Discursive strategies investigation in depicting marginalized voices in Kamila Shamsie's Home Fire

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ABSTRACT:

The objective of this study is to investigate the discursive strategies employed in Kamila Shamsie's *Home Fire* that explores how marginalized female voices are represented. To explore the discursive strategies used to either amplify or silence these voices within the novel's discourse, Critical Discourse Analysis is employed. The current study utilized Van Dijk's model of Critical Discourse Analysis and Manipulation (2006) due to its relevance as it deals with the ways in which discourse can manipulate public perception and reinforce social inequalities. Ten extracts are collected purposively using a documentation instrument from Kamila Shamsie's *Home Fire* following exploratory qualitative approach. Content analysis is utilized to perform the analysis of the representation of Muslim women due to concerning the text of the novel. The findings show how Shamsie employs certain narrative techniques to reinforce Muslim female voices. It also shows how the societal and political contexts within the novel reflect the real-world issues of manipulation and marginalization of Muslim women. The present study implies that understanding these discursive strategies can shed light on the broader societal mechanisms that silence or empower marginalized groups. It can contribute to the discourse on Muslim women's representation in literature, offering a nuanced view of their struggles and agency.

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Introduction:

Language functions as a social practice that represents the world. As a social practice form, discourse not only mirrors and represents other social practices but also influences them, encompassing aspects such as power dynamics, domination, bias, and opposition (Beard, 2000). The purpose of studying language differs across fields, such as literature and social sciences. In this respect, Critical Discourse analysis (henceforth, CDA) fundamentally assumes that language is a social practice that influences the way users perceive reality. The creativity of CDA is further highlighted by its flexibility to various types of investigations (Caballero Mengibar, 2015). It examines how discourse both influences and is influenced by social power dynamics. In this sense, it investigates how language can be employed to control, oppress, or exclude. This is to reveal the underlying power structures and ideologies that shape social interactions and perceptions (Fairclough, 1995).

The representation of Muslim women in literature is deeply rooted in intricate historical and cultural contexts. Historically, Western literature has frequently represented Muslim women through an orientalist lens, a Eurocentric viewpoint that exoticizes and objectifies non-Western cultures. Consequently, this has resulted in a mixture of positive and negative stereotyped images and inaccuracies in the portrayal of Muslim women in literary works (Ibrahim, 2023). These depictions frequently emphasize themes of oppression, victimhood, and exoticism. Thereby, they reinforce reductive and monolithic views of Muslim women's identities and experiences. Nevertheless, contemporary literature experiences a shift from negative images of Muslim women to positive ones as more authors from diverse

backgrounds, including Muslim women, are challenging traditional stereotyping. These writers provide more nuanced and multifaceted portrayals that emphasize the agency, resilience, and complexity of Muslim women's lives (Aouichat, 2023). Kamila Shamsie's *Home Fire* exemplifies this trend by exploring the intricate and often contentious themes of identity, belonging, and resistance encountered by Muslim women in modern contexts.

Kamila Shamsie is recognized as one of the foremost contemporary storytellers. Her narratives often traverse different eras and regions, conveyed through clear and captivating prose. This is evident in "Burnt Shadows," where she explores the interconnected lives of two families during the final stages of World War II, in 1980s Pakistan, and the period following 9/11. Shamsie's novels offer a non-Western perspective and reflect key aspects of the diaspora, such as alienation, dislocation, marginalization, and displacement. Primarily writing in the postcolonial genre, Shamsie addresses themes of diaspora, place, and movement (Spivak, 1990).

Kamila Shamsie's *Home Fire* deeply examines the lives of Muslim women, focusing on their struggles and strength amidst social and political challenges. The narrative revolves around two British Muslim sisters, Isma and Aneeka, whose lives are disrupted when their brother Parvaiz joins ISIS (Islamic State of Iraq and Syria). Shamsie skillfully depicts the conflict between family loyalty and national identity, as the sisters grapple with their complex identities in a Western society that often views them with distrust. The novel's language is evocative, effectively conveying the internal and external pressures faced by Muslim women. Shamsie's novel yet accessible prose brings depth and empathy to her characters, making their experiences both relatable and compelling (Shamsie, 2017). In the case of *Home Fire*, CDA helps uncover how Shamsie's discourse choices influence readers' perceptions of Muslim women and their social experiences and roles. Furthermore, it highlights the interaction between individual experiences and broader social structures that cannot be understood easily unless this framework is utilized well to explain the specific usage of strategies in the language of literary works.

To this end, the current study seeks to address the gap in understanding how marginalized female voices, particularly those of Muslim women, are represented in contemporary literature. Despite the growing body of literature about Muslim women, there remains a need for critical analysis that explores how these voices are either amplified or silenced within literary texts. In other words, to explain if those Muslim women are reinforced or marginalized in multicultural societies.

This study contributes to the existing knowledge of discourse and literature by providing a detailed analysis of the discursive strategies used in Kamila Shamsie's *Home Fire* to represent marginalized female voices. By applying Van Dijk's model of manipulation and discourse, the paper offers a nuanced understanding of how narrative techniques can both challenge and perpetuate societal power dynamics.

Islamophobia:

The term "islamophobia" is frequently used to describe the hatred and fear of Islam, which results in prejudice or hostility towards Muslims (Patnaik, 2016). According to Ahmed (2020), Islamophobia refers to the unwarranted fear or antagonism directed toward Islam and its adherents, highlighting the wider social and political impacts on Arab communities. Moreover, Islamophobia encompasses prejudice, discriminatory actions, and hostility towards

Muslims and Islam (Carol, 2019). Carol emphasizes that Islamophobia is not limited to individual acts of bias and hate speech, but also includes systemic inequalities and structural barriers that marginalize Muslim communities in European societies.

The Citizen Platform against Islamophobia (Plataforma Ciudadana contra la Islamofobia), incidents of Islamophobia in Spain surged by over 500% in 2015. The situation saw some improvement in 2016, although attacks on Muslim women, a form of gendered Islamophobia, remained particularly prevalent (Azeez & Aguilera-Carnerero, 2017). Saeed (2018) contends that Muslim women are particularly susceptible to Islamophobic narratives and policies due to their intersecting identities as both Muslim and female, resulting in increased discrimination and surveillance. Saeed further highlights the impact of ethnicity in intensifying Islamophobia, particularly for Muslim communities with immigrant backgrounds who are often racialized and face discriminatory practices. She concludes that the securitization of Islam in European societies fosters a climate of fear and exclusion, marginalizing Muslim populations and infringing on their rights and freedoms. Thus, Saeed's study aligns with the current one depicting Islamophobia as an obvious challenge faced by Muslim women in multicultural societies.

Literature Review:

The current research examines the representation of Muslim women based on data derived from the discourses in Kamila Shamsie's novel "Home Fire." This section reviews the most relevant prior studies in representation of Muslim women in many fields to substantiate the necessity of the current investigation. Addressing the image of Muslim women from a cultural perspective, Alghadeer (2013) argues that culture is the basic stone in shaping human beings' recognition of social issues. In his paper Cultural Representations of Muslim Women in Contemporary Arab Anglophone Poetry: A Study of Nimah Nawwab's The Unfurling, he examines the role of culture in formulating the image of Muslim women. Alghadeer focuses on Nimah Ismail Nawwab who is a Saudi poet, to examine his portrayal of Muslim women. Eventually, the researcher concludes that the poet has succeeded in painting a clear image about the effect of culture in framing human's self-recognition.

In another study entitled Representing Islam in the Eyes of the Self and The Other: A Critical Discourse Analysis of Newspaper Articles, Resminingayu (2013) deals with certain issues related to Muslims and the Chinese minority in Indonesia. He tackles media reactions towards the celebration of Chinese New Year 2013 which is associated with Islamic issues. He concludes that some journals represent Indonesian Islam negatively. In contrast, the others represent Indonesian Islam objectively. However, the representation of women in Islam has been the subject of several theological research, but few linguistic investigations, particularly in CDA have been conducted with literary works, especially novels.

Altohami & Salama (2019) in their study The Journalistic Representations of Saudi Women in the Corpus of Contemporary American English (COCA): A Corpus Critical Discourse Analysis focuses on analyzing the journalistic representations of Saudi women as found in the Corpus of Contemporary American English (COCA). This research applies a corpus critical discourse analysis approach to explore the thematic foci and discursive strategies employed in representing Saudi women. The findings of this study highlight several aspects. One of them is the thematic foci related to Saudi women are identified as textually and referentially coherent, serving to establish a grand narrative within a specific context model. On the other hand, the current study employs a qualitative critical discourse analysis to

explore the representation of Muslim women within a specific novel, namely Kamila Shamsie's Home Fire.

In a study conducted in 2020, Shadab, Tarique, Khatoon & Channa examined the diasporic identities of Muslims in Kamila Shamsie's novel, "Home Fire," through the lens of Stuart Hall's essay on cultural identity and diaspora. The researchers aim to analyze how the novel portrays the denial of recognition for Muslim characters in British society, which is characterized by extreme racial and Islamophobic attitudes. The findings revealed that despite efforts to assimilate, the diasporic characters were continuously denied recognition. Instances such as the refusal to bring back a character's body and the trending hashtag "#GOBACKWHEREYOUCAMEFROM" demonstrated the rejection and refusal to acknowledge diasporic community members. Overall, the study confirmed Hall's notion and shed light on the marginalization faced by Muslims in British society.

Mohlin (2021) in the study entitled Goals, Goals, Goals! A critical discourse analysis of female empowerment in Bianca Ingrosso's YouTube Vlogs aims to examine the meaning of feminism in the current Swedish media landscape, particularly within the influencer industry, which often raises debates about the tensions between feminism and postfeminism. A feminist perspective, accompanied by feminist and postfeminist literature, is utilized to perform the analysis, employing Norman Fairclough's three-dimensional model of critical discourse analysis. The study critically analyzes the postfeminist expressions of female empowerment in Ingrosso's social media presence, while problematizing the neoliberal feminism embraced by influencers like her, whose feminist alignment is predominantly seen in promotional content for beauty and fashion products.

Joseph (2023) in his study IT'S NOT ABOUT THE BURQA: TRANSVERSING HETEROTOPIA AND HYPOMNEMATA IN MUSLIM WOMEN'S LIFE NARRATIVES aims to encourage discursive reconfigurations that challenge partial representations and address the intersecting forms of persecution based on race, gender, and religion. The study proposes the concepts of heterotopia (worlds within worlds mirroring what is outside) and hypomnemata as two transversal possibilities for these women. It examines the experiences and narratives of forcibly displaced Muslim women in a broader context, aiming to challenge partial representations and address intersecting forms of persecution. While the present study focuses specifically on the representation of Muslim women in the novel Home Fire relying on Fairclough's three-dimensional model and Van Dijk's Model of CDA and Manipulation.

The discourse surrounding the identity and belonging of marginalized groups, particularly Muslim women, is complex and multifaceted. Loxston and Jachens' study (2023) "Liberty Can Be for You One Thing, and for Me Something Different": Muslim Women's Experiences of Identity and Belonging in Switzerland, offers critical insights into these dynamics within the Swiss context. Their research investigates how Muslim women in Switzerland construct their identity and experience belonging, particularly in light of socio-political challenges like the "burka ban." Loxston and Jachens employed semi-structured interviews with six participants, using thematic analysis to identify six key themes. These themes include the negotiation of religion as both a public and private identity, the framing of modest dress as a form of gendered liberation, and the sharing of a Swiss identity through perceived sameness. Additionally, the study highlights how participants challenge dominant representations, manage impressions, and utilize their religious and cultural identities as psychological strengths. The participants demonstrated resilience and strategic identity

construction in response to negative representations, which underscores the importance of supportive mental health frameworks. Kamila Shamsie's novel *Home Fire* provides a different yet complementary narrative by portraying the struggles and discursive strategies of Muslim women in a fictionalized, yet realistic setting. While Loxston and Jachens' study provides empirical data and thematic insights into the lived experiences of Muslim women in Switzerland, Shamsie's *Home Fire* offers a narrative exploration that dramatizes similar issues within a fictional context. The primary gap between these studies lies in their methodological approaches and contexts: Loxston and Jachens' work is rooted in qualitative research and real-life interviews, whereas Shamsie uses the storytelling to address the same themes. By synthesizing findings from both research and literary analysis, future studies can better understand the diverse strategies that Muslim women use to navigate and challenge their marginalization.

Despite the extensive body of research on the representation of Muslim women in various works, there has been little focus on their portrayal in narrative texts, specifically in Kamila Shamsie's novel *Home Fire*, from a discursive perspective. The current study aims to fill this gap by conducting a discursive analysis of the novel to explore how discursive strategies manipulate depiction of Muslim women in multifaceted aspects. Previous studies have often overlooked a detailed analysis of the representation of Muslim women in literature, particularly in novels, using a Critical Discourse Analysis (CDA) framework. This study, therefore, focuses on *Home Fire* to gain deeper insights into the portrayal of Muslim women. It examines the linguistic choices, narrative techniques, and power dynamics within the novel, utilizing a CDA framework to uncover any underlying biases or ideologies. By investigating the role of language and discourse in shaping the representation of Muslim women in literature, this study contributes to a broader understanding of the social perceptions and narratives that surround them. Furthermore, such an interdisciplinary approach would enrich the discourse on identity and belonging, providing deeper insights into how marginalized voices are depicted and represented in both academic and literary contexts.

Methodology:

The primary goal of various critical analysis methods is to enhance how power relations are established through discourse. Critical Discourse Analysis (CDA) provides researchers with a robust set of analytical tools that facilitate the interpretation and meaning-making of both written and spoken texts (Fairclough, 2003, as cited in Zahoor, 2021). In the current study, the selected data (which is non-numerical) are explained using a qualitative approach to help in acquiring a comprehensive understanding of the text. This method involves thoroughly examining the data qualitatively to derive an accurate, reliable, and verifiable explanation (Babbie, 2014). In this sense, the current study utilizes an exploratory research design with a qualitative approach. The aim of using a qualitative research design is to gain a deep understanding of the insights derived from the collected data.

The paper selects specific passages from the novel, concentrating on the depiction of Muslim women characters and the ideologies related to their representation. In this regard, the primary data for this study is drawn from Kamila Shamsie's novel Home Fire (2017). This novel offers a nuanced literary portrayal of Muslim women, enabling an in-depth analysis of their representation.

In this study, documentation is utilized as the primary instrument for data collection, focusing specifically on content from a novel. This method involves the systematic

examination and interpretation of selected extracts through content analysis. By employing techniques such as direct quotation, paraphrasing, and summarizing, the researcher aims to capture and analyze key textual elements critically. This approach allows for a rigorous and systematic collection of relevant passages that contribute to the study's analysis of the representation of Muslim women in the novel (Bowen, 2009; Scribbr, 2023; Oregon State University, 2023).

Due to the nature of this study, purposive sampling was employed since the extracts should contain specific discourse markers that help in such representations which are called discursive strategies. There should also be ideologies adopted by multicultural Societies that rely on when they treat a Muslim woman. According to Kelly (2010), purposive sampling is a technique for choosing samples which are expected to offer the most pertinent and insightful information. This approach allows for the collection of data directly relevant to the research goals, facilitating a comprehensive exploration of the topic (Hennink, Hutter, & Bailey, 2011). By intentionally sampling data that explores the complex representation of Muslim women, this study seeks to conduct an in-depth analysis of the ideological aspects presented in the novel, whether they are portrayed negatively or positively.

In analyzing the qualitative data collected through the documentation tool, the researcher employed Creswell's (2012) six-phase content analysis method. This approach encompasses several stages: preparing and organizing the data, exploring the data, describing the findings and identifying themes, representing and reporting the findings, interpreting the findings, and ensuring the trustworthiness and credibility of the findings.

- **Van Dijk's Model of CDA and Manipulation (2006):**
  Applying models like Van Dijk's CDA and Manipulation (2006) to literary analysis allows for a deeper understanding of how texts can both reflect and shape social realities. Teun A. van Dijk's model provides a framework for examining how discourse shapes cognitive processes and social relations. So it is useful in analyzing literary texts, where authors often use narrative techniques (discursive strategies) to reflect or challenge societal norms and power relations and show the manipulation of public perception and the reinforcement of social inequalities.

Van Dijk's book, *Discourse and Manipulation* (2006), is utilized to explore the ideological assumptions underlying the depiction of Muslim women in the novel, as well as to analyze the strategies of positive self-presentation and negative other-presentation. This model is suitable for analyzing the research data due to its emphasis on manipulation, a vital element in critical discourse analysis (Van Dijk, 2006). Manipulation involves influencing the thoughts of readers and listeners. Van Dijk (2006, p. 359) defines manipulation from various perspectives:

1. Discursive Terms: Manipulation refers to the conventional forms and structures of ideological discourse, such as emphasizing our positive qualities and their negative ones.
2. Societal Context: Manipulation represents illegitimate domination that reinforces social inequality.
3. Cognitive Perspective: Manipulation pertains to the disruption of understanding processes and the formation of distorted mental representations of social reality, including beliefs and knowledge.

Van Dijk (2006) contends that manipulation stems from power abuse and occurs through interactions among different social groups. He outlines various strategies for linguistic analysis, applicable at all levels, including:

1. Actor Description: Depicts outgroup members negatively and ingroup members positively.
2. Authority: Reinforces points by citing authoritative sources.
3. Burden: Uses self-evident premises to support arguments.
4. Categorization: Classifies individuals into groups based on class or position.
5. Comparison: Contrasts the ingroup positively against the outgroup.
6. Consensus: Unites society under common threats.
7. Counterfactual: Offers hypothetical scenarios to highlight potential outcomes.
8. Disclaimers: Balances positive self-presentation with minimized negative other-presentation.
9. Euphemism: Mitigates the impact of harsh words.
10. Evidentiality: Enhances plausibility through evidence or authoritative citations.
11. Example/Illustration: Provides concrete examples to support arguments.
12. Generalization: Makes broad claims based on specific instances.
13. Hyperbole: Uses exaggeration to emphasize qualities or actions.
14. Implication: Communicates beliefs implicitly rather than explicitly.
15. Irony: Criticizes by stating the opposite of the actual situation.
16. Metaphor: Relates abstract ideas to familiar concepts.
17. National Self-Glorification: Promotes favorable aspects of one's nation.
18. Norm Expression: Objectively states societal norms.
19. Number Game: Uses numerical data to assert objectivity.
20. Polarization: Divides groups into 'us' and 'them.'
21. Populism: Reflects a leader-follower dynamic.
22. Presupposition: Assumes the truth of unconstructed ideas.
23. Vagueness: Uses ambiguous language to convey uncertainty.
24. Victimization: Portrays the ingroup positively and the outgroup negatively to incite animosity or sympathy.

The following figure illustrates these discursive strategies and their linguistic divisions, including syntactic, semantic, pragmatic, and rhetorical aspects. These contribute to explaining how language functions in representing specific individuals in society.
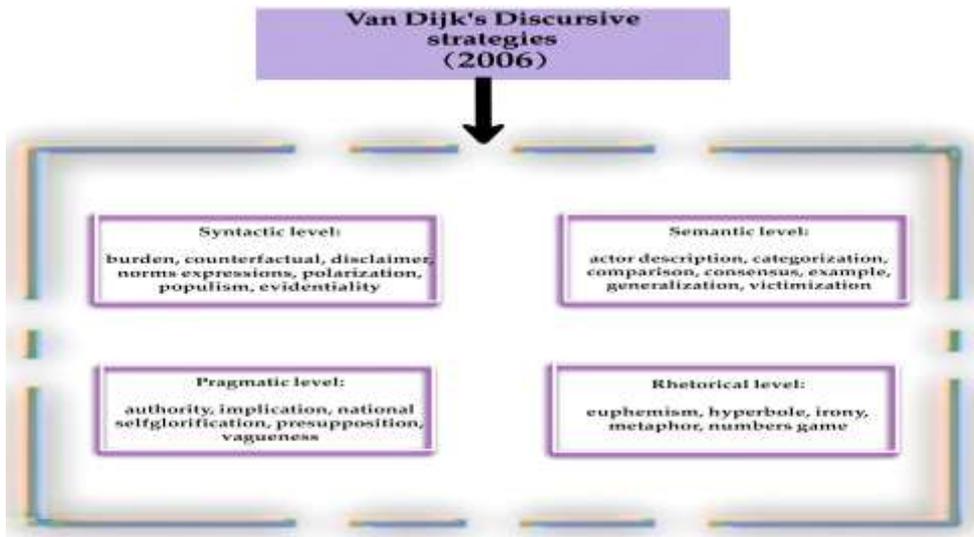
Figure 1: Discursive Strategies based on Van Dijk's Model of CDA and Manipulation 2006

These strategies, according to Van Dijk, effectively manipulate audience perceptions and reinforce social inequalities. Using Van Dijk's (2006) model of CDA and manipulation is justified for investigating the representation of Muslim women in Kamila Shamsie's novel *Home Fire* for several reasons. First, Van Dijk's model offers a detailed and systematic approach to analyzing discourse, enabling a nuanced examination of how Muslim women are portrayed in *Home Fire*. Second, the model emphasizes the interplay between discourse, power, and ideology, crucial for understanding how the novel's portrayal of Muslim women either reinforces or challenges existing power structures and ideological assumptions. Lastly, Van Dijk's strategies for identifying manipulation are particularly relevant for examining the portrayal of marginalized groups, revealing how the novel may influence readers' perceptions of Muslim women, either perpetuating stereotypes or presenting counter-narratives.

Results and Discussion:

In this section, ten extracts will be analyzed utilizing Van Dijk's Critical Discourse Analysis and Manipulation (2006), beginning with the situation in the airport with a female officer in which she apologized for mistreatment with Isma who wore a hijab (One of the principal female characters in the novel is the elder sister of the Pasha family. She aspires to continue her education in the United States after fulfilling her responsibilities of caring for her younger siblings.).

Extract No.1 Eventually, the door opened and the woman official walked in. (...) "sorry about that," the woman said, unconvincingly. "Just had to wait for America to wake up and confirm some details about your student visa. All checked out. Here." She handed a stiff rectangle of paper to Isma with an air of magnanimity. It was the boarding pass for the plane she'd already missed. Isma stood up, unsteady because of the pins and needles

in her feet, which she'd been afraid to shake off in case she accidentally kicked the man across the desk from her (Shamsie, 2017, p.15).

This extract illustrates the situation that occurred at the airport for Isma when she was interrogated and treated poorly, as the airport authorities suspected her of being a terrorist due to her appearance reflecting her Muslim identity. She was demeaned, but after realizing she was peaceful and not a threat as they had presumed, the airport official apologized to her in a dismissive manner. The following strategies can be identified in the extract. First, the **actor's description** is the strategy in which the *woman official's unconvincing apology* and potential bias against Muslim women imply a negative portrayal or a lack of positive description. **Authority** is another strategy; the idea of waiting for America to confirm details about the student visa reveals the authority of external sources in validating the status of Muslim women. This reinforces power dynamics and the dependence of Muslim women on external validation. Muslim women are not explicitly categorized in the extract. However, Isma's student visa and the need to confirm details can imply **categorization** based on immigration status, which may carry certain biases or assumptions. A further strategy is **disclaimers** represented by the woman official's unconvincing apology and potential bias against Muslim women.

Furthermore, *waiting for America to confirm details about the student visa* can be seen as a form of evidentiality. It presents a form of evidence or authority to support the claims made regarding Isma's visa status. The potential bias against Muslim women and the unconvincing apology can be seen as implicit **implications** of negative traits or characteristics attributed to them. This is a **norm expression** which implies that it is a routine or necessary process for Muslim women. The last strategy employed is **victimization** to show the potential bias against Isma. This is particularly evident in the use of the linguist terms *I am sorry, said the woman unconvincingly* by the female airport officer. This in turn shows an underestimation of Isma which makes her as a Muslim woman victim of such marginalization. This is one of the main obstacles that Muslim women face in multicultural societies.

Extract No.2 "Can I ask you something?" he said. "The turban. Is that a style thing or a Muslim thing?" "You know, the only two people in Massachusetts who have ever asked me about it both wanted to know if it is a style thing or a chemo thing." Laughing, he said, "Cancer or Islam—which is the greater affliction?" There were still moments when a statement like that could catch a person off-guard. He held his hands up quickly in apology. "Jesus. I mean, sorry. That came out really badly. I mean, it must be difficult to be Muslim in the world these days." "I'd find it more difficult to not be Muslim,"(Shamsie, 2017, pp.25-26).

This conversation took place between Eamonn (British Home Secretary's Son) and Isma in the United States after she traveled to continue her studies. She met him in one of the cafes she frequents for reading and research. In the given extract, many discursive strategies are employed to represent Muslim women. One of them is **categorization**. In this respect, the question posed by Eamonn regarding the turban reflects the use of categorization. He classifies the turban as either a style choice or a Muslim symbol, thereby he categorizes Muslim women based on their appearance. Eamonn's joking comparison between cancer and Islam employs the strategy of **comparison**. By collocating cancer and Islam as potential afflictions, he creates a negative association with both, reinforcing biased beliefs.

Furthermore, Isma's response, *I'd find it more difficult to not be Muslim*, can be seen as an example of **implication**. She implies that to be Muslim is a source of strength,

challenging the assumption that it is difficult to be Muslim in the world. Besides, Eamonn's statement, *It must be difficult to be Muslim in the world these day*s, implies the strategy of **national self-glorification**. By mentioning the challenges faced by Muslims, he indirectly emphasizes the perceived superiority of being non-Muslim in the world. Besides, the interaction between Eamonn and Isma involves the strategy of **polarization us-them categorization**. Eamonn, as an outsider, represents the in-group (himself) and the out-group (Isma). In conclusion, the analysis recalls that the manipulative nature of the language used in the extract contributes to biased representations of marginalized groups like Muslim women.

Extract No.3 "You know you can't afford it, and anyway, you don't want to have to go through that airport interrogation again. What if they don't let you board this time? Or if they give you a hard time when you return to Boston? Also, I've got papers due. That's the main reason why no one's seen me. I'm working. The law makes you work. Not like sociology, where you get to watch TV and call it research" (Shamsie, 2017, p 28).

This conversation is between Isma and Aneeka (the younger sister in Pasha family), where the latter tries to persuade her older sister not to return to London until she finishes her studies. She argues that Isma will face many difficulties and obstacles, especially at the airport, as those wearing hijabs are subjected to more thorough and intensive questioning than others. One of the main discursive strategies used is **Actor Description**. The extract portrays a sense of anxiety and frustration about airport security procedures, which can be seen as depicting the authorities (outgroup) negatively. The speaker (ingroup) feels oppressed and victimized by these procedures. *You* and *they* contrast the speaker (ingroup) with airport security (outgroup). The extract implicitly references the **authority** of airport security and academic requirements as in *Airport interrogation* that implies the authority of airport security procedures. The argument about airport security and academic workload is presented as self-evident. The speaker assumes that the listener will understand and agree with the inconvenience and stress caused by these factors. *The law makes you work* is an evident premise that supports the argument about the rigor of law studies. The expressions *papers due and working* can be seen as a syntactic strategy to indicate the **burden** faced by Aneeka, and to show her dedication and hard work.

A clear **comparison** is made between *law* and *sociology* students, where the former is seen as more rigorous and demanding. *Not like sociology* directly contrasts law with sociology, emphasizing the perceived difference in difficulty. It is just like a reference to the difficulties faced by those who defend their rights as the life of Aneeka who wants only to burn her brother beside her mother. Aneeka also seems to seek agreement as an evidence for **consensus** from Isma by presenting common frustrations with airport security and academic pressures. *You know you can't afford it* assumes shared understanding and agreement with the reader as it is clear in the first extract. Eventually, the utterance *you don't want to have to go through that airport interrogation again* can be seen as an **example/illustration** strategy to support the fair of being mistreated again by airport officers due to the appearance of a Muslim woman. Furthermore, the same sentence has implications of the bad treatments that Muslim women received in the airports due to their religion. **Victimization** is evident in which the speaker portrays themselves as a victim of both the airport procedures and the demanding nature of their academic discipline. *Give you a hard time* portrays the speaker as a potential victim of airport security procedures. To this end, the conversation also exposes the tensions between personal desires, societal expectations, and the complexities of being a Muslim woman.

Extract No.4 "It overturned seven hundred ninety years of precedent in British law", the Kashmiri lecturer had been saying during an impassioned presentation on control orders and their impact on civil liberties when Hira saw the quiet girl in the third row roll her eyes. "Would you like to say something, Ms. Pasha?" "Yes, Dr. Shah, if you look at colonial laws you'll see plenty of precedent for depriving people of their rights; the only difference is this time it's applied to British citizens, and even that's not as much of a change as you might think, because they're rhetorically being made un-British." "Say more". "The 7/7 terrorists were never described by the media as "British terrorists." Even when the word "British" was used, it was always "British of Pakistani descent" or "British Muslim" or, my favorite, "British passport holders," always something interposed between their Britishness and terrorism" (Shamsie, 2017, p.36).

This extract describes a situation where Dr. Hira Shah recognizes Esma's intelligence and quick wit, after initially assuming she was of limited intellectual ability based on her preconceived notions about her appearance. Many discursive strategies employed in the text to represent the ideological aspects depicted in the novel concerning the portrayal of Muslim women. Firstly, the extract primarily focuses on the characterization of the *British terrorists* and the interlation of their *Britishness* with *terrorism*. This suggests the use of **actor description**, where members of the outgroup *British Muslims/British of Pakistani descent* are portrayed in a negative light, while their *Britishness* is understated. Furthermore, the reference to *colonial laws* and *precedent for depriving people of their rights* invokes a sense of **authority** and legitimacy, as the speaker draws upon historical legal practices to make a point about the contemporary treatment of British citizens.

Moreover, the extract demonstrates **categorization** through the various labels used to describe the *British terrorists*, such as *British of Pakistani descent*, *British Muslim*, and *British passport holders*. These categorical terms serve to differentiate the individuals who have the British identity from the perceived notion of *Britishness*. The **comparison** is also another discursive strategy used in which the reference of *British terrorists* is contrasted with the idea of *Britishness*, with the speaker suggesting that they are *rhetorically being made un-British*. Thus, the language plays a significant role in showing Muslims as marginalized groups in general and Muslim women in particular. The extract touches upon the broader societal discussions and attitudes surrounding the representation of Muslims and Muslim-Britons, particularly after the events of 7/7 terrorist attacks. This suggests an attempt to invoke a sense of **consensus** around the perceived threat or otherness of these groups. Besides, the use of the term *British passport holders* to refer to the *British terrorists* could be seen as a form of **euphemism**, where a more direct or critical term is replaced with a more neutral one. Thus, such a use of a specific term instead of another in this way is to avoid mentioning the terrorism with Britain to show the idea that only if there are Muslims in Britain Britain, there will be terrorism. In addition, the speaker's assertion that the *7/7 terrorists* were never described by the media as *British terrorists* represents a **generalization** about the broader media representation of these individuals.

The extract has an **implication** strategy in which it implies that there is a disconnect between the perceived *Britishness* of the individuals and their association with terrorism, suggesting a hidden ideology or bias in the way they are portrayed. In another word, British people cannot be portrayed as terrorists unless they are portrayed without their Britishness, while those who have the British identity with different origins, the use of *British passport holders* is easier to avoid relating Britishness with terrorism. Further, the contrast drawn

between the *Britishness* of the individuals and their characterization as *terrorists* or *un-British* reflects a form of **polarization**, where a clear distinction is made between the in-group (they are perceived as real Britons) and the out-group (the British terrorists). Hence, Isma is aware of using specific linguistic terms that can explain the realities of British law and its unfair treatment with specific groups, in addition, to show the hidden ideologies that influence the real representation of Muslims and Muslim women in particular.

Extract No.5 "She held the saltshaker to her ear, miming a phone. "Eamonn, here's a funny story about my father." "Maybe without the word 'funny.'" "And then? Do I follow up with the even funnier story of my brother? To the son of the new home secretary?" "Mmm. Maybe start with your father, and see how it goes from there. And one other piece of advice. Reconsider the hijab." She pointed at the turban that Isma had left near the door along with her shoes, the latter out of consideration for Hira's hardwood floors and Persian carpets, the former out of consideration for her sensibility. "Don't miss an opportunity with that one, do you, Dr. Shah?" "It might be keeping your young man at a distance. He'll read things into what it means." (Shamsie, 2017, pp. 39-40).

This conversation is between Isma and Hira Shah (Isma's professor). This extract reveals Esma's fear of how Eamon (the son of the British Home Secretary) will perceive her, knowing the background of some of her family members, particularly her father who had joined what Britain refers to as terrorist groups. It underscores the extent to which all members of a Muslim family can be affected by generalized judgments in multicultural societies due to the actions of an individual. In the given extract, based on Van Dijk's model, the following discursive strategies can be identified. The extract provides detailed descriptions of the characters, Isma and Hira, including their physical appearances (the turban and hijab), their relationships (Isma's father and brother), and their social positions (Hira as a Kashmiri lecturer). This suggests the use of **actor description** to portray the characters. Furthermore, in terms of **categorization**, the extract categorizes Isma and Hira as members of two groups based on their religious and cultural identities (Isma's wearing of the hijab and Hira's Kashmiri background). This categorization plays a role in the dynamics between the characters and emphasizes the idea that Muslim women are viewed as victims of their religious beliefs. The third strategy found in the extract is a **comparison** which is created between Isma's appearance and the perceived expectations or norms of the in-group that is represented as a young man and a high class of society who may not allow their son's wife, for example, to wear hijab. This is indicated in Hira's advice to Isma about *reconsidering the hijab which might be keeping your young man at a distance.* Besides, this strategy Another strategy is **implication**, this extract implies that Isma's wearing of the hijab and her cultural/religious background may be perceived as a barrier or hindrance in her relationship with Eamonn who is likely from the dominant or in-group and high class since he is the son of Home secretary of Britain. So the use of the linguistic term *reconsidering the hijab* implies that some Islamic values can be ignored in order to get something. This is according to most of the members of multicultural societies as they see the hijab as an obstacle to be free. However, in real life, it is not because if someone respects you, he/she should respect your values and your own appearance.

Furthermore, Hira's sentence about Isma's young man and the potential impact of the hijab on the relationship **presupposes** that Isma is interested in this individual, even though this is not explicitly stated in the novel, Isma only admires his personality. To this end, the extract contributes linguistically to shaping how Muslim women are represented particularly

in terms of their religious and cultural identities, and the perceived societal expectations or norms that they may face.

Extract No.6 "You were the one who told the police what he'd done." "They would have found out anyway."(...)"Isma, you've made our brother not able to come home." ..."...The police would have found out. There was nothing I could do for him, so I did what I could for you, for us." "For me?" "We're in no position to let the state question our loyalties. Don't you understand that? If you cooperate, it makes a difference. I wasn't going to let him make you suffer for the choices he'd made" (Shamsie, 2017, p. 41).

This conversation is between Isma and Aneeka after their brother was killed in Turkey. Many discursive strategies are employed in the text to explore the real representation of Muslim women in various aspects. The first one is **authority**; Isma invokes the authority of the state and the police, justifying her decision to cooperate with them as a means of protecting her sister from the consequences of their brother's choices. The second one is the **actor's description** in which the extract portrays the characters of Isma and Aneeka in a nuanced way, mentioning their complex relationship as siblings who face new problems in a multicultural society. Isma is described as someone who has to make difficult choices to protect her family, while Aneeka is presented as being blamed because of her brother's actions. **Burden** is the third strategy which indicates that Isma acknowledges the burden placed on the family due to their brother's actions, and her need to make decisions of minimizing the rest of the family's suffering. **Categorization** is another strategy according to which the characters are categorized based on their familial roles and relationships, in that Isma and Aneeka are portrayed as sisters who obey the government's rules, and their brother is being the one who made choices that led to the involvement of the authorities. In other words, the word *us* used to categorize the sisters as in-group due to their loyalty to Britain while their brother as out-group since he became an enemy to Britain.

Moreover, Isma seems to appeal to a broader social **consensus** in that she needs to cooperate with the authorities for the sake of maintaining her family safe even if this costs her brother's loss. There is another strategy used in the extract which is **euphemism.** This strategy indicates that Isma's use of language like *what he'd done* and *the choices he'd made* serves as a form of euphemism, avoiding direct mention of joining terrorism group that their brother had committed with. **Implication** is another strategy in which the extract implies that Isma's decision to cooperate with the authorities was driven by a desire to protect her sister, Aneeka, from the consequences of their brother's actions. The extract highlights the tension between Isma's decision to cooperate with the authorities and Aneeka's desire to have their brother return home, creating a clear *us vs them* dynamic within the family; this reflects the use of *polarization* strategy which is the last strategy used in the text. Overall, the analysis reveals the complex and nuanced portrayal of Muslim women in the extract in which Isma and Aneeka navigate the challenges of loyalty, family, and the demands of the state in the face of their brother's actions.

Extract No.7 "Is this me not suffering? Parvaiz is gone." "He did that, not me. When they treat us this way the only thing we can do for our own sanity is let them go." "Parvaiz is not our father. He's my twin. He's me. But you, you're not our sister anymore." "Aneeka…" "I mean it. You betrayed us, both of us. And then you tried to hide it from me. Don't call, don't text, don't send me pictures, don't fly across the ocean

and expect me to ever agree to see your face again. We have no sister" (Shamsie, 2017, pp. 41-42).

This extract represents the completion of the previous one. Five discursive strategies can be identified in this extract. **Actor description** is the first one in which the extract portrays Isma and Parvaiz in contrasting ways. Parvaiz is described as *our twin* and *me*, suggesting a close identity, while Isma is said to have betrayed us, *both of us* and is *no longer considered a sister*. **Categorization**, the characters are categorized into different groups. As for Parvaiz and Isma, they are distinguished as *us* and *our sister* respectively. **Comparison** is an important strategy in which Isma is compared negatively to Parvaiz and Aneeka as an us group, with the statement that she has betrayed us, both of us. Furthermore, there is **polarization us-them categorization**, the extract clearly establishes a polarized us (Parvaiz and Aneeka) versus them (Isma) categorization. **Vagueness** is the last strategy used; the use of pronouns such as *us* and *our* creates a sense of vagueness around the specific individuals being referred to. Overall, the extract depicts Muslim women as individuals who face mistreatment, oppression, and challenges to their sense of identity and loyalty. It indicates the complex interplay between personal relationships, cultural expectations, and individual agency within the Muslim community. The discursive strategies employed in the text serve to construct a narrative that reinforces prevalent sociocultural biases and power dynamics concerning the portrayal of Muslim women in literature.

Extract No.8 "You are, we are, British. Britain accepts this. So do most of you. But for those of you who are in some doubt about it, let me say this: Don't set yourself apart in the way you dress, the way you think, the outdated codes of behaviour you cling to, the ideologies to which you attach your loyalties. Because if you do, you will be treated differently—not because of racism, though that does still exist, but because you insist on your difference from everyone else in this multiethnic, multireligious, multitudinous United Kingdom of ours. And look at all you miss out on because of it" (Shamsie, 2017, p 73).

This speech is said by Karamat (British Home Secretary) for students of a Bradford school in which most of its students are Muslims. In the given extract, there are several discursive strategies that represent Muslims in general and Muslim women in particular and their integration into British society. First, the sentence *Don't set yourself apart in the way you dress, the way you think, the outdated codes of behaviour you cling to*, *the ideologies to which you attach your loyalties* presents an idealized view of the in-group 'British society' by reinforcing individuals not to set themselves apart in their dress, thinking, behaviour, or ideologies. This indicates the use of **an actor description** strategy which implies that the in-group is portrayed positively, while the out-group 'those who set themselves apart by wearing hijab' is implicitly criticized. This leads to another strategy which is **polarization**.

Comparison strategy in the text is used to compare those who integrate into British society with those who do not, suggesting that the former intend to benefit while the latter may be treated differently. This implies a positive view of integration and a negative view of maintaining cultural or religious differences. Another strategy is used to make a **generalization** about the benefits of integration by suggesting that those who do not integrate may lose the advantages of being part of a diverse society. This generalization implies that integration is inherently beneficial, but it refers to threats and coercion indirectly to obey the rules of the country without giving freedom to other beliefs and values.

The text also uses **euphemistic** language to describe those who do not integrate, referring to their behaviour as setting *themselves apart and clinging to outdated codes of behaviour.* This speech by Karamat implies a negative view of maintaining cultural or religious differences without directly stating it. The last strategy is **Implication**, according to which the text implies that those *who do not integrate are to be treated differently, not because of racism but because they insist on differentiating themselves from everyone else.* This implies that integration is the only way to avoid negative treatment. The text uses these discursive strategies to promote the idea of integration into British society and to criticize those who maintain cultural or religious differences by wearing hijab or show some different behaviour that suits their values, not Britain's ones. Overall, this analysis suggests that examining these discursive strategies can illuminate the broader societal mechanisms that silence marginalized groups, such as Muslim women, in multicultural societies.

Extract No.9 "What about his body?" "That's just a shell." "Hold a shell up to your ear and you can still hear the ocean it came from." "Hmm. So, what do you believe happens after death?" "I don't know the things you know. Life, death, heaven, hell, god, soul. I only know Parvaiz." "What does he want?" "He wants to come home. He wants me to bring him home, even in the form of a shell." "You can't." "That isn't a reason not to try." "How?" "Will you help me?" "Why can you never understand the position we're in? We can't even say the kinds of things Gladys said, we don't have that liberty. Remember him in your heart and your prayers, as our grandmother remembered her only son. Go back to uni, study law. Accept the law, even when it's unjust." "You don't love either justice or our brother if you can say that" (Shamsie, 2017, p.153).

The extract shows a conversation between Isma and Aneeka, and it is rich with discursive strategies that illuminate the characters' personal experiences and beliefs, challenging assumptions of a homogeneous Muslim identity. **Actor description** is one of those strategies used, the dialogue centers on the Muslim women's personal experiences and beliefs, portraying them as individuals with agency and unique perspectives. Thus, this challenges the stereotyped images of Muslim women as uneducated with systematic beliefs and experiences. **Authority** is conveyed through Isma's sentence *Why can you never understand the position we're in? We can't even say the kinds of things Gladys said, we don't have that liberty* which shows that they are held back by societal expectations or rules that limit their ability to speak freely, much like the restrictions that come from those in power. The **metaphor** of *holding a shell to hear the ocean* is a form of euphemism, suggesting a deeper, spiritual understanding of death. This reflects a nuanced and personal view of existential concepts, challenging simplistic or literal interpretations.

In addition, the dialogue **implies** a conflict between personal desires and societal expectations, particularly in the discussion of honoring the deceased within the limits of societal norms. This reflects the tension between individual agency and societal constraints faced by Muslim women. Aneeka's fierce determination to bring her brother home and Isma's pursuit of personal freedom and academic success highlight the diverse aspirations and challenges of Muslim women. The **metaphor** of the *shell* is used to describe the body, suggesting a view of the physical form as a temporary vessel. This reflects a spiritual or existential perspective on life and death, challenging conventional notions of mortality. The dialogue as a whole **presupposes** a personal connection and understanding of the deceased, highlighting the individualized nature of grief and belief. This challenges the assumption of a uniform Muslim identity and belief system. Finally, the dialogue is open-ended and

ambiguous, reflecting the complexity of existential questions and personal beliefs. This challenges simplistic or binary interpretations of faith and spirituality and this indicates the use of vagueness.

Surprisingly, this portrayal recognizes Muslim women as individuals with their own thoughts, feelings, and the ability to make their own choices. It shows that Muslim women have diverse perspectives and can have beliefs that may not always align with traditional expectations. The use of language that acknowledges their agency and the emphasis on personal choice highlight that Muslim women are not a homogenous group, but rather individuals with their own unique experiences and identities. This representation challenges stereotypes that portray Muslim women as powerless or without their own thoughts and desires.

Extract No.10 "...this orphaned student, who wants for her brother what she never had for her father: a grave beside which she can sit and weep for the awful, pitiable mess of her family life. Look at her, Karamat: look at this sad child you've raised to your enemy, and see how far you've lowered yourself in doing that" (Shamsie, 2017, p. 193).

Terry (Home Secretary's wife) speaks to Karamat here about Aneeka, describing her situation and weakness as an orphan girl who disrupted his position simply because she wanted her rights, nothing more. However, there is an implication of Aneeka's strength as a Muslim woman in this extract. The authority is established through the use of the character Karamat, who is addressed as Home Secretary in the novel. This authority figure is used to criticize their actions. Moreover, the extract emphasizes the emotional burden carried by the Muslim woman, as she longs for her father's grave and mourns the dysfunction of her family. This highlights the hardships she faces. Disclaimers is also a significant strategy in which the text presents the Muslim woman's story in a sympathetic and compassionate manner, highlighting the negative aspects of her circumstances and downplaying any negative judgment of her.

The extract relies on the evidence of the Muslim woman's experiences and emotions to support her portrayal as a victim and to evoke empathy from the reader. Furthermore, the extract provides specific examples of the Muslim woman's longing for her father's grave and her desire to have a place to grieve, enhancing the emotional impact of her story. The portrayal of the Muslim woman as an orphaned student with a difficult family life generalizes that her experiences are representative of a broader struggle faced by Muslim women in similar situations. In addition, the extract implies that the Muslim woman's circumstances are a result of the actions of others, particularly Karamat, positioning her as a victim of their choices. Presupposition is another strategy since the extract operates on the assumption that the Muslim woman's desire for a grave and her sadness over her family's dysfunction are valid. The text portrays the Muslim woman as a victim of her circumstances, emphasizing her vulnerability and the negative impact of her family life on her well-being.

In contrast to other studies, the above extract shows Muslim women in a different way in which they face obstacles of living in a society that looks at them as terrorists because of wearing hijab. In this regard, Smith (2019) argued that novels like Home Fire have the ability to contradict dominant views and encourage readers to discuss nuanced perspectives concerning the lives of Muslim women. Accordingly, these discursive strategies serve to evoke sympathy and understanding for the Muslim woman, mentioning the challenges and emotional burdens she faces in her life especially, when she lives in a country where its people judge others according to their religion or appearance.

Conclusion:

In *Home Fire*, Shamsie's language humanizes Muslim women, presenting them as multifaceted individuals rather than mere symbols of cultural or religious conflict. Through dialogues and formal speeches that are represented in the novel, the researcher explores the role of language in reinforcing and challenging stereotypical representations of Muslim women. By examining the intersection of gender, religion, and power through the lens of CDA, this study offers valuable insights into the ways literature can serve as a site of both resistance and reinforcement of societal norms. It underscores the importance of critical perspective in literary texts to uncover the ways in which they reflect and influence the lived experiences of marginalized groups (Muslim women). The novel's shifting perspectives of using special strategies offer a nuanced portrayal of each character, emphasizing their distinct voices and experiences. Shamsie's respectful representation on one hand shows the stereotypical depictions, on other hand challenges them and encourages readers to engage with the characters' stories on a deeper level.

A deep analysis of the language used in the novel, through a careful investigation of the rhetorical strategies employed, reveals that the novelist criticizes the stereotypes against Muslim women on one hand, and on the other, reinforces their strong stances in confronting major powers to demand their rights, thereby combating these stereotypes. The analysis of the above extracts not only enhances the understanding of Shamsie's work but also contributes to broader discussions on the representation of Muslim women in literature and the role of discourse in shaping social perceptions. To this end, CDA reveals how personal narratives can challenge or reinforce dominant ideologies and offers insights into the ways literature can serve as a site of both oppression and resistance. To put it differently, by applying Critical Discourse Analysis, the research uncovers the complex layers of discourse that contribute to the manipulation and representation of marginalized female voices

استقصاء استراتيجيات الخطاب في تصوير الأصوات المهمشة في رواية نار الدار لكاميلا شمسي

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ملخص البحث:

هدف هذه الدراسة هو التحقيق في استراتيجيات الخطاب المستخدمة في رواية نار الدار لكاميلا شمسي التي تستكشف كيفية تمثيل أصوات النساء المهمشات. لاستكشاف استراتيجيات الخطاب المستخدمة إما تضخيم أو إسكات هذه الأصوات داخل خطاب الرواية، يتم استخدام تحليل الخطاب النقدي. استخدمت الدراسة الحالية نموذج فان دايك لتحليل الخطاب النقدي والتلاعب (2006) نظرا لصلته حيث يتعامل مع الطرق التي يمكن بها للخطاب التلاعب في تصور الجمهور وتعزيز عدم المساواة الاجتماعية. تم جمع عشر مقتطفات بشكل هادف باستخدام أداة التوثيق من رواية نار الدار لكاميلا شمسي باتباع نهج نوعي استكشافي. تم استخدام تحليل المحتوى لإجراء تحليل تمثيل النساء المسلمات فيما يتعلق بنص الرواية. تظهر النتائج كيف تستخدم شمسي تقنيات سردية معينة لتعزيز أصوات النساء المسلمات. كما تظهر كيف تعكس السياقات الاجتماعية والسياسية داخل الرواية القضايا الواقعية للتلاعب والتهميش للنساء المسلمات. تشير الدراسة الحالية إلى أن فهم هذه الاستراتيجيات الخطابية يمكن أن يسلط الضوء على الآليات الاجتماعية الأوسع التي تسكت أو تمكّن المجموعات المهمشة. يمكن أن تساهم في الخطاب حول تمثيل النساء المسلمات في الأدب، مقدمة رؤية دقيقة لنضالاتهن ووكالتهنَّ.