intensity of the novel. These devices not only enhance the aesthetic quality of the text but also contribute significantly to the portrayal of cultural conflict, identity crisis, and psychological transformation.

For the most part, analysis of style points to a multifaceted investigation of cultural identity, conflict, transition, and the complexities of the human experience in a world that is changing quickly. The novel's subject themes are made richer and deeper by the employment of a variety of literary methods.

It is clear from the novel's stylistic analysis that Hamid magician. He is an artist who understands the use of language and its impact. The novel's prose is rife with metaphorical language. Because of the careful word choice, each kind of leech may be covered independently. The writing tone is solemn, the language is more formal, and the style is ornamental. There are no puns or amusing elements in the book; the tone remains consistent throughout. Numerous concepts are included within the book and can only be completely understood by carefully reading it and employing literary devices with skill

The language is elegant, majestic, and sublime; even though a lot of delicate topics are covered, they are all handled intelligently and delicately. It is evident that foul language is avoided, and the language is understandable. Though code flipping and code mixing are frequent among Pakistani English authors, Hamid has used just four or five Urdu terms throughout the novel. These Urdu words provide the work the necessary beauty and purity. The novel's style is inventive overall. The language of Hamid is simple and metaphorical.

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