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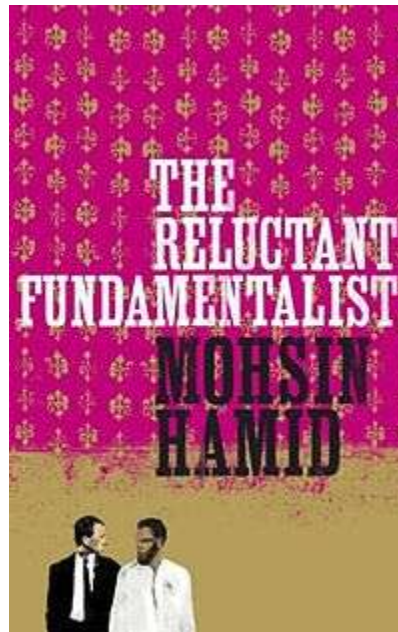
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An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

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Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

278

Introduction

The Reluctant Fundamentalist, like many first-person narratives, is a fictional autobiography. Changez, the protagonist, is an intellectually ripe and mature narrator who looks back on his past happenings during his stay in America. Although he is only twenty five at the time of narrating the story, he feels his life completely over-turned rather metamorphosed. Like many first-person narrators, he has become wiser after his experiences in America on 9/11---the time when history is taking shape. Looking back on his life, he remembers his brilliant career in juxtaposition of his love for mentally unhealthy Erica and his love for his homeland--facing the shadow of impending war. The story's first-person narrative situation is uniquely suited for presenting Changez's insights about his wasted life in the country of Uncle Sam.

The story is told in a straightforward, chronological manner and its timeline can be established quite accurately. The story's action begins with Changez reaching New Jersey as a young Princetonian of eighteen and ends on his attaining twenty five.

Plot of the story is linear: narrator Changez, recounts the events of his recent past in first-person narrative. The narrative technique employed in the novel is dramatic monologue. Throughout the novel it is the hero, Changez, who tells us and narrates while talking in his own voice. We know of the reactions and the attitude of the audience, the person who listens to the narrative, the silent American who is constantly listening to him. But we know this only through the words of the one narrating self, Changez. So, we cannot know more of the silent but physically present listener than what Changez thinks he (the American) might be.

This narrative technique is, indeed, dramatic, and the monologue is very impressive. There is no verbal and direct reaction of the American for what the narrator says to him as well as makes comments about his people, their attitude towards the Muslims after 9/11, and, also, what he (the narrating self) comments on the listener's gestures and physical movements. The deliberate, contrived complete silence of the listener (the American) as a technique functions to convince the readers about the reliability of the report.

In this ulterior narration, there are secondary narrators. Narratives, if divided with reference to their temporal position, have four kinds, and ulterior narration is one among them. Ulterior, the term used by Genette (cited in Kenan, 2003: 89), and Subsequent, the term used by Genette (1980: 177), is one and the same kind. Ulterior/Subsequent narration is marked by the use of the past tense, and in it events precede the act of narrating. Such type of narration "presides over the immense majority of the narratives" (177). *Robinson Crusoe*, *David Copperfield*, *Great Expectations* etc. are ulterior narratives. Jim and Erica tell their own past events in first-person narration. Although these secondary narrators tell their stories in their own voice, the focalizer (Changez), since the novel is a dramatic monologue, does not get changed as secondary narrators'

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

279

first-person narratives reach the readers through the monologue of the primary narrator, Changez, who is the hero of the story as well.

Methodology

This research paper is based on the basic narratological concepts proposed by Claude Bremond, Mieke Bal, Gerard Genette, Porter Abbott, and Shlomith Rimmon-Kenan. The paper shows how to put these concepts to work in the analysis of Hamid's *The Reluctant Fundamentalist*.

The plot of the story has been analyzed after the model proposed by Bremond. Bremond explains three stage model of almost every fictional story - Possibility (or Potentiality), Process, and Out-come (cited in Kenan, 2003: 22). *The Reluctant Fundamentalist* exactly follows the three: Potentiality for understanding the affairs was there in the young Princetonian, Process of change started with Americans' attitude towards the Muslims after 9/11, and the third stage, the Out-come arrives in the form of complete metamorphosis of Changez.

The present work analyses the kinds of narration, narrative levels, typology of narratives, focalization, narrative situations and characters and characterizations in Hamid's *The Reluctant Fundamentalist*, with textual references and exemplification.

The story has a linear plot. Changez is the extradiegetic-homodiegetic narrator, telling his story in dramatic monologue. Extradiegetic refers to 'external to any diegesis' (Mcquillan, 2000: 318) in the sense that at the time of narration the narrators, events being happened in the past, are not the part of the story (Abbot, 2002: 189). In this sense an extradiegetic narrator can be said to be one who is neither involved in the story related nor any subsequent framing narrative (Genette, 1985, 1988; Lanser, 1981). Homodiegetic is a kind of narrative in which the narrator is a character in the events recounted (Genette, 1985, 1988; Lanser, 1981).

This paper presents the discussion about the extent of Changez's participation in the story, the degree of perceptibility of his role, reasons of his reliability, nature of focalization and voice, characterization (semiotic/mimetic), narrative features in narrative situation (Changez's involvement in the story, temporal and mental distance between the narrating self and the experiencing self, his knowledge of the world he is talking about, his reliability, his voice etc.), and the kind of his narrative discourse in terms of Jakobson's (1960) functions (phatic, appellative, emotive). This work is an attempt of 'intentional reading' of the novel.

For ease the following framework is presented here:

- Plot analysis according to Bremond's three-stage model: Possibility or Potentiality, Process, and Out-come (cited in Kenan, 2003:22).

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

280

➤ Kinds of Narration

Todorov (1981), Prince (1982), Genette (1985) explain the kinds of narration:

- Ulterior/Subsequent/Posterior: Narration coming after the narrated events.
- Anterior Narration: Narration preceding the events in time.
- Simultaneous Narration: Narration occurring at the same time as the events.
- Intercalated Narration: Narration situated between two moments of action as in epistolary novels.

➤ Narrative Levels

Genette (1985, 1988), Bal (1985), Mcquillan (2000), Abbott (2002), Kenan (2003) provide the following categories:

- Extradiegetic Level: It is external to any diegesis in the sense that at the time of narration the narrators are not the part of the story.
- Diegetic Level: The events themselves. The level at which an event or existent is related to a given diegesis.
- Hypodiegetic Level: A narrative embedded within another narrative, sometimes called a meta-diegetic narrative or pseudo-diegetic narrative (e.g. the monster's account in *Frankenstein*).

➤ Typology of Narrators

- The narrative level to which the narrator belongs
- The extent of his participation in the story
- The degree of perceptibility of his role
- His reliability

➤ Narration, Focalization, and Narrative Situations

Genette (1980, 1985, 1988), Bal (1981, 1983, 1985), Brewer (1984), Stanzel (1984), Lonon (1990), Kenan (2003) classify thus:

- Narration (voice): Who speaks in the narrative? It determines the narrator and govern the relation between narrating and the narrated. Voice is an important focus for a Feminist and Postcolonial analysis in which the question of who speaks is suggestive of the power relations at work in a narrative.
- Focalization (mood): The perspective from which events are narrated. It can be internal, fixed, variable, multiple, external, or zero.

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

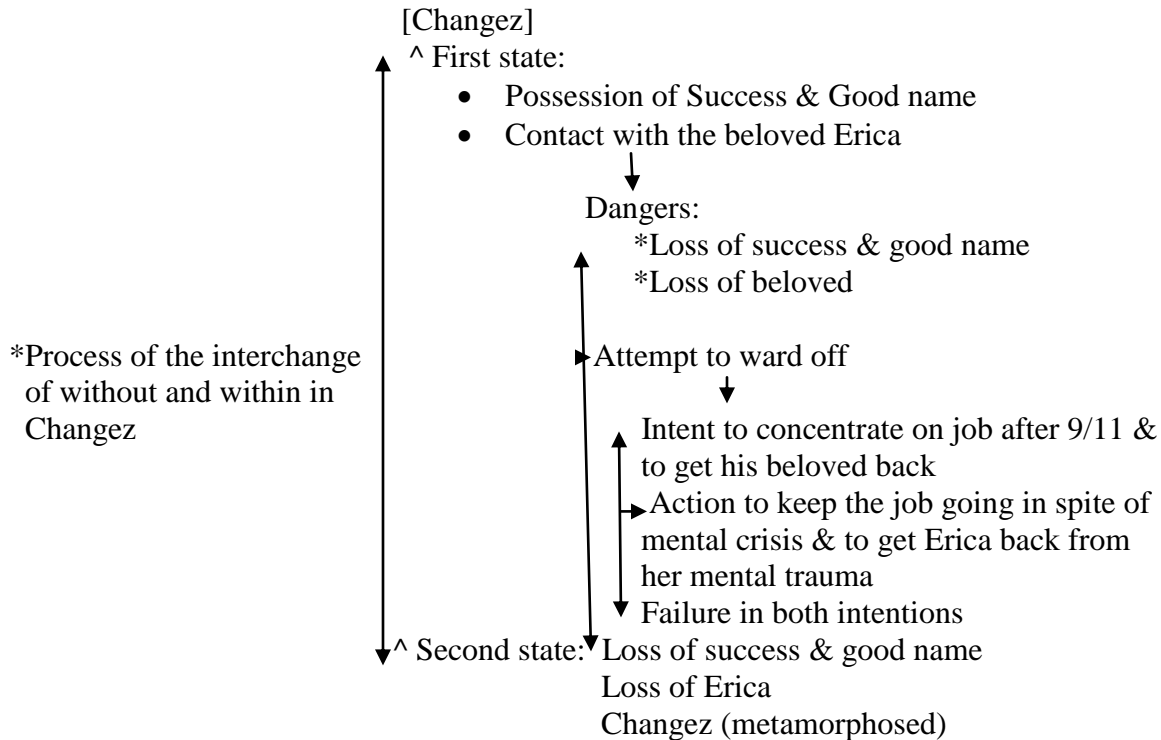
- Narrative situation: It refers to complex arrangements or patterns of narrative features. These complex frameworks aim at capturing typical patterns of narrative features, distance, knowledge, reliability, voice, and focalization.

➤ Characters and Characterization

Kenan (2003), Jahn (2005) provide the following parameters of Character classification:

- Narratorial VS figural: Identity of characterizing subject ----- narrator or character?
- Explicit VS implicit: Personality traits that can be known through words, or by somebody's behavior.
- Self VS altero: Refers to the question whether the characterizing subject characterize himself or somebody else?
- Pure VS realistic: Semiotic or mimetic? Whether they represent the mythic world or the realistic world?

Plot of Hamid's *The Reluctant Fundamentalist* According to Bremond's Method



[Adapted from Kenan, 2003: 24]

Kinds of Narration

Genette classified narration into four kinds (cited in Kenan, 2003: 89):

1. **Ulterior** (Events precede the narration)
2. **Anterior** (Being predictive in nature, narration precedes the events using future tense and sometimes the present tense as well)
3. **Simultaneous** (Action and narration both are simultaneous: diary entries or reporting)
4. **Intercalated** (instead of being simultaneous, telling and acting follow each other in alternation)

Past events are recounted in the Ulterior narration and different texts show different temporal distance between the events and the activity of narration. Kenan puts it thus,

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

283

“Commonsense tells that events may be narrated after they happen (Ulterior narration), as in Fielding’s *Tom Jones*, Dicken’s *Great Expectations*, and Wolf’s *Mrs Dalloway*” (Kenan, 2003: 89), and as in Hamid’s *The Reluctant Fundamentalist*. “The distance between the narration and the events varies from text to text: around fifteen years in *Great Expectations*, one day in *L’Etranger*” (89), and almost seven years in Hamid’s *The Reluctant Fundamentalist*.

The first person narrator, Changez recounts the events of his past seven years when in a restaurant he finds an American visitor getting frightened by his beard. The whole of the narration is Ulterior in kind as Changez tells the events of his past life he spent in America and experienced history when it was taking shape.

Changez at the time of the narration is twenty-five years old starting with the recounting of events which occurred about seven years back, the moment he saw the Gothic buildings through a younger eye of a student. This he reclaims later when in the flash-back his experience with Juan-Bautista is narrated, “I went for college, I was eighteen” (Hamid, 2007: 91). Near at the close of the narration, the distance between the events and the activity of narration is entirely lost: “Juan-Bautista added considerable momentum to my inflective journey, a journey that continues to this day...” (88). The underlined relative clause eliminates the distance between events and the activity of narration.

Narrative Levels

In a narrative there might be lots of stories told by different narrators. One story can have other stories in it. These are the different narrative levels, as Kenan writes:

A character whose actions are the objects of narration can himself in turn engage in narrating a story. Within a story there may be yet another character who narrates another story, and so on in infinite regress. Such narratives within narrative create a stratification of levels (Kenan, 2003: 91).

Narrative Levels are three as described by Bal (1985), Genette (1985, 1988), Kenan (2003):

- Extradiegetic**
- Diegetic**
- Hypodiegetic**

Abbott opines that the narrators often tell a story in an extradiegetic situation: Though they tell the stories of the past happenings, yet at the time of narrating them they are not in the past; they narrate about the past in the present. Moreover, they tell stories in the circumstances and among the people who had not been the part of those stories (Abbot, 2002: 189). Kenan (2003) writes that Chaucer’s *The Canterbury Tales* narrator presents

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid’s *The Reluctant Fundamentalist*

the pilgrims at extradiegetic level, and the adult Pip of *Great Expectations* talks about his childhood at this level.

It is noticed that at extradiegetic level the narrator of *The Reluctant Fundamentalist*, Changez tells his story to the silent American narratee (who had not actually been the part of Changez story) in a restaurant of Old Anarkali in Lahore: “What did I think of Princeton? Well the answer to that question requires a story” (Hamid, 2007: 2).

And, “I was telling you about my interview with Underwood Sampson, and how Jim had found me to be, as he put it, hungry” (Hamid, 2007: 7).

And, “I was telling you about Manila” (38).

And:

I ought to pause here, for I think you will find rather unpalatable what I intend to say next, and I wish to warn you before I proceed. Besides my throat is parched. -
----- You are curious, you say, and desire me to continue? Very well (42).

Diegetic level of the narrative comes under extradiegetic one:

“Immediately subordinate to the Extradiegetic level is the Diegetic Level narrated by it, that is the events themselves: the pilgrims’ journey to the Shrine of St. Thomas a Becket, Pip falling in love with Estella” (Kenan, 2003: 91).

Changez’s study visit to America, admission at Princeton University, Princetonian’s holiday in Greece, meeting with stunningly regal Erica, selection as Underwood Sampson trainee, first assignment in the Philippines, massive collapse of World Trade Centre on 9/11, visit to Pakistan, and the trip to Chile, all are events at diegetic level of the narrative.

Jim and Erica narrate their hypodiegetic level stories, which is second degree narrative. “The stories told by fictional characters, e.g. the exploits of the Pardoner, constitute a second degree narrative, hence a hypodiegetic level” (Kenan, 2003: 91-92). In Hamid’s *The Reluctant Fundamentalist* stories told by Jim and Erica are the examples of Hypodiegetic level, narrated by the intradiegetic narrators (Jim, Erica). Intradiegetic narrators are the part of the diegesis of a primary narrative (Genette, 1985, 1988; Lanser, 1981). Such narrators (Jim, Erica) in *The Reluctant Fundamentalist*:

Because I [Jim] grew up on the other side. For half my life, I was outside the candy store looking in, kid. And in America, no matter how poor you are, TV gives you a good view. But I was dirt poor. My dad died of Gangrene. So I get the irony of paying a hundred bucks for a bottle of fermented grape juice, if you know what I mean (Hamid, 2007: 42).

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid’s *The Reluctant Fundamentalist*

285

And:

I [Jim] remember my first Underwood Sampson summer party. It was a gorgeous evening, like this one. Barbeque going, music playing. Reminded me of Princeton for some reason, of how I felt when I got there. I figured, I wouldn't mind having a place out in the Hamptons myself one day (26).

And:

When I [Jim] was in college, the economy was in bad shape. It was the seventies. Stagflation. But you could just smell the opportunity. America was shifting from manufacturing to services, a huge shift, bigger than anything we'd ever seen. My father had lived and died making things with his hands, so I knew from up close that that time was past (57).

And, "Chris and I [Erica] used to come to the park a lot. We'd bring this basket with us and just read or hang out for hours" (35).

And:

For a while I [Erica] stopped talking to people. I stopped eating. I had to go to the hospital. They told me not to think about it so much and put me on meditation. My mom had to take three months off work because I could not be myself. We kept it quiet, though, and y September I was back at Princeton (35-36).

And:

Chris did it...When we were eight or nine. It's inspired by one of his Tintin comics, Flight 714... His mother gave it to me [Erica] when she was clearing out his stuff (Hamid, 2007: 31).

Typology of Narrators

While talking of types of narrators Kenan writes that the type of a narrator depends on the following factors:

The **narrative level** to which the narrator belongs
The **extent of his/her participation** in the story,
The **degree of perceptibility** of his/her role,
His/her **reliability**

A narrator who is 'above' or superior to the story he/she narrates is extradiegetic. To this category belong the narrators of Fielding's *Tom Jones*, Lawrence's *Sons and Lovers*, and Hamid's *The Reluctant Fundamentalist*, although Changez is not above the story he is telling.

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

286

On the other hand, if the narrator is also a diegetic character in the first narrative told by the extradiegetic narrator, then he is a second degree, or intradiegetic narrator. Examples are Marlow in Conrad's *Heart of Darkness*, the Pardoner in Chaucer's *The Canterbury Tales* and Erica and Jim in *The Reluctant Fundamentalist*. There can also be narrators of a third degree (i.e. hypodiegetic, fourth degree (hypo-hypodiegetic, etc.) In James's *The Turn of the Screw* the Extradiegetic narrator is the anonymous 'I', the Intradiegetic one is Douglas, and the hypodiegetic narrator is the governess.

Genette writes that extradiegetic and intradiegetic narrators can be absent from or present in the story they narrate. A narrator not participating in the story is called 'heterodiegetic', whereas the one who takes part in it is 'homodiegetic' (cited in Kenan, 2003: 95). Changez in *The Reluctant Fundamentalist* is Extradiegetic and Homodiegetic (Extra-Homodiegetic). Jim and Erica both are not detached from the story they tell. In fact, they are the very much part of it. Jim narrates the story of his childhood and Erica narrates her experiences with her lover Chris: "I [Erica] think of Chris a lot, and I think of me. I think of my book. I think some pretty dark thoughts sometimes" (Hamid, 2007: 62). Hence both are intradiegetic and Homodiegetic narrators.

Kenan further opines that the degree of participation of homodiegetic narrators varies from case to case. The narrators sometimes play a central role in the stories they narrate: Protagonist- Narrators. Pip and the Pardoner play a central role in the respective stories they narrate: both are Protagonist-Narrators, while the narrator whose role is subsidiary is witness-narrator. Changez, according to Kenan's typology, is **Protagonist-narrator** as he plays the central role in the story he narrates. He is like a pivot around which the whole story moves. Missing him is to miss the whole narrative. Jim and Erica are **witness narrators** as their role is subsidiary in the Hypodiegetic narration.

A distinction exists between 'overt' and 'covert' narrators. Jahn (2005) distinguishes between overt and covert narrators:

An overt narrator is one who refers to him/herself in the first person ("I", "we" etc.) and one who directly or indirectly addresses the narratee, whereas a covert narrator, in contrast, is one who neither refers to him or herself nor addresses any narratee, one who has a more or less neutral (nondistinctive) voice and style.

Changez in *The Reluctant Fundamentalist* displays maximum of overtness in his narration showing no signs of covertness. He is the one who refers to himself in the first person, directly addresses the narratee---- the American, tells the setting of the narrative, defines the characters and comments on his own narration, so fulfilling all the features of overtness:

When I first arrived, I looked around me at the Gothic buildings----- younger, I later learned, then many of the mosques of the city, but made through acid

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

287

treatment and ingenious stonemasonry to look older----- and thought, this is a dream come true (Hamid, 2007: 2). **[Setting]**

And:

So stunningly regal was she. Her hair was piled up like a tiara on her head, and her navel----- ah, what a navel: made firm, I would later learn, by years of taekwon do---- was visible beneath a short T- shirt bearing an image of Chairman Mao (10). **[Defining Character]**

And, "I know you have found some of my views offensive" (111).

[Commenting on his own narration]

A reliable narrator is one on whose story and commentary the reader can believe in. An unreliable-narrator, on the other hand, is one who's rendering of the story and commentary on it the reader has reasons to suspect. There are different degrees of unreliability. According to Kenan, the main sources of unreliability are the narrator's limited knowledge, his personal involvement and his problematic value-scheme.

Changez in *The Reluctant Fundamentalist* is a reliable-narrator as he is the eyewitness of the havoc and sufferings in New York after 9/11. Though the personal involvement renders the narrative unreliable, yet Chengaiz presents the event in its most original form. Since there are no other extradiegetic narrators, his views do not clash with those of others. As his language contains no internal contradiction throughout the narration, he is maximally reliable narrator. Moreover, it is a biography based on a real event which the people of the whole world not only saw but also suffered in one way or the other, the reliability of the narrating self gets increased. So, the readers' knowledge of the world is at work throughout the novel. Again, due to this very reason it seems that there is not much gap between the narrating self (Changez at the time of narrating) and the experiencing self (Changez who experienced all that in America).

Narration (Voice), Focalization (Mood), and Narrative Situations

In Narratology, the basic 'voice' question is "Who speaks?" (Who narrates this?). A narrator is the speaker or '**voice**' of the narrative discourse (Genette, 1980). He is the agent who establishes communicative contact with the 'narratee', who manages the exposition, who decides what is to be told, how it is to be told, and what is to be left out. If necessary, the narrator will comment on its purpose, or message.

Changez is the voice of the narrative discourse of *The Reluctant Fundamentalist*. He establishes communicative contact with the narratee, the American. He manages the exposition and decides solely what is to be told and how it is to be told and even what is to be left out.

Regarding voice, Abbott would suggest what the readers 'hear' during the narrative is the

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

288

voice. He opines that it is the voice of the grammatical person (first-person, third-person) of the narrator whom readers 'hear' (Abbot, 2002: 64). In *The Reluctant Fundamentalist* it is the voice of the hero, Changez, the first-person narrator, we 'hear' throughout the novel. While telling his story, he is the only person behind arousing our emotions. So the narrative voice of Changez is a major element in the construction of his story, since his voice is too strong, interesting and absorbing for the readers. As focalization shifts, the voice also can shift. Sometimes the shift of the voice is from the narrator to that of a character by means of direct citation. Although the narrator remains the focalizer, the voice changes: the narrator uses the voice of a character. This he/she does in one of the two ways: if he cites and quotes the exact words of a character, the voice gets a shift from the narrator to that of the specific character. This kind of shift of voice is called Direct Style/ Direct Discourse.

The second way of shifting is that the voice gets filtered through the narrator----- though the narrator is speaking, yet the voice is of the character. This kind of shift of voice is called Free Indirect Style/ Free Indirect Discourse. Abbott supports this view (Abbott, 2002: 70). In Erica's and Jim's first-person narratives the voice shifts from that of Changez to that of both these characters. So the voices here are those of Jim and Erica, but the narrator and focalizer is Changez, since the whole narrative/ novel is a dramatic monologue of Changez.

In Jakobson's terms (1960), narratorial discourse can serve several 'functions', mainly:

- (a) An addressee-oriented '**phatic function**' (maintaining contact with the addressee),
- (b) An '**appellative function**' (persuading the addressee to believe or do something),
- (c) An '**emotive**' or '**expressive function**' (expressing his/her own subjectivity).

Phatic function is performed when Changez maintains a constant contact with the narratee:

I enjoy the tea in this, the city of my birth, steeped long enough to acquire a rich, dark colour, and creamy with fresh, full-fat milk. It is excellent, no? I see you have finished yours. Allow me to pour you another cup (Hamid, 2007: 9).

Appellative function where the addressee is persuaded to believe or do something is visible at many places:

Come, relinquish your foreigner's sense of being watched. Observe instead how the shadows have lengthened. Soon they will shut to traffic the gates at either end of this market, transforming Old Anarkali into a pedestrian (Hamid, 2007: 19).

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

289

Emotive or expressive function where the narrator expresses his own subjectivity is obvious in following textual reference:

Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosque, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centers for questioning or worse (56).

Focalization is a means of selecting and restricting narrative information, of seeing events and states of affairs from somebody's point of view, of foregrounding the focalizing agent, and of creating an empathetical or ironical view on the focalizer. A focalizer is the agent whose point of view orients the narrative text. Focalizer can be either 'external' (a narrator) or 'internal' (a character). External focalizers are also called 'narrator-focalizers'; internal focalizers are also termed as 'focal characters':

External focalization can occur in first person narratives, either when the temporal and the psychological distance between narrator and character is minimal or when the perception through which the story is rendered is that of the narrating self rather than that of experiencing self...Internal focalization is inside the represented events. This is a character focalizer (Kenan, 2003: 74).

Bal (1980) explaining focalization writes that it lies with one character which participates in fibula. This is internal focalization or character-bound focalization, abbreviated as CF. While in external focalization an anonymous agent is situated outside the fibula, functioning as non-character-bound focalizer, abbreviated as EF.

The narrator and the character in *The Reluctant Fundamentalist* are same in one agent as temporal and psychological distance between Chengaiz, the narrator and Chengaiz, the character is nonexistent. The presentation of narrative facts and events in the novel is mostly from the constant point of view of a single focalizer, Chengaiz (Fixed focalizer).

In Bal's terms, Changez is character-bound (CF) focalizer.

Abbott is of the view that focalization is the lens through which we see characters and events. Too often it is the narrator who is the focalizer. As the readers hear his/her voice, they often 'see' through his/her eyes. But the narrator is not always the focalizer (Abbott, 2002: 66). In narratives the focalizer can be a character through whose eyes the readers 'see'. So, the focalizer can be the character within, or the narrator within or without the narrative.

It is Changez who remains focalizer throughout the narrative. It is through Changez's pair of eyes the readers see almost everything. Even in the intradiegetic narratives of Jim and Erica (both first-person narrators) the focalizer is Changez. Since it is dramatic monologue, we see through the eyes of Changez all that Erica and Jim see. So the first-

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

290

person narratives of Jim and Erica must not be confused with the idea that they also are the focalizers of their accounts, although the focalizer (Changez) takes their voices when they speak.

The term **narrative situation** refers to more complex arrangements or patterns of narrative features. Stanzel's (proto-) typical narrative situations are complex frameworks aiming at capturing typical patterns of narrative features, including features of relationship (involvement), distance, knowledge, reliability, voice, and focalization (Stanzel, 1984).

- A **first-person narrative** is told by a narrator who is present as a character in his/her story; it is a story of events s/he has experienced him- or herself, a story of personal experience. The individual who acts as a narrator (**narrating I**) is also a character (**experiencing I**) on the level of action.
- An **authorial narrative** is told by a narrator who is absent from the story, i.e., does not appear as a character in the story.
- A **figural narrative** presents a story as if seeing it through the eyes of a character.

The Reluctant Fundamentalist, **first-person narrative** is told by a narrator, Changez, who is present as a character in his story; a story of events he has experienced himself, a story of personal experience. He is the individual who acts as a narrator (**narrating I**) and also a character (**experiencing I**) on the level of action, hence his involvement with the events is transparently obvious. The narrator and the character in *The Reluctant Fundamentalist* are same in one agent as temporal and psychological distance between Changez, the narrator and Changez, the character is nonexistent. Although he is an adolescent narrator, Changez's knowledge of the world he is narrating is direct. Hence his knowledge is reliable. Changez is the voice of the narrative discourse of *The Reluctant Fundamentalist*. He establishes communicative contact with the narratee, the American. He manages the exposition and decides, solely what is to be told and how is to be told.

Characters and Characterization

Characterization analysis investigates the means of creating the personality traits of fictional characters. The basic analytical question is, Who (subject) characterizes whom (object) as being what (as having which properties). Characterization analysis focuses on these basic parameters (Kenan, 2003; Jahn, 2005):

(1) **Narratorial vs. figural** characterization (identity of characterizing subject: narrator or character?)

(2) **Explicit vs. implicit** characterization (are the personality traits attributed in words, or are they implied by somebody's behavior?);

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

(3) **Self-characterization vs. altero-characterization** (does the characterizing subject characterize himself or somebody else?).

(4) **Pure vs realistic** (semiotic or mimetic)

Characterization in *The Reluctant Fundamentalist* is narratorial in nature. Instead of presenting a story as if seeing through the eyes of a character (Figural Characterization), the narrator, Changez is present as a character in his story; a story of events he has experienced himself, a story of personal exposure. The personality traits of Changez are implied by his behavior instead of in words as happen in implicit characterization: since the text of the novel is presented through his dramatic monologue (no description, statements, judgments, generalizations etc are by the implied author), his words act as his behaviour. The characterizing subject (Changez) characterizes himself (Self-characterization), but the possibility of altero-characterization can not be overlooked in the cases of the silent American, Erica and Jim as all the three are revealed to us through Changez's dramatic monologue.

While presenting the mimetic/realistic and semiotic/pure (both are opposite to each other) theories of characterization Kenan (2003) writes that fictional characters are just like the real people. They imitate real people in the empirical world. They are our neighbours and friends (realistic theories).

Regarding the other view of characterization she presents to us that characters are just one segment of a text; characters just get dissolved into the text during the process of textualization. They are not like real people in the empirical world, hence can not be talked of out of their specifically textual context (pure theories). She further presents her own view that the characters can be viewed both through the purest and realistic point of view simultaneously only if the readers adjust them in two different aspects of the narrative fiction: text and story. Defining this she writes that if text is the object of analysis for the critic/ reader, characters just dissolve in the text through the process of textualization; and if story is object of study, characters can come out of the text as real people (31-33). She supports her view by quoting Chatman:

...Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive; indeed, I venture to say that readers generally remember characters that way (cited in Kenan, 2003: 33).

The 'intentional reading' of the story of *The Reluctant Fundamentalist* reveals that Changez seems imitating the real persons of his kind (the people who actually have the same experience after 9/11 as he has). He is the figure who cannot be dissolved into the text, as the story he is telling is the real event in the history of mankind. The readers find his account as reliable and him as the real person who really suffered (or at least the representation of the persons like him in empirical world after 9/11). While defining the nature of paratext, Abbott writes that it is the comments of the real author, of critics,

Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

292

reviews etc. And, paratext powerfully influences the way of our reading of a text (Abbott, 2002: 194). Changez's character is realistic/ mimetic, as the readers have lot of knowledge of the real event of 9/11 which serves as paratext in the process of the intentional reading of the novel. Also, the dramatic monologue as a technique of narrating a story which is the part of readers' paratext convinces emphatically that the narrator is a real character imitating real people involved in that event.

Conclusion

The Reluctant Fundamentalist is based on a real historical world event, told to the readers by first-person homodiegetic narrator who recounts his past regarding 9/11 (which exists in the consciousness of the real readers through the medium of either paratext or personal experience, making the narrator a reliable one to them). It becomes a convincing account of the theme of fundamentalism which is 'reluctant'. The narrative technique of dramatic monologue combined with the real world knowledge of 9/11 presents the message of the narrator as well as the implied author.

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Language in India www.languageinindia.com

11 : 8 August 2011

Abdul Baseer, M.Phil. (English), Ph.D. Candidate and Sofia Dildar Alvi, M.A. (English), M.Phil.

An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*

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Language in India www.languageinindia.com

11 : 8 August 2011

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An Analysis of Mohsin Hamid's *The Reluctant Fundamentalist*