

A Corpus Based Analysis of Sympathy in Language: Constructed Victimhood in Fiction

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Abstract

This study identifies the discursive strategies used by Shamsie in portraying two male characters as victims of oppression. I identified the recurrently occurring process types like mental and modal verbs, as well as rationalization, distillation, and over-determination. Two male characters from two novels by Pakistani Anglophone novelist Kamila Shamsie are chosen. Van Leeuwen's discourse-analytical categories (2008) are identified with the help of corpus tools. The study investigates how language constructs victimized characters to evoke sympathy in the reader. The use of Word Sketch to investigate the language of literature is also demonstrated in this research. The current research not only explores the discursive techniques but also proposes the corpus methodology which is used to identify these techniques. The study suggests further exploration into the phenomenon to understand whether the identified discursive techniques used for portraying victim characters are unique to Pakistani anglophone literature or it is used by English fiction writers in general. This research opens new avenues for future studies to understand the language of victimhood in larger corpora.

Keywords: discursive strategies, rationalization, distillation, over-determination,

Pakistani anglophone literature

Introduction

Fictional discourse shapes social norms and ideologies by reflecting and influencing the attitudes of society. In this context, anglophone fiction has evolved into a critical platform for conflicting ideologies. In this battleground, the writers from the diaspora change their understanding of the world, interpretations of conflicts, and evaluations of complex social realities into a fictional microcosm. This discursive use of language allows authors to construct and convey nuanced depictions of power dynamics, victimhood, and identity in the fictional world they have created. This study specifically captures the linguistic strategies used by Shamsie in creating two male characters, Poet and Pervaiz, as victims of oppression within the socio-political landscapes of her novels.

The focus of the analysis is on the use of different process types, emotive language, and evaluative discourse to construct the victimization of two chosen characters. Poet and Pervaiz symbolize two aspects of masculine victimization in Pakistani Anglophone literature. Poets are living in a society of socio-political oppression as an artist and a thinker. Pervaiz is shown caught up in ideological disputes. I examined how the events reflect larger narratives, especially subjects like politics, religion, and identity. This research explains the notion that language manipulation is a common literary practice. This work adds to our comprehension of the construction process of social identity in fiction. The fictional discourse either challenges or reinforces the established power structures.

Literature Review

Construction of an Ideal Victim

According to Christie (1986), the definition of the ideal victim tells us about those characteristics that bestow some people a full and rightful position as victims. According to her, the perfect victims are mostly described as frail, ill, old, or extremely young. They are also the flag bearers of honorable activities at the time of the crime. According to Walklate (2006), this idea may be compared to the stereotype of the "Little Red Riding Hood fairy tale victim," who is an example of fragility and innocence. Furthermore, Christie (1986) argues that ideal victims need an ideal offender so that they can be glorified. Their representation as morally "white" victims shows a sharp contrast with the

morally "black" offenders. This helps the writer to build a binary distinction between guilt and innocence in the narration.

Anglophone writers' portrayal of Muslim women as ideal victims and whether this serves to vilify Muslim men as the epitome of societal evil, is a topic warranting further investigation. This aligns with the notion that readers' fascination with victims ultimately revolves around their intrigue with the offender. The current research underscores how this victim-offender dynamic impacts perceptions of the severity of oppression, with the seriousness of offenses often mitigated or intensified based on the identity of the victim. As Mythen (2012) suggests, offenders' characterization is increasingly intertwined with their relationship with the victim, further illustrating the intricate interplay between victimhood and offender portrayal in literary discourse.

Portraying Victimhood in Literature

Huggan (2016) raises the issue of "bogus authenticity" in Anglophone literature, emphasizing how authors frequently offer an exaggerated and romanticized "other" to satisfy the expectations of Western readers. This may result in the continuation of stereotyped narratives. I wanted to analyze how Shamsie's depiction of Poet and Pervaiz both challenges and reflects victim-oppressor dichotomies. Anglophone literature has increased in popularity as a means for examining difficult societal themes. The language decisions made by authors while crafting stories show the challenges of history and the present. Victimized characters are shown as reflections of individual experiences. It is crucial to evaluate the discursive methods used by the writer in this context as language is a potential instrument with the ability to challenge and reinforce prevailing narratives.

Corpus analysis has been used in the past to understand the complex linguistic trends in Pakistani Anglophone fiction. Munir (2018) has looked at the frequency and discourse functions of the phrasal verbs used with "go" in selected five short stories and three novels mounting up to a corpus of 218,677 words. By using a variety of corpus techniques, this study explores Hamid's use of certain phrasal verbs, offering linguists and educators insightful information about his writing style. Furthermore, Fatima, Gul, and Shehzad (2019) examined the us-vs-them binary in postcolonial texts using a corpus of 53,861 words from eleven short stories. They examined the evaluative attitude of the writer expressed through adjectives.

Methodology

For this research, it is hypothesized that authors use specific linguistic patterns to evoke sympathy in the reader while constructing fictional characters. These patterns include over-determination, rationalization, and distillation as well as the excessive use of mental and distinct modal verbs. The research also hypothesizes that Word Sketch analysis can serve as an insightful beginning point to detect these discursive strategies. The research explores the linguistic construction by Shamsie in her novels *Broken Verses* (2005) and *Home Fire* (2017). The representational tactics, and relational strategies outlined by Van Leeuwen's (2008) discourse analysis framework are used in this study. Using this approach, I did a thorough linguistic study of the narrative descriptions and dialogue between the characters Poet and Pervaiz, highlighting particular tactics like role allocation, exclusion, and classification that support their presentation as victims.

The first recurring discursive strategy, which aids in portraying victimized individuals, is the use of *mental processes* for fictional characters. Mental processes, such as thoughts and emotions, offer insight into characters' inner experiences, evoking empathy from readers. By depicting characters' internal struggles and resilience, authors challenge stereotypes about victimhood and humanize victims. Thus, within SFL, mental processes contribute to a deeper understanding and empathetic connection with victimized characters. Conversely, mental processes are not attributed to the offenders or oppressors, as the writer intentionally avoids granting insight into the inner world of these villainous characters.

Over-determination (Van Leeuwen 2008) involves the deliberate association of a social actor (SA) with multiple, often contradictory, practices or attributes within a discourse. This rhetorical strategy serves to emphasize certain aspects of the SA's identity or behavior by juxtaposing them with contrasting elements. In essence, *over-determination* amplifies the significance of specific traits or actions by presenting them in conjunction with seemingly incongruous characteristics. This technique can be employed to underscore themes, ideologies, or social critiques within a text, offering layers of complexity to the portrayal of characters or concepts.

According to Van Leeuwen (2008), *rationalization* is the process by which writers try to defend and legitimize their choices, beliefs, or behaviors. Rationalization is the

deliberate use of language to offer logical defenses for particular attitudes, social phenomena, or behavioral patterns. This procedure is frequently used to support specific opinions, philosophies, or power structures within a debate. Van Leeuwen's study of rationalization illuminates how language is used in diverse communication contexts to create and manage meaning, ideology, and social relationships.

Distillation is the process of using language to simplify and abstract complicated concepts, events, or experiences, according to Van Leeuwen's (2018) discourse analysis paradigm. This entails picking out important components or features and summarizing them, frequently using literary tactics like metaphors, symbols, or striking imagery. Communicators can effectively and efficiently transmit complicated topics or emotions by using distillation.

Word Sketch Analysis for Detecting Discourse Strategies

The word sketch that Sketch Engine produces has a complex structure. It is distinguished by multiple columns that change as a result of the various recurrence patterns connected to the node word. The interface contains hyperlinks between these columns, which makes it easier to quickly generate concordance lines. The readily available syntactic and grammatical summaries contained in the Sketch Engine representation of the node word enable this. Using this corpus technique has been helpful for my research project. In particular, the word sketch's extensive insights have made it possible to identify the various discursive methods that are used across the corpus. Consequently, this has enhanced the depth of analysis in my research.

Analysis

Victimhood and Political Turmoil in *Broken Verses*

The Poet is the character chosen for analysis from Kamila Shamsie's 2005 novel *Broken Verses*. Amidst the backdrop of personal tragedy and political unrest, he is shown as a victim. Renowned poet and political activist Poet vanishes inexplicably, leaving a cryptic bequest. His departure highlights his frailty and the ambiguities surrounding his destiny, and it functions as a fundamental mystery throughout the book. By combining themes of political action, persecution, and memory with her depictions, Shamsie creates a tale that delves into the complexity of social and personal conflicts in Karachi, Pakistan.

Poet as a Passive Recipient of Actions

The Poet's word sketch shows how frequently and where it appears in sentences, especially as subjects and objects. Along with outlining related verbs and their occurrences in particular contexts, it serves as the foundation for my ongoing study, which reveals crucial information about discourse structures and language patterns.

A significant concentration of relational processes and mental processes characterizes the linguistic portrayal of the Poet. Table 1 displays the statistical overview of verb collocations linked with the term "Poet," analyzed through Sketch Engine using logdice scores. Logdice, a statistical measure used for selecting collocation candidates within the word sketch feature, identifies the prevalence of verbs connected to the Poet. The analysis indicates that the Poet occupies the grammatical subject position 45 times and the object position 17 times, as detailed in the word sketch presented in the Appendix.

Table 1

Score Concordance lines of Verb Processes of Poet

Grammatical Role	Existential Processes	Relational processes	Material processes	Verbal processes	Mental Processes
Poet as an object	Score 23.66	Score 18.52	Score 31.35	Score 43.95	Score 35.52
Poet as a subject	Score 29.57	Score 19.28	Score 25.15	Score 28.5	Score 32.4
Concordance lines of the 'being verbs' used for the poet in the subject position					
<u>in</u> the southern hemisphere. I knew the	Poet	<u>had told me</u> , years ago, that if we could only view			
<u>the</u> code? Only my mother and the Poet. And the	Poet	<u>had been dead</u> sixteen years. He had been killed,			
<u>work</u> , do we? Anyway, I knew your mother and the	Poet	<u>had some code</u> they wrote to each other in and when			
<u>cells</u> and dread. My mother told me so after the	Poet	<u>had died</u> – and I had surprised her then by saying,			
<u>of</u> papers in my hand. The first line told me the	Poet	<u>had written</u> it. ... I wonder if I'm still			
<u>body</u> . But there was also something that the	Poet	<u>never had</u> – a funeral notice. At the bottom			
– all the way to the very seat of power – that the	Poet	<u>had died</u> . Wouldn't it make sense, then, for			
<u>believed</u> coming back to me. 'Mama knew that. The	Poet	<u>had no one really</u> , except her. I mean, there were			
did it leave you so utterly when you thought the	Poet	<u>had died?</u> My father turned the file towards			

Although the Poet frequently functions as the grammatical subject, a closer examination uncovers that relational processes dominate, with the verb "dead" occurring

21 times and a total of 26 instances involving various forms of "be" and "have" verbs. These instances primarily reflect relational and existential processes, where the Poet's attributes and existence are discussed. As a result, the Poet exhibits limited agency, suggesting a passive stance within the narrative framework. Moreover, the verb "die" emerges as the second most frequent collocational verb associated with the Poet, underscoring the Poet's absence of active participation. Therefore, despite the initial perception of the Poet as an active agent, the linguistic analysis discloses a substantial number of instances where the Poet remains passive. This portrayal is shaped by grammatical structures and transitivity patterns, contributing to the overall depiction of the Poet as a "victim" within the novel's narrative.

Poet as social actor assumes a predominantly passive role as the recipient of actions within the novel, engaging in minimal active participation despite grammatically occupying the subject position in sentences. This passive portrayal is reinforced by the significant frequency of relational processes associated with the Poet in the object column of Table 1 in the word sketch provided in the Appendix. A comparable depiction of the SA Poet is corroborated by the word sketch analysis of Omi, wherein Omi similarly emerges as a disempowered figure subjected to oppression. Van Leeuwen (2018) contends that writers may attribute cognitive activities to social actors as reactions rather than actions, thereby facilitating interpretative propositions. Consequently, these social actors are depicted as inactive agents devoid of concrete actions. This assertion aligns with the portrayal of the SA Poet and Omi in *Broken Verses* (2005) wherein a significant number of mental processes depict Poet primarily engaged in perceptive social actions, as evidenced by verbs such as "believe," "see," "know," and "think."

Paragraph 1: Poet as a *de-activated* SA

Conventional wisdom has it that a government agency killed the Poet because they feared the effect his new poetry collection would have on a nation which had so recently received just a tiny reminder of the taste of democracy and was clamouring for more . No one had forgotten the impact his Hikmet translations, along with Habib Jalib's original verse, had on the popular – and successful – uprising against Ayub Khan in 1969. So the government had him killed – and tortured, to teach other revolutionary poets a lesson – and government agents entered his house and burnt his poems. That was the story we'd all believed. It seemed to be the only story that made sense. After all, if the men who burnt the poems had n't worked for the government, why would the police have stood guard outside while they gathered up the papers and stoked the flames? There it was. That's what everything hinged on. [next >](#)

*Some other interesting patterns in the paragraph 01 are discussed under the next head.

Despite Aasmani's association with the Poet, she also acknowledges his passive demeanor during moments of anger. See Paragraph 1 above.

Analyzing the Dynamic between the Poet and the Government: Oppression or Rebellion?

Numerous word combinations suggest that the connection between the Poet and the Pakistani government was fraught with difficulties. In my capacity as an analyst, I aimed to investigate how this strained relationship is depicted in the novel and how the government is held responsible for the discord. The concordance lines of the social actor (SA) Poet, organized in Table 2, illustrate that the Poet is subjected to abduction, torture, imprisonment, and eventual demise at the hands of the Pakistani government. References to the government of Pakistan consistently portray its involvement in active actions, such as entering, killing, imprisoning, and burning the Poet's poems (lines 1 & 2, Table 2).

Table 2

Troubled Relation of Poet with Government

1.	has it that a government	Poet	because they feared the effect his new poetry
2.	– and tortured, to teach poets		a lesson – and government agents entered his
3.	other revolutionary		
3.	LATER THAT YEAR, ZIA HANGED BHUTTO AND THE	POET	WROTE 'ZEHER' (POISON). When he heard of
4.	let's say – that someone kidnapped the	Poet	, convinced the doctor to misidentify a corpse
5.	most important thing. Motive. Why kidnap the	Poet	and imprison him for all these years? Could it
6.	pages. But she couldn't burn my memory. When the	Poet	was released from prison , and she followed him
7.	nod. 'But I was just starting out, and she and the	Poet	were in trouble with the government and both of
8.	good part of the first twelve years of my life the	Poet	was either in prison or self-imposed exile ; and
9.	me in all this? I was just a few months old when the	Poet	was imprisoned in 1972 , and my mother knew the
10.	spot, I'd face down the Minions, I'd rescue the	Poet	. And somewhere, far away, my mother would open a
11.	away . And they call you the great revolutionary	Poet	. They put your name in a Master File ranked far
12.	most important thing. Motive. Why kidnap the	Poet	and imprison him for all these years? Could it
13.	Only my mother and the Poet. And the	Poet	had been dead sixteen years. He had been killed ,
14.	last touch. It isn't as though I believed the	Poet	was alive . Not for a second did I believe that.
15.	His death taught me the price	poets	have to pay for their integrity .

According to Halliday and Matthiessen, (2013), the subject of a material process holds significant agency. Consequently, the portrayal of the government of Pakistan assumes an active role as the initiator of actions, while the SA Poet is consistently positioned in a weaker stance through the use of mental, existential, and relational processes. This positioning is deliberate, aiming to depict the Poet as a victim, subject to

the actions of others. For instance, in line 8 of Table 2, Shamsie employs an existential clause for the Poet, presenting his troubled situation as a permanent aspect of his identity. Conversely, in numerous instances throughout the text (lines 1, 2, 4, 5, 6, 9, 12, 13, and 14 of Table 2), the Poet is portrayed as a passive recipient of actions, further reinforcing his victimization. Moreover, the final line exemplifies abstraction and generalization, as the Poet's struggle against the government is symbolized by the positively evaluated noun "integrity," a concept extended to all poets.

In discourse analysis, a broader contextual examination beyond individual concordance lines is essential. Sketch Engine facilitates this by enabling the view of entire paragraphs associated with concordance lines, allowing for a more comprehensive contextual analysis. Leveraging this feature, the subsequent paragraphs provide a further exploration into the framing of the SA Poet as a victim and recipient of oppression. The writer employs numerous negatively evaluated adjectives for the government and positively evaluated adjectives for the protests against the Ayub Khan government, as highlighted in bold font in Paragraph 1 above.

The portrayal of government agents as active agents of action positions them at a higher level within the power hierarchy, contrasting with the predominantly passive depiction of the Poet as an object merely subjected to actions. Moreover, the actions attributed to the government are often abstracted through *distillation* techniques. For instance, phrases such as "tiny reminder of the taste of democracy" serve to encapsulate the limited extent of public freedoms despite the government's professed commitment to democracy. Similarly, expressions like "people clamouring for more" distill the collective public response, underscoring the widespread demand for change and reform (Paragraph 1).

Paragraph 2: Relation between the *Poet* and Government

[previous](#) broke free the day she sat at her dining table in dressing-gown and slippers, **smoking a cigarette**, and reading out loud every detail of **the Hudood Ordinance**. When she got to the part about ' **Zina** ', which said an accusation of rape could only be proved in a court of law if there were **four pious, male Muslim adults** willing to give eye-witness testimony, she looked up at me and said, ' For the first time, I wish I'd given birth to a son. ' **LATER THAT YEAR, ZIA HANGED BHUTTO AND THE POET WROTE ' ZEHER ' (POISON)**. When he heard of **Bhutto's death** the Poet locked himself in his **cramped, dark store-room**, and when my mother finally found a spare key and opened the door she found him **whimpering and shaking**. Within days of **the execution** he produced ' **Zeher** ' and no one dared publish it. **Undeterred**, he made twelve copies of the poem, called twelve of his friends over for dinner and handed a copy of the poem to each one. ' [It was all very next >](#)

The writer conveys a critical assessment of the Hudood ordinance and the Zia government through the social actors (SA) Poet and the mother, employing the process of *rationalization*. Within Paragraph 2, an appeal to the violation of women's rights is presented, albeit lacking in specific details. This argument constitutes *a fallacy of irrelevance*, wherein evidence is derived from incompatible premises and is further weakened by relying solely on the Poet's extreme reaction as the primary proof (Damer, 2008). Additionally, the Poet's political affiliation with Bhutto is depicted through his vehement reaction to Bhutto's execution.

Poet's Appraisal by Other Characters

One method of evaluating a social actor (SA) is by prompting readers to view it from the perspective of other SAs. This entails categorizing the SA based on positive or negative assessments (Van Leeuwen, 2008, pp. 52-53). As previously noted, the Poet's demise is met with considerable anxiety and concern from numerous other SAs. Additionally, Table 3 illustrates the use of pronominal possessors as one of the ways of the positive appraisal of the Poet. The software Sketch Engine generates a column titled *Pronominal Possessors* if the node word appears in this formation recurrently. The word sketch (Appendix A) of the *Poet* made it very easy to generate the concordance lines of the pronominal possessors of the Poet to identify its positive appraisal by the writer.

Table 3

Pronominal Possessors of SA Poet

1	, and someone should tell the greatest of <i>our</i>	poets	that it is an embarrassment to watch a man whom we
2	<i>was</i> no way of arguing with that. But I knew <i>my</i>	Poet	. Let's say, for the sake of argument, just for
3	those damned messages from <i>your</i> beloved	Poet	. If it was the CEO giving you the letters, you'd
4	He lifts me up in his arms. 'She'll [<i>Aasmani</i>] be a	poet	, <i>Samina</i> . She'll make language somersault

This analysis reveals three instances of a profound affiliation between the SA Aasmani Inqalab, her mother Samina and the Poet. Their relationship is complex, oscillating between three characters as three points in a triangle. While the narrator recounts the Poet's appreciation for her childhood activities, she also condemns him for separating her mother, Samina, from her. The narrator's (SA Aasmani Inqalab) conflicting emotions are evident as she alternates between acknowledging her mother's happiness with the Poet and critiquing their relationship as habit-forming and addictive.

Table 4*Positive Appraisalment of the Poet by Aasmani*

1	Yes. I stopped believing in grandness when the	Poet	<u>died</u> . Greatness and grandness, stopped
2	<u>for</u> the last ten years of his life. 'The	Poet	<u>wrote</u> to him about everything. Poetry,
3	<u>only</u> with words. The words of an individual	poet	, or the <u>words</u> of a gathering of thousands
5	<u>hoarse</u> in rallies? Where were you, great	poet	? Hiding away in your study, writing and
6	<u>death</u> . Aasmaani. His death taught me the price	poets	<u>have</u> to pay for their integrity . I saw that price
7	you had to write about God or politics to be a good	poet	. He said, to be a good poet ...' '... you must
8	<u>or</u> politics to be a good poet. He said, to be a good	poet	... ' '... <u>you</u> must write good poetry . That's all
10	those damned messages from your beloved	Poet	. If it was the CEO <u>giving</u> you the letters, you'd
11	<u>this</u> ? Do I merely amuse him? The revolutionary	poet	<u>turned</u> television addict. Put that way, it is
12	When the military had returned to power in 1999 the demand for his sycophantic	poetry	had only increased among his former patrons ; politicians , it seemed , had a greater need for
13	Omi would give me all the answers. He'd come back and teach me how to be the girl I could have <u>been</u> . He'd teach me how to step forward instead of circling old <u>wounds</u> . He'd teach me that – and I'd teach Ed the <u>same</u> .		
14	' I [Aasmani] loved him [the Poet] before I knew the meaning of the term " social convention " ,		

During the analysis of the Key Word in Context (KWIC) concordance, the term "shawl" was observed 18 times in total. Among these occurrences, 10 instances were associated with the physical identification of the Poet. Particularly, when accompanied by the adjectives "grey" and "old", the term denoted the Poet's casual yet charismatic appearance, notably functionalized as an ex-lover depicted in a grey shawl. The markedly higher frequency of the term "Poet" compared to references to Aasmani's biological father suggests a predominant focus on the former character throughout the text. Specifically, "Poet" appears 232 times, while "Omi" occurs 146 times, with "Dad" and "father" each occurring only 73 and 74 times, respectively. It should be acknowledged, however, that certain occurrences of "Poet" may not pertain to Omi, and similarly, instances of "father" may not refer to Aasmani's biological father.

The narrator extols the charismatic personality of the Poet through a variety of evaluative adjectives, including "great," "good," "beloved," "individual," and "revolutionary". Nominal groups such as "greatness," "grandness," and "mystic" serve to evaluate the Poet's poetic skill (Table 4).

Examining the Poet's Complex Relationship with Religion"

To further explore this line of inquiry, a discourse analyst must meticulously examine the recurring collocations of an SA within the same semantic domain. Upon

scrutinizing the collocations associated with the Poet, it becomes apparent that a significant number of these collocates are embedded within the discourse of religion (Table 5). It is worth noting that certain words are manually added to this analysis after contextual interpretation, particularly when a pronoun is employed instead of the explicit mention of the Poet.

Table 5

Collocations of Poet from the Discourse of Religion in SCBV

Word	Frequency	Word	Frequency	Word	Frequency
Religion	9	Aadam	6	Muslim	3
Religious	8	Mosque	3	prayer	11
Allah	5	Iblis	13	Maulana	5
God	53	Islam	5	Hell	7
heaven	8	Hudood ordinance	6	Surah al Rahman	2
Surah al Ahzab	1	Qur ' ān	5	Angel	4
Surah al Nur	1	Qur ' ānic	1	virginal houris	1
Atheist	2	Fundamentalists	1	extremists	1
Islamization	2	Sufi & mystic	1 + 1	Eid	2

It is imperative to acknowledge that certain words within these collocations do not inherently pertain to religious discourse upon contextual analysis. For instance, "heaven" is utilized twice in the context of continuing conversation, as in "for heaven's sake." Similarly, "God" is employed in expressions like "thanks God," "for God's sake," and "God forbid." The concordance lines of these collocations involving the Poet and Omi are meticulously examined to discern the context of their usage, with relevant findings organized in Table 6 below.

Table 6

Poet and Collocations from Religious Discourse

1	free from patriarchal interpretations , the	Poet	<i>said</i> , 'And translate Surah al-Rahman
2	follow. It's not all order and adoration .' The	Poet	<i>held</i> his hands in front of him as he always did
3	what happened to your love affair with all those	poet s	in <i>love</i> with God?' He waved his hand
4	'How can words be used for such indignity ?' the	Poet	<i>said</i> , when he heard the details of the laws being
5	'You want to know what you'll be missing?' The	Poet	<i>shook</i> his head. 'Not that part. "He created man
6	The	Poet	was <i>dismissive</i> of organized religion (' The
7	I knew atheists aplenty , <i>thanks</i> to the	Poet	, but it always seemed possible to forget that on
8	the very day I met Mirza and remembered how the	Poet	<i>loved</i> Iblis aur Aadam , recalled him saying, '
9	it to me, I heard her unasked question, 'Would my	Poet	<i>journey to Hades</i> in search of me?' and though I

Subsequent exploration of the surrounding text in Table 6 provides additional insights, offering a clearer understanding of the Poet's perspectives on religion, the Quran, and God. Three significant observations emerge from this analysis:

- i) The Poet does not believe in the institution of marriage and openly censures it.
- ii) He displays a dismissive attitude towards organized religion.
- iii) He advocates for a re-translation of the entire Quran, particularly emphasizing Chapter Al-Rahman to Aasmani Inqalab - the narrator and Samina's daughter from her first husband.

The terms "patriarchal interpretations" and "organized religion" carry a discernible negative evaluative connotation concerning the Islamic faith (lines 1 & 6 of Table 6). A deeper examination of the broader context elucidates these concepts further. It becomes evident that the Poet harbored skepticism towards any form of organized religion. Notably, the question of whether Islam qualifies as an organized religion remains unaddressed. Despite these conflicting ideas, the mother, in advising Aasmani Inqalab on her career path, suggests learning Arabic to facilitate a fresh translation of the Quran, citing the prevailing translations as tainted by patriarchal interpretations. In response, the Poet suggests a specific translation task, urging Aasmani to translate *Surah Al-Rahman*, expressing a desire to witness her linguistic prowess. When confronted with the notion of the day of judgment, the Poet responds casually, evoking imagery of the sky resembling leather on that fateful day, implying a longing for the end of the world. Transitioning from this discourse, the focus shifts to a discussion on the Poet's general habits and associations, subsequently drawing connections to his religious inclinations.

Paragraph 3: *Negative Habitonmys for the Poet*

[≤ previous](#) of Omi, who was always early to bed except when the **Acolytes** came over and kept him up until dawn with **whisky, poetry and hashish**. But though Mirza the Snake was always part of those late-night gatherings he wasn't really an Acolyte. He didn't ultimately defer to Omi the way the others did, **nor preface every criticism with lavish praise**. In many ways, Omi regarded him as **an equal** because he knew more about mystic poetry from a myriad traditions around the world than anyone else. **An atheist obsessed with God**, that's how my mother described him. Burdened with that love which was always just beyond reach because he didn't believe in the Beloved. After we all thought Omi was dead, Mirza

Paragraph 3 holds significance for two key reasons. Firstly, it employs a technique elucidated by Reisigl and Wodak (2015) termed "negative habitonmys," which constitutes a distinct sub-type of functionalization (p.49). Within this framework, the Poet is depicted as part of a collective of Pakistani poets referred to as acolytes, who regularly convene

and partake in the consumption of whisky and hashish. Wodak (2015) further categorizes such descriptions as "actionyms," wherein the habitual behaviors or actions of a SA are subjected to positive or negative evaluation. It is noteworthy that the Poet's association with this group is transient rather than permanent, primarily predicated on the "circumstances of accompaniment" (the technique explained on p. 39, Van Leeuwen 2008). However, it's crucial to acknowledge that the cultural context does not view the use of whisky and hashish as appropriate behavior. Beyond these non-religious habits, attention is drawn to the Poet's demeanor towards Eid and Ramadan, warranting further examination.

Paragraph 4: Poet's attitude towards Eid and Ramadhan

[< previous](#) remembered, oh yes, [Ramzan's](#) over. It's Eid. **Eid** had always been the day when I was simply **Beema** and Dad's daughter, **Rabia's** sister. The Poet was **dismissive of organized religion** ('The more I sin, the more God will want me in heaven where he can keep an eye on me,' he'd said in one of his more inflammatory interviews) and my mother said it **seemed false to celebrate Eid when she hadn't fasted**, so even when they were in Karachi I never saw them on that day. [next >](#)

Paragraph 4 delineates the Poet and Samina's abstention from observing fasts during the holy month of Ramadan and their consequent non-celebration of Eid – a religious festive celebrated at the end of the month of fasting in the Islamic world. The presentation of these two contradictory aspects of the Poet's persona serves to underscore Shamsie's deliberate *over-determination* of the Poet as a SA. Van Leeuwen (2008) posits that over-determination, particularly its subtypes of *inversion* and *deviation*, serves to legitimize social practices. In this representation, the SA becomes linked to multiple contradictory practices, defying conventional eligibility norms. *Deviation*, in this context, pertains to the transgression of established norms.

On one hand, the Poet expresses a desire to retranslate the Quran, while on the other, he displays antipathy towards organized religion, disavows the institution of marriage, abstains from fasting, and refrains from celebrating Eid. His assertion that the love story between Iblis and Allah constitutes the first written love story appears to be another facet of this discursive strategy of *over-determination*. According to Van Leeuwen (2018), *deviation* occurs when an SA fails to conform to the expectations of its representation.

I aim to contextualize this within the framework of the SA, Poet, occupying three contradictory positions, thereby portraying him as an overly determined SA. Despite his

habitual use of hashish and whisky, disdain for organized religion, rejection of marriage as an institution, engagement in an illicit relationship with a wealthy mistress, and disregard for religious practices such as fasting, the Poet is positioned to offer suggestions for Quranic translation and engage in philosophical discussions regarding the triangular relationship of God, Adam, and Iblis.

If the deviant SA remains unrepentant, as exemplified by the Poet's steadfast refusal to conform to socially acceptable norms, it may be construed as the author's attempt to mitigate the perceived threat to social norms, either by dismissing it as a "meaningless event" or attributing it to "extenuating circumstances" (Van Leeuwen 2008, p. 50). It is evident that Shamsie utilizes such *deviations* to establish models for future behavior and legitimizes the Poet's unconventional actions through *over-determination*.

Concluding Reflections on the Portrayal of the Poet

In conclusion, the Poet emerges as a multifaceted figure in Shamsie's novel, embodying traits of a revolutionary rebel, a staunch atheist, and a passionate lover. Through strategic representational choices, Shamsie constructs a positive image of the Poet as an SA whose life becomes a focal point for other SAs within the narrative. He is *individualized* and *functionalized* as a revolutionary poet confronting oppression under Pakistan's military regime. His pseudo-nomination as "the Poet" and his affiliation with a group of Pakistani poets symbolize a secular class vocal about atheistic ideals yet portrayed without inciting trouble.

Mirza, known as "the snake," is depicted as the Poet's intimate companion, characterized as an atheist who paradoxically expresses devotion to God. The author's anti-Zia and anti-army stance is evident in the vilification of the military regimes of Ayub Khan and Zia involved in the Poet's oppression. The extensive use of mental and relational verbs about the Poet allows for multiple interpretations of his actions, portraying him as engaged in perceptive and cognitive activities.

His non-conformist demeanor, rebellious ideologies, and unconventional lifestyle are legitimized through abstraction, bestowing upon him both role-model authority and personal authority (Reisigl, 2013). Even Aasmani, profoundly affected by her mother's passionate involvement with the Poet, only condemns him once, otherwise, remaining captivated by his charismatic persona. Throughout the narrative, evaluative adjectives and

comparative analogies are strategically dispersed to morally justify his actions, often at odds with the societal norms of a Muslim society.

Shamsie employs the technique of over-determination to rationalize the apparent contradictions within the Poet's portrayal, thus providing a nuanced understanding of his character. Moving forward, the analysis of Shamsie's second novel, *Home Fire* (2017), promises further exploration into themes of identity, belonging, and societal expectations.

Dual Identities: Exploring Parvaiz's Representation in *Home Fire* through Word Sketch

In the novel *Home Fire* (2017) by Kamila Shamsie, the narrative unfolds against the backdrop of contemporary geopolitics and the complex dynamics of family relationships. The story revolves around Parvaiz, who is depicted as possessing two contrasting personas. On one hand, he is portrayed as the cheerful and carefree son of a deceased mother, raised by his elder sister Isma, and a loving brother to his two sisters. However, another facet of Parvaiz emerges as he becomes susceptible to radicalization, ultimately leading him to join ISIS in pursuit of uncovering the hidden truths about his father, Abu Parvaiz. The narrative unfolds through a series of flashbacks, as Parvaiz's departure for Raqqa prompts his sister Aneeka to embark on a desperate mission to bring him back, navigating connections to figures of authority. In this section, the focus is on analyzing the linguistic structures and discursive strategies employed by Shamsie to delineate Parvaiz's character in these divergent roles.

Nomination and Identification of Parvaiz

In the exploration of character dynamics within the novel "*Home Fire*," the SA Parvaiz emerges as a central figure, garnering considerable attention with 210 mentions in the novel. The Word Sketch of Parvaiz provides a beginning point for the linguistic portrayal of his identity. For example, the modifier "Abu" appears 10 times alongside Parvaiz, hinting at a connection to his father (Appendix B). Similarly, the noun "Pasha" is paired with "Parvaiz" 13 times, indicating recognition of his full name as a distinct noun entity by the software. The word sketch also unveils two primary frames through which Parvaiz is depicted: as a warrior and as a brother and son. To disentangle the complexities of these portrayals, collocations related to both frames are meticulously scrutinized within their respective contextual contexts. Through this examination, I aim to decipher the

unique discursive strategies utilized in shaping the multifaceted character of Parvaiz in the narrative landscape of *Home Fire* (2017).

In scholarly discourse, the portrayal of SAs, often entails the attribution of positive or negative qualities to their physical attributes. The fictional authors also employ these physical traits to indirectly categorize and assign functions to the characters. Such explicit delineations of physical features are often perceived with a certain degree of empirical innocence (Van Leeuwen, 2008, p. 4). In the case under consideration, Parvaiz's physical attributes are delineated through the perspectives of other characters and the authorial voice. These representations carry evaluative undertones, as evidenced by their consolidation in Table 7 below.

Table 7

Identification and Functionalization of Parvaiz

Socio-semantic Category	Textual evidence from the Collocates of <u>Parvaiz</u>
Classification	the weaker, sicklier twin , Introspective boy,
Physical Identification	His eyes were sleepy, his shoulders narrow,
Relational Identification as a brother	her twin brother, beloved brother, younger brother, fancied your brother, bury her brother, join her brother, help my brother, love our brother, missed her brother, get my brother, wanted my brother
Relational Identification as a brainwashed Terrorist	evil brother, terrorist brother, bring her evil brother, allow her terrorist brother,
Functionalization	hadn't received any scholarships , gone traveling in the fashion of drifting British boys, slippery ghost, ally, never detached from their <i>twinness</i> , her <u>Aneeka</u> ever present partner in the crime, start his adult life by taking on crippling loans, helped her <u>Aneeka</u> keep her secret love affairs,

Notably, the descriptors associated with Parvaiz predominantly connote negative evaluations even before his significant transformation. The cataloged physical traits (e.g., "sleepy eyes," "weaker," "sicklier") and personal attributes (e.g., resembling aimless British youths, evoking a spectral presence, lack of academic achievement) collectively suggest a demeanor characterized by fragility and vulnerability (Table 7) making him easy prey. Parvaiz is depicted as an adolescent who has experienced the premature loss of parental figures and is subsequently raised by his elder sister, lacking the vitality, drive, and determination requisite for charting a successful career trajectory. The portrayal crafted by the author presents Parvaiz as a vulnerable individual predisposed to susceptibility to extremist indoctrination due to his perceived lack of achievement and resilience in life.

The lexical analysis of the character "brother" within the narrative framework reveals Parvaiz as the sole secondary character designated with this familial role (Appendix C: Table 3). Within the word sketch, the first column, denoted as "modifiers of brother," delineates two distinct facets of Parvaiz's character (Table 8). On one spectrum, terms such as "her twin brother," "beloved brother," and "younger brother" encapsulate Parvaiz's portrayal before his radicalization, while conversely, expressions like "evil brother," "bhenchod brother" (a pejorative reference in Urdu), and "terrorist brother" typify his depiction following the transformative event. The possessors and pronominal possessors associated with the term "brother" are categorized into separate columns.

Table 08
Modifiers and Pronominal possessors of brother

modifiers of "brother"		
		14.49
twin	2	12.09
her twin brother		
bhenchod	1	11.54
bhenchod brother		
khayr	1	11.54
khayr , brother		
manner	1	11.54
manners , brother		
beloved	1	11.41
beloved brother		
evil	1	11.41
evil brother		
terrorist	1	10.91
terrorist brother		
young	1	10.14
younger brother		
other	1	8.91
other brothers		

possessors of "brother"		
		2.90
aneeka	2	11.35
was Aneeka's brother .		

pronominal possessors of "brother"		
		71.01
your	13	10.79
your brother . "		
our	4	10.47
our brother		
her	23	10.16
her brother		
my	8	10.12
my brother .		
his	1	4.93
his brothers		

Van Leeuwen (2018) posits that the relational identification of SA manifests in the possessive form, such as "Aneeka’s brother," where the possessor is foregrounded, thereby relegating the possessed participant (Parvaiz) to the background (for detailed insights, refer to Van Leeuwen, 2008, p. 43). Consequently, in instances where the possessor of "brother" is denoted pronominally, the reference invariably pertains to Parvaiz. While possessive relational identifications serve to underscore the connection between the possessor and the possessed participant (i.e., Parvaiz), the activating role of the possessor, typically exemplified by Aneeka, accentuates the former's significance, a phenomenon also applicable to Parvaiz within the narrative framework. Notably, Parvaiz is predominantly characterized through relational identifications within the narrative.

Out of a total of 69 occurrences, the term "brother" is found 49 times with a pronominal possessor, signifying a substantial frequency. This observation suggests that other SAs serve as markers of identity for the character designated as "brother." The distribution of these occurrences within the narrative indicates a prevalent trend, particularly evident during Parvaiz's entanglement with ISIS and Aneeka's endeavor to rescue him. Consequently, this linguistic strategy employed by Shamsie allows her to talk about Parvaiz but keep the spotlight on Aneeka. During such instances, Parvaiz's distinct individuality recedes into the background, and he is portrayed primarily about his sisters.

An intriguing aspect elucidated by the Word sketch analysis of the SA Parvaiz is the notable frequency with which the terms "Parvaiz" and "brother" are accompanied by references to body parts or other objects of possession (see Tables 2 and 3 in the Appendix B & C, respectively). Van Leeuwen (2008) has termed this linguistic strategy "somatization," conceptualizing it as a means of objectifying the SA. The utilization of possessive somatization serves to dissociate the SA from the ongoing social action, typically resulting in depersonalization. In the case of Parvaiz, this technique functions to relegate his identity and role to the periphery, thereby imbuing the narrative with a neutral yet authoritative tone. An examination of the contextual occurrences of somatizations involving *Parvaiz* and the word *brother* reveals that, with rare exceptions, they coincide predominantly with the depiction of Farooq's activities or Parvaiz's experiences as a citizen of al-Dawla—the State.

It is discerned that the employment of somatization in the portrayal of Parvaiz serves as a mechanism to cultivate the demeanor of a detached and impartial narrator. Impersonalization emerges as an effective rhetorical device for conveying events without betraying personal involvement. Shamsie's narrative endeavors to depict the injustices and exploitations within the ISIS caliphate with an objective stance, prompting her to portray Parvaiz in a depersonalized manner through the utilization of somatization (Table 09). Van Leeuwen (2008) suggests that somatization finds frequent application in bureaucratic discourse, aiming to underscore procedural impersonality. Consequently, the incorporation of depersonalized somatizations pertaining to Parvaiz and the word *brother*, as consolidated in Table 9 below, aids Shamsie in upholding a veneer of emotionless objectivity throughout her narrative.

Table 09*Possessivated Somatization of Parvaiz/brother*

1.	Farooq had placed three phones on <u>Parvaiz's leg</u> between knee and hip, and each time one pinged with a text message he'd glance down and go to the counter to place another bet.
2.	Three men with their arms around one another's shoulders under a DEPARTURES sign at an airport—Adil Pasha; Ahmed from the fabric shop, who had convinced <u>Parvaiz's father</u> to come with him to Bosnia in 1995; and a stocky third man.
3.	There was only Farooq, stroking <u>Parvaiz's arm</u> , helping him into a sitting position.
4.	" <u>Aneeka</u> said, perched on the arm of the sofa, her foot tapping against <u>Parvaiz's ankle</u> inquiringly as he lay prone beneath his <u>favorite</u> blue blanket, a hot water bottle against his back.
5.	He stepped forward, placed both palms on the ironing board, forced himself into stillness as Farooq lifted the iron, feinted, smiled when <u>Parvaiz</u> didn't flinch, then lightly touched the wedge-shaped weapon to <u>Parvaiz's palms</u> .
6.	" <u>Parvaiz's heart</u> seemed to have taken up his entire chest cavity, hammering so furiously he was surprised his shirt wasn't moving.
7.	" <u>Farooq</u> sighed heavily and sat down beside him, hooking his arm around <u>Parvaiz's neck</u> .
8.	A man juggled a flattened loaf of bread the size of his arm that made all the saliva rush to <u>Parvaiz's mouth</u> : a <u>fwump!</u> sound as the oven-hot bread was dropped onto a table on the pavement.
9.	"It was the same with this young warrior and me," Farooq said, ruffling <u>Parvaiz's hair</u> .
10.	A Kalashnikov resting on one shoulder, a <u>brother's arm</u> around the other.
11.	We wish to thank the Pakistan High Commission in Turkey for the efforts they're making to have our <u>brother's body</u> sent to Pakistan, where relatives will make plans for his burial, as an act of remembrance to our late mother.
12.	The very word "repatriation," which is what the girl wanted for her <u>brother's corpse</u> , rested on a fact of citizenship that had ceased to exist the day he, <u>Karamat Lone</u> , took office and sent an unequivocal message to those who treated the privilege of British citizenship as something that could be betrayed without consequences.

The narrative reveals that the transformed Parvaiz, driven by a desire for retribution and righteousness, assumes a distinct identity. He is given the new nom de guerre "Mohammad bin Bagram," derived from the location where his father, Abu Parvaiz, a warrior figure, endured torment and met his demise at the hands of American forces (Paragraph 5). Despite harboring discontent with this appellation, Parvaiz refrains from expressing his sentiments, apprehensive of the potential repercussions on his safety.

Paragraph 5: New Nomination of Parvaiz by Farooq

The name he meant was Parvaiz's nom de guerre—Mohammad bin Bagram. Farooq had written it onto Parvaiz's registration form at the first checkpoint with an air of pride at having chosen it for his friend. It was both a reminder of what his father had suffered and an acknowledgment that this new Parvaiz was born out of vengeance and justice, Farooq said—which made it impossible for him to say he hated it.

Parvaiz exhibits a duality of contrasting personalities. The ensuing section bifurcates this examination into two parts: firstly, an analysis of Parvaiz's portrayal prior to his exposure to Farooq and ISIS, and secondly, an examination of his social actions subsequent to this influence.

Parvaiz's Affable Disposition before Radicalization

Parvaiz, prior to his radicalization, is characterized by an amiable and affable disposition. He is frequently associated with terms such as "brother," "the younger brother," "Aneeka and Parvaiz," "Parvaiz and Isma," and descriptors like "the weaker, sicklier twin." Additionally, instances of his nomination and attribution are evident in the concordance lines, highlighting various facets of his identity as a sibling and son. His physical attributes, as previously discussed do not portray him as exceptionally handsome; rather, the writer tends to emphasize the beauty of Aneeka and the gravitas of Isma when compared to Parvaiz. As an analyst, it is imperative to monitor the characteristics exhibited by Parvaiz prior to his association with ISIS, facilitating the observation of emerging differences in his demeanor and behavior.

Table 10

Parvaiz before Radicalization

Parvaiz Fond of Music	
1	<u>Parvaiz</u> , a boy never seen without his headphones and a mic, would have lain out here for as long as the song continued, the wet of snow seeping through his clothes, the thud of hail beating down on him, uncaring of anything except capturing something previously unheard, eyes hazy with pleasure
Parvaiz as an Ally in Concealing Aneeka's Affairs	
2	"Since I was fourteen and said I was going to watch <u>Parvaiz</u> at cricket nets, but instead I went to meet Jimmy Singh at McDonald's." "Jimmy-Singh-from-Pound land Jimmy Singh? <u>Aneeka!</u> Did <u>Parvaiz</u> know?" "Course he knew. He always knew everything I did."
Parvaiz Relation with his Sisters	
3	It was <u>Parvaiz</u> who had talked <u>Isma</u> into accepting it—if there was anything worrying going on with <u>Aneeka</u> he'd know, and would tell <u>Isma</u> if he needed backup in talking sense to his twin.
4	It was just a few weeks after <u>Aneeka</u> had started university, and <u>Parvaiz</u> hadn't, but already the old routines of their lives had become a thing of the past, so there was a feeling of celebration about <u>Aneeka</u> being home to cook dinner for the first time that week, consulting the grease-stained recipe book with her usual intensity of concentration, as though a recipe might have changed between the forty-ninth time she followed it and the fiftieth.
5	<u>Parvaiz</u> was sous-chef, cutting onions with his swimming goggles on to prevent tears
6	The playlist compiled by their guitarist cousin in Karachi streamed through the speakers— <u>chimta</u> and bass guitar, <u>dholak</u> and drums; overlaid onto it, the sound of <u>Parvaiz's</u> knife cutting through the yielding onions, hitting the hardness of the board beneath; two slim bracelets on <u>Aneeka's</u> wrist clinking together as she measured out ingredients; low hum from the refrigerator; a train pulling into Preston Road station almost precisely at the same moment another train pulled out; the banter of twins.
7	Tonight's version centered around <u>Aneeka</u> pretending to craft <u>Parvaiz's</u> profile for an Asian marriage site: Handsome Londoner who loves his sister that sounds incestuous ugly Londoner who loves his sister that sounds desperate handsome Londoner with strong family ties why do you have to be in the first sentence how about broodingly handsome Londoner with no, broodingly handsome is a euphemism for dark-skinned how is it that Heathcliff he was also violent and a bit mad yes but know your audience, dark-skinned is the real problem.
Parvaiz's Academic Life	
8	Unlike <u>Aneeka</u> , <u>Parvaiz</u> hadn't received any scholarships; unwilling to start his adult life by taking on crippling loans , he'd instead gone traveling, in the <u>time-honored</u> fashion of drifting British boys.

The examination of concordance lines, as presented in Table 10 above, reveals insights into Parvaiz's predilections and activities prior to radicalization. It is discerned that Parvaiz liked listening to music and derived satisfaction from his role as a sous-chef, collaborating with his twin sister who assumed the position of head chef (lines 4, 5, & 6). Parvaiz also possessed knowledge of Aneeka's clandestine romantic engagements,

unbeknownst to Isma and their aunt Nasreen. At the age of fourteen, Aneeka clandestinely rendezvoused with Jimmy at Gita's residence, a mutual acquaintance, as indicated in line 2 of Table 10. Moreover, recurrent expressions such as "he is me," utilized by Aneeka to denote their close bond, underscore the fraternal affection between Parvaiz and Aneeka, thereby engendering sympathy from the reader towards Parvaiz. Additionally, it is elucidated in the narrative that Parvaiz actively participated in voluntary fundraising activities for the public library and engaged in the sale of homemade confections, including brownies, pies, and sponge cakes crafted by Aneeka and Aunt Naseem. However, following his immersion in Farooq's perspective, Parvaiz displays reluctance to persist in such activities.

Throughout the narrative, Parvaiz garners positive appraisal owing to his amicable and affectionate relations with his sisters prior to radicalization. The use of existential clauses, as demonstrated in Table 11, serves to depict certain qualities as inherent and enduring attributes of Parvaiz, thereby conveying the notion of permanence amidst his transformative journey. The word sketch analysis facilitates the identification of distinct process types by presenting them in separate columns. This categorization enables researchers to discern and compare various process types, and through concordance lines detect nominations, attributions, and relational identifications, thereby providing valuable insights into the multifaceted portrayal of characters within the narrative.

Table 11

Use of existential clause to Identify Parvaiz

1	When the twins grew older and formed their own self-enclosed universe, there was less and less <u>Aneeka</u> needed from <u>Isma</u> , but even so, there remained a physical closeness— <u>Parvaiz was the person Aneeka</u> talked to about all her griefs and worries, but it was <u>Isma</u> she came to for an embrace, or a hand to rub her back, or a body to curl up against on the sofa.
2	<u>It was Parvaiz</u> who had talked <u>Isma</u> into accepting it—if there was anything worrying going on with <u>Aneeka</u> he'd know, and would tell <u>Isma</u> if he needed backup in talking sense to his twin.
3	But now <u>Parvaiz was a no-go area too</u> , and not one that <u>Aneeka</u> could confine to a little corner of her life.
	<u>Parvaiz was</u> sous-chef, cutting onions with his swimming goggles on to prevent tears

An important aspect of analysis pertains to the differentiation between Parvaiz's pre- and post-radicalization states, which sheds light on Shamsie's perspective regarding divergent interpretations of Islam. Farooq characterizes the Islam adhered to by Isma as the "emasculated version," contrasting it with a more radical variant embraced by himself and other members of ISIS (Paragraph 6). This delineation marks the first instance within the novel where Shamsie introduces the concept of varying interpretations of Islam. Our

argument posits that Shamsie implicitly condemns the actions undertaken by Parvaiz following his radicalization, as they align with the radicalized version of Islam. Conversely, the activities associated with Parvaiz prior to his radicalization are endorsed and commended through positive appraisals from the three siblings.

Paragraph 6: Emasculated Version of Islam

He was a Muslim, of course; he believed in God, and went to the mosque for Eid prayers, and put aside 2.5 per cent of his income for zakat, which he split between Islamic Relief and the library campaign, but beyond that, religion had, since early childhood, been a space he'd vacated rather than live in it in the shadow of Isma's superiority. But in Farooq's company he came to see there was such a thing as an "emasculated version of Islam, bankrolled in mosques by the British government, which wants to keep us all compliant" and there was more than a little satisfaction in knowing this.

Van Leeuwen (2008) posits that fiction writers often employ symbolic actions and detailed descriptions to portray domains of secondary significance yet imbue them with a value system reflective of the institutionalized social practices under scrutiny. Ostensibly, the writer's evaluation of the primary social practice extends to the associated social practices, resulting in the attribution of a moral value system to all aspects of the social milieu. This theoretical framework finds resonance in the portrayal of Islam by Shamsie, particularly in the depiction of the Islam espoused by the three siblings (Parvaiz before radicalization) versus the Islam promulgated by Farooq/ISIS. This thematic discourse recurs throughout the analysis, as evidenced in subsequent sections. In essence, Shamsie sanctions the version of Islam practiced by Parvaiz before radicalization while condemning the version imposed upon him thereafter. This process of *legitimation* and *delegitimization* extends to the associated social practices aligned with these two iterations of Islam.

Post-Radicalization Parvaiz: Substituting Social Practices with Semiotic Symbols

A group of terms appeared fairly frequently among Parvaiz's collocations which associated him with violence, conflict, and extremism. These include *battling*, *Muslim fanatic Parvaiz*, *fanatic*, *jester-warrior*, *warrior*, *famous warrior Abu Parvaiz*, *forced*, *shoved*, and *mugged*. The order of occurrence indicates that Parvaiz is mentioned in all of these terms when he begins to yield to Farooq's influence and ultimately becomes a member of the group called ISIS. A histogram is used to generate the positions at which various terms appear (Appendix D: Table 4). In the novel *Home Fire*, Abu Parvaiz

appears ten times. With the help of the software Sketch Engine, it is possible to track a word's hit location and display it as a graph along the whole corpus. The term Abu Parvaiz appears in the narrative between 47% and 53% of the way (Appendix D: Table 4). Since Parvaiz departs to join ISIS shortly after Farooq makes his entry in the story, his name serves as a marker for the start of the ISIS setting. Around 45% of the story is told when Farooq first appears in Parvaiz's life, and he doesn't stop showing up until 80% of the story is told (Appendix D: Table 5). Following a context analysis, it is discovered that these locations match the ISIS setting, which is displayed between 50% and 80% on the plot of the novel (Appendix D: Table 4). Since the word "ISIS" only appears three times, it cannot be used to demarcate the limits of Parvaiz's interactions with the group. Therefore, it is not considered a marker for the beginning of interaction between Parvaiz and ISIS members.

In contrast to Aneeka, who was content to have Isma and Parvaiz as her entire family and never showed curiosity about her father, Adil Pasha, Parvaiz had always been captivated by the tales his grandmother told him about his father. They each have a unique personality as a result of the differences in their personalities. Shamsie creates the scenario that using Adil Pasha's photos, the cunning ISIS operative Farooq played on Parvaiz's need for his father and won Parvaiz over to his cause. Farooq refers to Adil Pasha as *Abu Parvaiz* and uses this kunyat - a teknonym - to highlight the close relationship between the father Adil Pasha and his son Parvaiz Pasha. An adult's name of honor or respect, known as a kunyat, is typically derived from the name of the first male kid or the eldest child. Many regions of the world use the naming tradition known as "kunyat," which denotes a respectful relationship; nevertheless, Arab culture is renowned for it.

Furthermore, Parvaiz's friendly demeanor and relaxed attitude toward his sisters in his previous life are the reason why Farooq and his friends make fun of him. They ridicule him that he is still a baby and are scared to ask for even an extra slice of bread to provoke him to rebel against his family. Gully Farooq uses a variety of psychological tricks, such as physical bullying, to make Parvaiz feel powerless and to show him the kind of agony his father endured at the hands of the US Army. Every aspect of Parvaiz's life was well known to Farooq; he even knew what he was having for dinner. Side by

side, Farooq continues the use of laudatory phrases such as "My brave warrior, my faithful warrior, young Warrior" for Parvaiz.

Replacing the actual social practices of an SA with other semiotic aspects that the writer was not aiming for is one approach to enhancing meaning of a discourse (Van Leeuwen, 2008). This adds numerous new meaningful nuances in addition to changing the original meaning. The forthcoming paragraphs and Table 12 demonstrate how the use of Islamic social practices woven into the ISIS setting helped Shamsie create layers of meaning.

Table 12

Difference between the two Different Worlds of Parvaiz

Social Practices associated to <u>Parvaiz</u>-before-Radicalisation	Social Practices associated to <u>Parvaiz</u>-after-Radicalisation	Added Semantic Meaning
Fond of music, was never seen without his headphones	Increased use of Islamic courtesies such as <u>Astghfirullah</u> , <u>InshAllah</u> , <u>JazakAllahkhair</u>	Islam rejects modernity and promotes asceticism. Islamic practices of non-violent Muslims are merged with everyday practices of violent Muslims.
Polite and friendly with his sisters, living as a loving family	Words like <i>forced</i> , <i>shoved</i> , <i>mugged</i> do not create a pleasant atmosphere. <u>Parvaiz</u> adopts Farooq's concept of your woman.	It merges asceticism with violent behaviours as the common practice of radical version of Islam. The Radical version is hostile to women.
Involved in social works on humanitarian grounds for example fundraising for Library.	Must think only about the Muslim Ummah. When the world is ablaze with injustice, how can <u>Parvaiz</u> even think of raising funds for library?	Islam teaches hatred for non – Muslims and humanity in generally. Only Muslims deserve sympathy.
Busy with his sisters cooking in loving and friendly atmosphere	Unfriendly and hostile atmosphere. Listening to <u>Aneeka</u> made <u>Parvaiz</u> realise that he had not heard a voice of love for long.	The radical picture of Islam has a pallid and colourless face.
<u>Parvaiz</u> as an ally in concealing <u>Aneeka</u> 's intimate love affairs	Veiled women are shown either as members of ISIS or as trapped women in ISIS setting	Veil and burqa are symbols of extremism and terrorism.
<u>Aneeka</u> hints at <u>Parvaiz</u> 's incipient beard as <i>a thing of suspicion</i> .	Many ISIS members are shown with long beards and <u>Parvaiz</u> is asked to keep one.	Just like veil, beard is also stigmatized.

Shamsie employs the strategy of *substitution* by regularly incorporating Islamic gestures and phrases into the ISIS social milieu. It instantly casts these religious activities in a negative light and reinforces the perception that Muslims who adhere to Islamic customs fervently are terrorists when they are integrated into the social structure designed for the terrorist organization ISIS. According to Van Leeuwen (2008), writers repeatedly allude to the same semantic element using various formulations and numerous synonyms. Invoking a specific thematic dimension of a discourse involves the addition and substitution of numerous new semantic characteristics and angles. In Shamsie's example, the recurring altered universe that surrounds Parvaiz draws attention to the distinctions

between the two worlds and the two interpretations of Islam that she presents. The contrasts between the social activities associated with Parvaiz before and after radicalization are shown in Table 12. Shamsie disapproves of the second set of social customs, but she condones and legitimizes the first set.

Shamsie uses Parvaiz in *Home Fire* to illustrate her viewpoint on two different interpretations of Islam. Shamsie supports Parvaiz's secular, moderate version prior to radicalization, but she rejects the strict version that is pushed on her after radicalization. Thus, the portrayal of a young Muslim man is made complex as the social activities associated with Parvaiz contribute to both legitimization and delegitimization processes. The accepted social norms include Parvaiz's endorsement of Aneeka's aberrant behavior and his initial distrust of the beard grown by Muslims. On the other hand, the wearing of veils, growing long beards, and adhering to common Islamic manners are among the social customs that Shamsie has demonized due to their affiliation with ISIS fighters.

Conclusion

According to Baker (2020), while using corpus methodology, the analyst may occasionally struggle to identify a linguistic pattern in the concordance lines because they are shown to them in the order in which they appear in the corpus. Fortunately, Sketch Engine has fixed this issue, enabling the researcher to create concordance lines in a variety of methods. The word sketch gives us the interactive text in addition to the concordance lines' chronological sequence of occurrence in the corpus. It is feasible to create a group of concordance lines in which the word "mother" appears as an object if a researcher wishes to concentrate on a certain category, such as solely the usage of the term in the object position. This greatly facilitates the researcher's task when it comes to analyzing the verbs employed with the NW in both subject and object positions. The employment of Word Sketch analysis provided a nuanced examination of the discursive techniques employed in portraying the Poet, particularly regarding the concept of over-determination, the use of mental verbs, and appraisal from other characters. By scrutinizing the Word Sketch output, which uniquely summarized various linguistic features such as subject/object positions, pronominal possessors, and adjective accumulation, distinct patterns emerged (See Appendix). Specifically, the Word Sketch columns allowed for the identification of recurring adjectives used to appraise the Poet's character, providing insight into his perceived traits and qualities. Moreover, the analysis

revealed the prevalence of mental verbs associated with the Poet, offering glimpses into his cognitive processes and psychological state. Furthermore, by examining concordance lines and collocates within the Word Sketch interface, the portrayal of the Poet as an over-determined figure, characterized by contradictory attributes, became evident. The word-sketch analysis of the SA Parvaiz made some novel applications of corpus technologies possible. It was easier to comprehend the use of passivated somatization for Parvaiz to portray him as an oppressed character while at the same time highlighting Aneeka as the main protagonist of the novel. The analysis contributed to the discovery that relational identification of an SA in the possessive form simultaneously backdrops the possessed participant and foregrounds the possessing participant. This retains the focus on Aneeka while assisting the writer in discussing Parvaiz. Possessivated somatization, a form of objectivation, is another significant representational pattern used by Parvaiz. It has been noted that when Parvaiz or the brother is addressed, a body part or object of possession is usually mentioned as well. It is used by the author to dehumanize the wounded SA and accentuate the estrangement. By using possessivated somatization, the author is also able to keep an impartial tone. Shamsie has evaluated and contrasted SAs like Parvaiz, Isma, and Aneeka among themselves by using value-laden terms which could be traced by the adjectives used for Parvaiz. Overall, Word Sketch analysis facilitated a comprehensive understanding of the discursive strategies utilized in shaping the Poet's persona and understanding Parvaiz's process of radicalization, thereby enriching the critical analysis of the text.

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APPENDIX A

(noun) freq = 232 (1,718.50 per million)

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hold	<u>1</u>	8.13
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		9
addictive	<u>1</u>	11.09
dismissive	<u>1</u>	11.09
ill	<u>1</u>	11.09
fortunate	<u>1</u>	11.09
close	<u>1</u>	10.91

"poet" is a ...		1.29
World	<u>1</u>	13.00
Matter	<u>1</u>	12.68
Father	<u>1</u>	12.68

poet's ...		15.52
death	<u>11</u>	12.65
the Poet's death		
Doctor	<u>2</u>	10.75
Message	<u>2</u>	10.75
Wallet	<u>1</u>	9.79
Genius	<u>1</u>	9.79
Missive	<u>1</u>	9.79
Captor	<u>1</u>	9.79
ghazal	<u>1</u>	9.79
Acolyte	<u>1</u>	9.79
Circle	<u>1</u>	9.79
Corpse	<u>1</u>	9.79
Code	<u>1</u>	9.79
Irritation	<u>1</u>	9.79
Collection	<u>1</u>	9.79
Feeling	<u>1</u>	9.79
Translation	<u>1</u>	9.79
Letter	<u>1</u>	9.75
Verse	<u>1</u>	9.71
Position	<u>1</u>	9.71
Body	<u>1</u>	9.71
Shoulder	<u>1</u>	9.64
Son	<u>1</u>	9.57
Life	<u>1</u>	9.53
Voice	<u>1</u>	9.09

pronominal possessors of "poet"		1.29
our	<u>1</u>	7.99
your	<u>1</u>	6.44
my	<u>1</u>	4.57

APPENDIX B

Table 2: Word Sketch of Parvaiz

Parvaiz (*noun*) SCHF freq = 210 (2,557.10 per million)

modifiers of "parvaiz"	nouns modified by "parvaiz"	verbs with "parvaiz" as object	verbs with "parvaiz" as subject	"parvaiz" and/or ...
15. 71	8.5 7	18. 10	57. 62	10
abu 1 12. 0 21	Pasha 1 12. 1 32	die 2 10. 54	have 1 10. 7 27	brother 2 11. 19
Abu Parvaiz	Parvaiz Pasha	after their mother died , Parvaiz	Parvaiz had	Parvaiz , the younger brother
car 2 10. 57	Pashas 2 11. 47	catch 2 10. 30	look 5 10	car 2 11. 09
the car , Parvaiz said	PARVAIZ PASHAS	caught Parvaiz	Parvaiz looked from	the car , Parvaiz said
fanatic 1 9.9 1	Paid 1 10. 75	know 3 10	do 5 9.8 6	boy 2 10. 91
fanatic Parvaiz	PARVAIZ PAID	known , Parvaiz	what Parvaiz had done	Parvaiz , a boy
attic 1 9.9 1	Fightin 1 10. g 75	mug 1 9.7 1	know 4 9.7 9	aneeka 2 10. 64
attic Parvaiz	Parvaiz , fighting	mugged Parvaiz	Parvaiz knew	Aneeka and Parvaiz
jester- warrior 1 9.9 1	Speaks 1 10. 68	instruc 1 9.6 t 7	say 7 9.6 9	isma 2 10. 54
jester- warrior Abu Parvaiz	PARVAIZ PASHA SPEAKS	instructing Parvaiz	Parvaiz said . The	Parvaiz and Isma
warrior 1 9.9 1	arsenal 1 10. 68	step 1 9.6 7	try 3 9.5 0	ironing 1 10. 54
warrior Abu Parvaiz	Parvaiz Arsenal	stepped forward , kneel Parvaiz	Parvaiz tried to	ironing , and Parvaiz
kneel 1 9.9 1	Close 1 10. 47	exist 1 9.6 4	start 3 9.4 8	fighting 1 10. 54
kneel Parvaiz	Parvaiz close	exist , Parvaiz	Parvaiz started to	Parvaiz , fighting
anxious 1 9.9 1		provid 1 9.6 e 4	sit 3 9.4 2	universi 1 10. ty 54
anxious expression Parvaiz		provide the jester- warrior Abu Parvaiz	Parvaiz sat down	university , and Parvaiz
response 1 9.9 1		remin 1 9.6 d 1	be 1 9.3 3 7	twin 1 10. 54
response Parvaiz		remind	Parvaiz was	Parvaiz , the weaker , sicklier
program 1 9.9 1			shake 2 9.0 3	
program , Parvaiz			Parvaiz shook his head	
expressi 1 9.8			appear 2 8.9	

on 7	Parvaiz	8	twin
expression	like 1 9.6	Parvaiz appeared	progra 1 10.
Parvaiz	1		m 54
brother 1 9.8	liked the ones	run 2 8.9	program ,
7	Parvaiz	8	Parvaiz
brother ,	bear 1 9.5	Parvaiz ran	square 1 10.
Parvaiz	0		47
one 1 9.8	Parvaiz was born	reach 2 8.9	square , or
7		6	perhaps
ones Parvaiz	help 1 9.4	Parvaiz reached	Parvaiz
year 1 9.8	8	see 2 8.9	image 1 10.
7	help Parvaiz	4	47
years	expect 1 9.3	Parvaiz had seen	image , and
Parvaiz	5	stop 2 8.9	Parvaiz
way 1 9.8	Parvaiz was expected	3	naseem 1 10.
3		Parvaiz had stopped	04
way Parvaiz	go 1 9.3	feel 2 8.9	Naseem ,
line 1 9.7	0	1	and maybe
5	Parvaiz is gone	Parvaiz felt	even
line Parvaiz	watch 1 9.1	think 2 8.9	Parvaiz
son 1 9.6	2	0	girl 1 9.9
4	watch Parvaiz	Parvaiz had thought	5
son , Parvaiz	raise 1 9.1	go 2 8.7	girl , and
aneeka 1 9.6	2	4	Parvaiz
1	raise Parvaiz	Parvaiz went	farooq 1 9.9
Aneeka ,	be 1 8.9	attempt 1 8.0	1
Parvaiz	6	7	Farooq and
great 1 9.4	was Abu Parvaiz	Parvaiz attempted	Parvaiz
8	make 2 8.9	jam 1 8.0	son 1 9.8
great warrior	6	Parvaiz jammed	7
Abu Parvaiz	becom 1 8.9	force 1 8.0	son ,
muslim 1 9.3	e 6	7	Parvaiz
2	become Abu Parvaiz	Assemb 1 8.0	
Muslim	tell 1 8.8	le 7	
fanatic	9	Parvaiz assembled	
Parvaiz	tell Parvaiz	shove 1 8.0	
only 1 9.0	see 1 8.3	7	
4	3	Parvaiz shoved	
only response			
Parvaiz			
New 1 8.8			
7			
new Parvaiz			
First 1 8.5			
7			
first Parvaiz			

seeing Parvaiz			flick	<u>1</u>	8.0 7
do	<u>1</u>	8.2 8	Parvaiz flicked		
Did Parvaiz			bend	<u>1</u>	8.0 7
say	<u>1</u>	8.1 8	Parvaiz bent		
said Parvaiz					

prepositional phrases			parvaiz's ...		
... of "parvaiz"	<u>7</u>	3.33			10.48
... for "parvaiz"	<u>4</u>	1.90	Father	<u>2</u>	11.19
"parvaiz" in ...	<u>3</u>	1.43	Parvaiz's father		
... about "parvaiz"	<u>2</u>	0.95	Phone	<u>2</u>	11.19
... at "parvaiz"	<u>2</u>	0.95	Parvaiz's phone		
... than "parvaiz"	<u>2</u>	0.95	Knapsack	<u>1</u>	10.47
"parvaiz" to ...	<u>1</u>	0.48	Parvaiz's knapsack		
... in "parvaiz"	<u>1</u>	0.48	Profile	<u>1</u>	10.47
... from "parvaiz"	<u>1</u>	0.48	Parvaiz's profile		
"parvaiz" with ...	<u>1</u>	0.48	Cry	<u>1</u>	10.47
"parvaiz" at ...	<u>1</u>	0.48	Parvaiz's cry		
... while "parvaiz"	<u>1</u>	0.48	Form	<u>1</u>	10.47
"parvaiz" by ...	<u>1</u>	0.48	Parvaiz's registration form		
... alongside "parvaiz"	<u>1</u>	0.48	Ankle	<u>1</u>	10.47
... beneath "parvaiz"	<u>1</u>	0.48	Parvaiz's ankle		
			Leg	<u>1</u>	10.47
			Parvaiz's leg		
			Choice	<u>1</u>	10.47
			Parvaiz's choices		
			Grandmother	<u>1</u>	10.47
			Parvaiz's grandmother		
			Knee	<u>1</u>	10.47
			Parvaiz's knee		
			Knife	<u>1</u>	10.47
			Parvaiz's knife		
			Hair	<u>1</u>	10.47
			Parvaiz's hair		
			Palm	<u>1</u>	10.41
			Parvaiz's palms		
			Neck	<u>1</u>	10.35
			Parvaiz's neck		
			Arm	<u>1</u>	10.30

Parvaiz was the person Aneeka	Parvaiz's arm		
	Mouth	<u>1</u>	10.30
	Parvaiz's mouth		
	Heart	<u>1</u>	10.30
	Parvaiz's heart		
	Mother	<u>1</u>	10.24
	Parvaiz's mother		
	Life	<u>1</u>	10
Parvaiz's life			
<u>verbs with particle "up" and "parvaiz" as object</u>			
0.48			
	stand	<u>1</u>	13.41
stood up , Parvaiz			

APPENDIX C

Table 3: Word Sketch of BrotherBrother (*noun*) SCHF freq = 69 (840.19 per million)

modifiers of "brother" 14.4 9 twin 2 12.0 9 her twin brother bhencho 1 11.5 4 d bhenchod brother khayr 1 11.5 4 khayr , brother manner 1 11.5 4 manners , brother beloved 1 11.4 1 beloved brother evil 1 11.4 1 evil brother terrorist 1 10.9 1 terrorist brother young 1 10.1 4 younger brother other 1 8.91 other brothers	verbs with "brother" as object 27.5 4 fancy 1 10.6 8 fancied your brother bury 1 10.6 0 bury her brother work 1 10.4 7 brother worked kill 1 10.4 1 brother was fortunately killed join 1 10.2 4 join her brother help 1 10.2 4 help my brother bring 1 10.1 4 bring her evil brother love 1 10.0 9 love our brother miss 1 10.0 4 missed her brother allo 1 9.67	verbs with "brother" as subject 21.74 leave 2 10.95 brother left use 1 10.47 brother uses stop 1 10.19 brother stop call 1 9.95 brother had called come 1 9.38 brother come do 1 8.87 brothers do say 2 8.59 brother say be 4 7.93 brother was have 2 7.57 brother had	prepositional phrases ... for "brother" 3 4.35 ... of "brother" 3 4.35 ... to "brother" 2 2.90 ... with "brother" 2 2.90 ... about "brother" 2 2.90 ... since "brother" 2 2.90 "brother" in ... 1 1.45 "brother" without ... 1 1.45 "brother" until ... 1 1.45 ... before "brother" 1 1.45 "brother" beside ... 1 1.45	possessors of "brother" 2.90 aneek 2 11.3 5 a was Aneeka's brother	pronominal possessors of "brother" 71.0 1 your 1 10.7 3 9 your brother our 4 10.4 7 our brother her 2 10.1 3 6 her brother my 8 10.1 2 my brother his 1 4.93 his brothers	adjective predicates of "brother" 2.90 alive 1 13 brother was alive able 1 13 brother not able	brother's ... 8.70 Accomplish 1 12.1 9 brother's accomplice corpse 1 12.1 9 brother's corpse	verbs with particle "up" and "brother" as object 1.45 lift 1 13.99 lift up your brother
nouns modified by "brother" 2.90 home 1 11.41 brother home parvaiz 1 9.87		"brother" and/or ... 10.1 4 khayr 1 11.9 9 khayr , brother baby 1 11.9 9 baby , her brother manne 1 11.9 9 r						

brother , Parvaiz	w allow her terrorist brother get 1 9.61 get my brother want 1 9.44 wanted my brother turn 1 9.41 brother 's turned leave 1 8.79 brother left do 1 8.57 does your brother make 1 8.19 made our brother be 3 7.12 practicall y your brother	manners , brother justice 1 11.6 7 justice or our brother child 1 11.3 0 brother , the child parvai 2 11.1 z 2 9 Parvaiz , the younger brother	subterfuge 1 12.1 9 brother's subterfuge body 1 11.9 9 brother's body Arm 1 11.6 7 brother's arm name 1 10.9 1 brother's name
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APPENDIX D

Table 4: Histogram of Abu Parvaiz

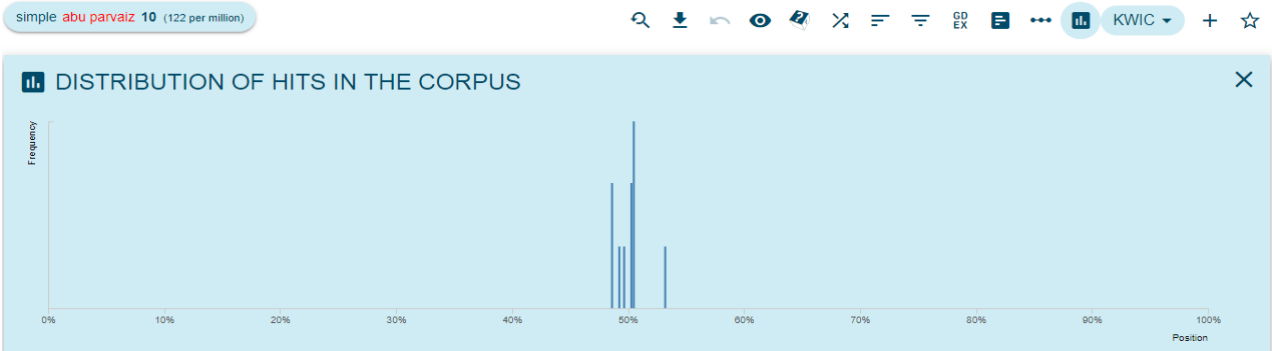


Table 5: Histogram of Farooq

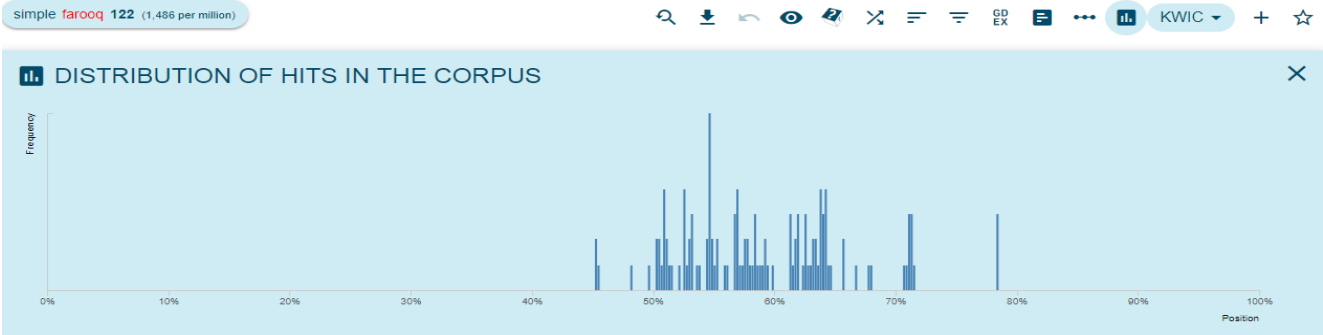
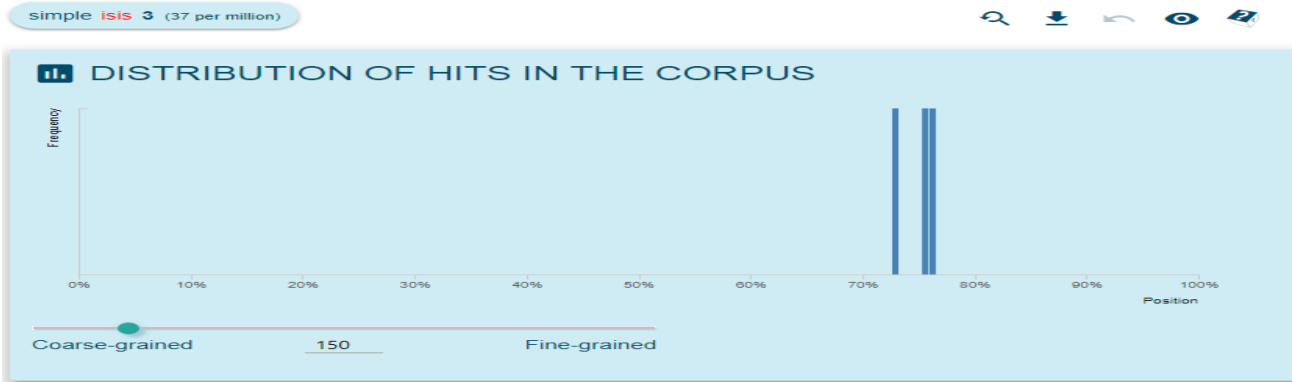


Table 6: Histogram of ISIS



S