

## A LABOVIAN NARRATIVE STYLISTIC ANALYSIS OF KAMILA SHAMSIE'S "HOME FIRE"

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### ABSTRACT

This research article conducts a meticulous narrative stylistic analysis of Kamila Shamsie's acclaimed novel "Home Fire" through the lens of William Labov's narrative schema. The study aims to unravel the intricate narrative structures inherent in the text, with a particular focus on the underlying political and ideological discourse. By applying Labov's framework, encompassing elements such as abstract, orientation, complicating action, evaluation, resolution, and coda, the analysis delineates the narrative dynamics that shape the experiences of the Pakistani diaspora in post-9/11 UK. Additionally, the study navigates the integration of Labovian narrative analysis with the diverse structural and functional demands of narration. Employing statistical analysis through SPSS, the frequency of narrative structures is quantitatively examined, revealing consistent patterns across chapters. The findings underscore the cohesive narrative tapestry that binds the text, shedding light on the intricate interplay between personal experience and the socio-political backdrop. Finally, the paper discusses the aesthetic implications of the prevalent political and ideological discourse, emphasizing its role in enriching the text's socio-political depth while concurrently imposing constraints on its aesthetic dimension. This research contributes to the discourse on diasporic literature, offering a nuanced exploration of "Home Fire" in the post-9/11 context.

**Keywords:** stylistics, narrative structures, narrative elements, narrative analysis, Home Fire.

### INTRODUCTION

Narration refers to the way people act, feel, and think in the social context of a certain community. Thoughts and experiences are shared in written or spoken form. Hence, "the ability to narrate has to be seen as a creative artefact and therefore not necessarily a representation of actual events" (Davies, 2005). Linguistic research at the end of 1950 and throughout 1960 focused on the generative revolution pioneered by Chomsky (1957, 1965) and concentrated on the search for the foundation of a text. The basic idea is that the structure does not lie in the connection. Labov's observations about a comprehensive structure make possible the analysis of different discourses. According to the definitions of the

reciter in the sources of Schiffrin (1981), the reciter is "a single natural language that deals with the aspects of the forms and functional variations of the grammatical controls and systemic words."

Furthermore, Labov (2006) points out that he emphasized that a person who is not related to others would tell the truth. This existence requires restructuring and transformation. Little has been written to explicate this narrative structure in Pakistani fiction. Hence this paper is the first of its kind that attempts to analyse the narrative structures as theorised by Labov in Kamila Shamsie's "Home Fire" to reveal the underlying connection between events, themes, and

ideologies. Generally, Pakistani literature has been seen from the perspective of a postcolonial neo-imperialistic or feminist lens (Shamsie, M., 2005).

In contemporary literary analysis, particularly within the sphere of Pakistani and comparative literature, the predilection for qualitative methodologies has been conspicuous. This study, however, distinguishes itself by advocating for a mixed-method approach, incorporating both qualitative and quantitative modalities, to dissect the intricate narrative structures within Kamila Shamsie's seminal work, "Home Fire". The research methodology hinges on the meticulous curation of qualitative data, encompassing textual excerpts and linguistic elements. Subsequently, leveraging the analytical capabilities of SPSS, the investigation systematically examines the frequency and distribution patterns of these narrative components. Significantly, this comparative assessment spans the entirety of the text, establishing a cohesive narrative fabric that interlinks its various segments. The ensuing analysis illuminates that the heightened prevalence of political and ideological constructs fundamentally reconfigures the aesthetic essence of the text, ultimately recasting it as a discernible political testament characterized by ingrained ideological paradigms. This revelation bears profound implications for the broader discourse on the sociopolitical substrata underpinning diasporic literature.

Within the domain of narrative analysis, a critical facet lies in the discerning examination of narrative data extracted from literary works, exemplified here by Kamila Shamsie's "Home Fire." This data not only encapsulates the events as presented but also delves into the intricate process by which the narrator organizes and interprets these occurrences. The resulting narrative is a construct, meticulously shaped to convey a sequence of past events, as perceived and recounted by the narrator in the present. Thus, in the analytical undertaking, paramount importance is accorded to sustaining a focused scrutiny of the narrative arc. The pursuit of strict factual accuracy, while relevant, occasionally takes a backseat to the nuanced portrayal of the characters' viewpoints. It is worth noting that

certain theorists, including luminaries such as Foucault, posit an epistemological stance wherein what is conventionally deemed 'fact' is, at its core, an interpretation in itself—a premise that augments the complexity of narrative analysis.

The motivations underlying narrative construction are often complex, with roots in the realms of persuasion, particularly in the context of influencing others, the vindication of prior behaviour, actions, or decisions, the rationalization of attitudes or conduct, and the comprehensive explication of pivotal events (Gergen, 1994). In the case of Kamila Shamsie's "Home Fire," the narrative analysis deploys a nuanced array of stylistic techniques tailored to Shamsie's distinct narrative landscape. These encompass the meticulous examination of textual materials, the delineation of sociolinguistic characterizations which encompass both actions and perspectives, an in-depth exploration of textual structures, and an astute assessment of intertextuality. It is worth emphasizing that this study constitutes a narrative stylistic analysis, with a specific emphasis on the adept application of Labov's comprehensive six-part schema.

#### **LITERATURE REVIEW**

In an age dominated by globalization, the diffusion of cultural values, beliefs, and perspectives across diverse societies has emerged as a prevailing phenomenon. This transition from a monolithic cultural paradigm to one characterized by multiculturalism signifies a discernible shift from insular nationalism towards the more encompassing realm of transnationalism. This transformative evolution engenders a complex phenomenon known as cultural hegemony, where prevailing cultural forces exert influence over others. Within Western societies, the amalgamation of diverse cultural elements often precipitates the emergence of complex socio-cultural dynamics, including instances of racism and class conflicts, ultimately contributing to the propagation of prejudiced attitudes.

Kamila Shamsie's "Home Fire" serves as a poignant exploration of this nuanced interplay of cultural forces. Drawing inspiration from Sophocles' timeless work, *Antigone*, Shamsie

situates her narrative against the backdrop of both London and Pakistan, deftly navigating the intricacies of a world grappling with the pervasive impacts of the war on terror. The structural framework of "Home Fire" is notably emblematic of the classical five-act play, thereby reinforcing the narrative's thematic depth and its profound resonance with the enduring traditions of Western dramatic literature.

Within the realm of contemporary literary adaptations, Kamila Shamsie's magnum opus, "Home Fire," stands as an exemplar. This work intricately navigates the thematic contours of *Antigone*, offering a distinctive perspective through the experiences of a British Muslim family. Shamsie's astute utilization of language, characterized by the seamless integration of native expressions into the English medium, serves as a powerful mechanism for deconstructing established paradigms of social identity construction. It underscores the astute strategy employed by postcolonial writers, who wield the colonizer's language as a tool of subversion, infusing it with indigenous vernacular to articulate concepts alien to conventional English discourse. Moreover, David's incisive analysis in 2003 affords us a deeper understanding of Shamsie's portrayal of Karachi. Here, the city emerges as a multifaceted urban landscape, characterized by a palpable sense of disorder. Shamsie adeptly unravels the intricate tapestry of social and economic interdependence woven into the fabric of the city, presenting a stark portrayal of violence as an enduring societal scar, and highlighting the persistent political tensions that continue to permeate its environment.

The foundational work of Labov and Waletzky in 1967 has furnished the academic community with a robust analytical framework, serving as a cornerstone for the meticulous examination of narrative structures. The present investigation seamlessly applies this framework to unveil the intricate narrative architecture woven into 'Home Fire'. Building upon Labov's subsequent contributions in 2006 and 2011, the narrative analysis extends beyond the mere recitation of past events, affording researchers a comprehensive lens through which to discern

elements of orientation and 'coda', thus amplifying the depth of narrative inquiry. While some may argue that narrative constitutes a ubiquitous mode of communication, it fundamentally stands as the linchpin of human cognition, representing the primary conduit through which knowledge is acquired. This multiplicity of perspectives towards narratives endows researchers with the privilege of conducting a nuanced and comprehensive analysis. The discernible preference for narrative as an instrumental tool in the social discourse underscores its enduring significance and efficacy in the critical examination of fictional discourse.

A cadre of discerning critics has endeavoured to elucidate the multifaceted function of narrative. Labov's astute observations in 2011, derived from meticulous naturalistic inquiry into quotidian experiences, demonstrate a keen grasp of the intricacies of social dynamics. Antecedent scholarly investigations, exemplified by Habibullah's recent work in 2022, scrutinize the manifestation of feministic Islamophobia within the realm of fiction. Similarly, Hussain (2019) posits a symbiotic relationship between the representation of femininity and the discourse on Islamophobia within Shamsie's narrative paradigm. Building on this discourse, Khan et al. (2021) shed light on the presence of trans-textuality and the subtle delineation of concealed identities within the same narrative realm. At the vanguard of this scholarly inquiry stands Kamila Shamsie, acclaimed for her audacious exploration of politics, religion, and conflict. This investigation primarily aims to unveil her ideological stance, which critically addresses Pakistan and Britain in the realm of politics, and Islam within the sphere of religion, and confronts the pervasive issue of war, extending its purview to encompass Muslims embroiled in conflicts worldwide. This discerning analysis endeavours to excavate the underlying currents that animate Shamsie's narrative tapestry, promising to furnish invaluable insights into her socio-political and ideological tenets.

Ranjha (2021) investigated the myths in Manto's *Hundred Watt Bulb* and challenged them. Contrary to this, Butt (2022) investigated media

discourse. They investigated the syntactic complexity in news discourse.

### RESEARCH METHODOLOGY

The methodology employed in this study encompasses a systematic characterization of characters followed by a structured analytical process:

- The text is meticulously partitioned into eight distinct categories, each representing contrasting viewpoints, setting the stage for a comprehensive analysis.
- This phase of stylistic narrative analysis involves the creation of a frequency list of words, enabling a nuanced exploration of underlying meanings and narrative nuances.
- A qualitative evaluation is conducted to ascertain the similarity between chapters and character portrayals. This qualitative dimension enriches the analysis, providing a deeper understanding of character dynamics.

This dual-stage approach begins with a quantitative scrutiny of characters about major thematic categories, followed by a qualitative examination of chapters, thus establishing a robust framework for analysis.

Acknowledging the potential interpretive challenges posed by character names, particular attention is paid to their role in shaping the reader's engagement with the narrative.

By applying Labovian principles to linguistic analysis, key narrative elements such as constructed dialogue, discourse markers, and shifts in referents and themes are identified as critical boundary markers. This internal structural analysis further dissects character-based chapters, offering a detailed insight into the narrative's foundational architecture. "Home Fire," the focal point of this study, unfolds as a narrative anchored in the struggles of a sister grappling with her identity within a family marked by ties to terrorism. This narrative perspective is channelled through five distinct character parades:

1. Isma
2. Eamonn
3. Parvais
4. Aneeka
5. Karamat

The lexical choices and expressions emanating from each character serve as windows into their internal sequences, ideological inclinations, and interrelations. Thus, employing narrative analysis as the methodological lens provides a profound grasp of the intricate ideological dynamics interwoven within "Home Fire."

### RESULTS

This section of the study undertakes a comprehensive examination of data derived from the narrative work, 'Home Fire'. The analysis is conducted through a combined approach, integrating both qualitative and quantitative methodologies. Central to this investigation is the categorization of ideological underpinnings, delineated into two distinct orientations. The first exhibits a predisposition towards pro-Islamic, pro-Eastern, and pro-humanitarian perspectives, while the second adopts a directly contrasting stance. This analytical framework lays the foundation for a nuanced exploration of the narrative's underlying ideological dynamics.

**Table 1**  
*Text ideological categorization*

<p>"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's a style thing or a chemo thing. Laughing, he said, 'Cancer or Islam-which is the greater affliction?'" (Shamsie, p. 11)</p>
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**Table 2**  
*Frequency list of significant vocabulary items*

In the ensuing phase of this analysis, we turn our attention to a meticulous examination of the novel's inaugural chapter. Here, a discerning selection process is employed to isolate words that serve as key conduits for conveying ideological nuances. This rigorous approach encompasses elements of political, social, and religious dimensions, thereby establishing a comprehensive framework for probing the two primary ideological perspectives that permeate the narrative.

Chapter 1	Well-chosen words	Category	Well-chosen words	Category
	Quran Islam/Muslim Shia/Sunni Lord's prayer Convent school Cancer or Islam Jesus Muslim thing Muslimness Muslim majority- constituency Conventions of a mosque Reconsider the hijab Mohammad	Religion : Islam Religion : Islam Religion : Islam Religion : Islam Muslim World	Queens color pallet- Traitor British of Pakistan descent British Muslim British passport holder Britishness and terrorism War on terror White constituency Aerial bombardment Drone strike, Taliban Great British bake off Goddess rituals Iraq/Israel/Syria/Kash mir Chechnya, Kosovo, Afghanistan, Bosnia ,Pakistan Get-rich-quick-scheme	Familial love Immigration Politics East or west Politics Rules of the land war
Phrases	An Asian spelling to disguise a Muslim name. Difficult to be Muslim in the world these days-More difficult to not to be Muslim Muslim thing could not possibly shake hand with me The migrants have a new car When the adults were not around Minster as a man from Muslim backgrounds Voted him out -Backwardness of British Muslims The Muslims who say those ugly things about him We all have our own version of selected views when it comes to the Holy Book Anything other than words in a foreign language Allah does not burden a soul with more than it can bear Guitarist ,salesman ,gambler, jihadi,			
Comments: Shamsie's narrative explores religion, migration laws, politics, and war, but lacks an autonomous perspective, excluding Islam as a faith and broader Muslim attitudes.				

**Table 3**  
*Political, social and religious issue and first view in the first chapter*

Chapter 1	Religious	Social	Political
	Introduces the central role of Islam in the lives of the characters. Depicts how characters practice their faith in their daily lives.	The challenges faced by British Muslims in finding their sense of identity and belonging in a post-9/11 world. The experience of discrimination and racial profiling faced by Muslims in Western societies.	Introduction of policies and actions aimed at counter-terrorism efforts in Western countries. Contextualizes the global conflict, particularly how it affects the lives of Muslims.
First View	This initial perspective serves as a lens through which the novel navigates complex issues of identity, faith, and the socio-political landscape, providing a foundation for the subsequent unfolding of the narrative.		
Eastern sphere	"Home Fire" probes into the political, social, and religious challenges faced by Eastern individuals in Western societies, highlighting a symmetrical power dynamics, cultural adaptation, and the significance of religion in their identity.		
Western Sphere	"Home Fire" by Kamila Shamsie delves into Western political, social, and religious issues, examining counter-terrorism policies, British Muslims' identity challenges, and the interplay of faith and culture, offering a Western perspective.		
Comment: "Home Fire" by Kamila Shamsie delves into the political, social, and religious complexities of post-9/11 Western societies, focusing on the experiences of Muslim characters, their faith, and the complexities of identity and belonging.			

Table 3 delineates two discrete perspectives, namely the Eastern and Western domains, along with their respective phases of conflict.

Shamsie's portrayal of Islam, particularly in terms of violence and terrorism, is notably one-sided and may be considered inadequate. It falls short in recognizing Islam as a comprehensive faith, deeply relevant to all facets of human life. The dynamic and multifaceted nature of Islamic civilization, and its implications for the social realities of Muslims, is regrettably overlooked. Instead, the narrative tends to depict Islam through the lens of extremism, as exemplified by the brutal practices of groups like ISIS. This perspective perpetuates a discourse reminiscent of the clash of civilizations, rather than acknowledging the richness and diversity inherent within Islamic culture and belief. Following are the chapters of discussion in the narrative.

**CHAPTERS**

Isma; Aneeka; Karamat; Eamonne; Pervaiz  
 The analysis employs a sophisticated approach, considering both topical and ideological weights, with a particular focus on evaluative verbs/nouns and similarity index within a qualitative framework. This method allows for a nuanced exploration of the text's content. Among the identified key items, the pro-human perspective emerges as a significant point meriting further scrutiny. The distribution of certain themes indicates a greater density of vocabulary in the first view. However, it is crucial to note that the implied meaning can sometimes be ambiguous, potentially influencing the reader's perception of the targeted community. The text consistently emphasizes the Muslim and Pakistani heritage, narrowing its thematic scope. This inclination towards specific themes underscores the text's potential to shape individual identity. The pronounced bias towards one viewpoint raises concerns about the objectivity and balance of the narrative.

**Measuring Similarity between Chapters and Characters through Labovian Six Part Analysis**

Subjectivity analysis through Labovian six part strategy using key words/phrases/collocations and sentences-Evaluation Markers



	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Similarity index
Setting/orientation	Isma Heathrow to US for Amherst	Eamonne Confused Christmas and EID	Parvaiz Disgruntled/ Non-estate –actor	Aneeka Love triangle	Karamat Lone-mimic Assimilated migrant HOME SECRETARY	low
Abstract	Orphan of Pakistani Jihadi	Conflict between father and son	Parvaiz confused and unsatisfied	Aneeka confused about his brother and love	Anti-Muslim ,aimed at changing values No facilitation for labeled Islamic terrorist	low
Complicating action	Informing authorities about his brother	Speech of his father and innocence of parvais	Adopts ideology Home ‘calls-lacks home	British citizenship of Parvaiz is revoked No home for him	Associate of his son Demanding her brother to be buried	low
Resolution	relieved after telling Eamonn	Informing his father	Shot dead	Dead body sent to Pakistan	Interference of suicidal attackers Law of land vs law of religion	low
Evaluation	Shadowy nature of the character	Shadowy nature of the character	Disgruntled	Disgruntled	Disgruntled	high
Coda	Direct connection with Pakistan and Muslims East west relations/religion Polarized relations	Connection with Pakistan and Islam East west relations/religion Polarized relations	Connection with Pakistan, Turkey and Islam East west relations/religion Polarized relations	Karachi and Pakistan East west relations/religion Polarized relations	Protest of Pakistani citizens Pakistan in the limelight of international terrorism	High

Table 3 shows connections of the text between chapters. The “Home” of Shamsie’s title refers both to Britain. Another factor evident in her writings is the aversion she felt towards Muslims and their priorities. Her sugar coated words in the novel portray this attitude towards others as she try to embed/attach/associate them. Somehow it is the mirror of her thought, or her escape from the facts of her life.

Labove’s six part grammar of narratives lends itself for better understanding. Narrative is not merely to convey referential information, but the use of evaluative clause in external and internal evaluations are successful in connecting the narrative to the audience in many ways. As a result these parts are featured in all chapters:

**Orientation**

All chapters are set according to the characters and their fixed role in the ‘post 9/11 modern-Antigone”

**Abstract**

Characters are gathered around one theme, through multiple actions ‘bringing the brother home, dead or alive ‘or let the laws of land deal with the characters.

**Complicating Action**

Actions follow each other in their way in a fixed circle, complementing each other, racing to prove the powers of politics to determine the destiny of the family.

**Resolution**

Story reaches its resolution when Home Secretary is ordered but his wife to fix it, very materialistic way to relieve the family.

**Evaluation**

Shadowy nature of the eastern characters, their Muslimness and confused, disgruntled personalities confirm their powerlessness in the character parade where western characters are models of morality and pro-human.

**Coda**

Story directly relates to the Muslims around the world and Pakistanis sacrificing for the proxy wars going on around them.

**Chapter 1**

**Isma**

The following examples exemplify focused ideology,

“No Quran, no family pictures, no book on her areas of academic interest”( Shamsie 3).

The narrative displays a pronounced bias that could potentially lead to significant implications. However, the narrator adeptly navigates this bias by employing characters as a buffer. By shifting into character mode, the narrator endeavours to ameliorate the reader's frustration, offering a more diplomatic tone in an attempt to conceal her true sentiments. This strategic narrative choice helps temper the potentially divisive impact of the bias.

*Laughing, he said, 'Cancer or Islam – which is the greater affliction?'*

The narrative demonstrates a discernible bias that holds the potential for significant repercussions. Yet, the narrator deftly employs characters as a conduit to veil her true sentiments. Through a strategic shift into character mode, she endeavors to mollify reader frustration, employing diplomatic language to rectify and alleviate potential concerns. This narrative approach effectively tempers the potential divisiveness stemming from the initial bias.

*'I'd find it more difficult to not to be Muslim, 'she said.*

Narrative analysis of the first chapter shows a high similarity index. Shadowy nature of the character reveals a certain ideology that is depicted in constructed dialogues.

## **Chapter 2**

### **Eamonn**

*He was nearing a mosque and crossed the street to avoid it, then crossed back as not to be seen as trying to avoid a mosque. (Shamsie 59)*

*'All this security around the house, and the nexus of Al-Qaida and Islamic State is just going to waltz in on the arms of my son' (Shamsie 109)*

Narrative analysis of the second chapter shows a high similarity index. His non-religiousness is at risk when he is motivated to join his beloved in Pakistan.

## **Chapter 3**

### **Parvaiz**

*Here was Abu parvaiz using the butt of his klashinkove as a weapon when bullet ran out: here was the abu Parvaiz dipping his head into a mountain stream to perform his ablutions (shamsie 128)*

*He shuffled past Galata Tower to the broad pedestrianized avenue of Istiklal Cadessi, where the presence of a clothing shop he knew from London was a comfort. (Shamsie 170)*

Linking turkey with training and recruiting terrorists is another factor highlighted, ignoring the fact that the most wanted Turkish leader responsible for US agenda implementation is residing in US.

Narrative analysis of the third chapter shows a high similarity index. Rather ambiguous and shadowy nature of the character shows frequent change in his attitudes and faiths.

## **Chapter 4**

### **Aneeka**

*HOJABI! (Shamsie 204)* Used as a news headline, while it is always avoided in common media patterns as it can be very offensive.

The narrative analysis of the fourth chapter reveals a notable level of similarity index, indicating a consistent thematic thread. It introduces a character with a complex disposition - devout in faith yet willing to go to great lengths for her twin brother. Additionally, her interactions with the son of the Home Secretary raise questions about her willingness to assume a submissive role, particularly in contrast to her dynamic with Eamonne, who is portrayed as less invested in religious matters.

Eamonne's character orbits around hers and her twin's, forming a crucial dynamic within the narrative. As the central figure in a romantic triad, her role remains multifaceted and not fully explored at this point. Furthermore, her ties to Pakistan exhibit a striking alignment with the overarching themes and narrative perspective. This chapter thus unveils intricate character dynamics and thematic resonances, underscoring the complexity of relationships and the nuanced portrayal of faith, loyalty, and personal agency within the story.

## **Chapter 5**

### **Karamat**

*'Should not your god give you those answers? He said, surprised by the slight teasing of his tone. (Shamsie 237)*

*It may just be worth going to hell for, he said, taking a long sip. (Shamsie 234)*

Characterless man, obliged to no one, wondering to himself and curious about plainness of the girl in his home with a mind racing to know whether she is a virgin or not?

The analysis of the fifth chapter highlights a significant similarity index, indicating a consistent thematic resonance throughout. This conclusive examination further underscores the enigmatic nature of the character, poised delicately between realms of religious devotion and a more secular disposition. There exists a palpable disdain for his own cultural heritage and values, giving rise to an assimilation that invites scrutiny and raises questions about authenticity. This complex interplay between identity, faith, and cultural assimilation contributes to the intricate characterization, adding depth and dimension to the narrative.

“Don’t set yourselves apart in the way you dress, the way you think, the outdated codes of behavior

you cling to, the ideologues 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 multi-ethnic, multireligious, multitudinous United Kingdom of ours. And look at all you miss out on because of it.” Speech at Muslim school in Bradford ( Shamsie 87-88).

This speech deviates from the conventional narrative in the post-modern era, where characters are typically defined by their individuality and ethnic identity, rather than their acts of assimilation. This marks a departure from an earlier era, when minorities, slaves, labourers, and post-war migrants were often viewed as burdens on developed nations. In today’s context, there is a greater emphasis on recognizing and valuing diverse identities, reflecting a shift in societal attitudes towards inclusivity and appreciation for cultural richness.

## DISCUSSION

The data provides an evidence about the use of ideology in post 9/11 narratives. Hidden ideology is recognized through frequent usage of key words. Paralinguistic are guessed through context.in the first stage text is broken down into its natural character format. Bahan and Supalla added two additional units to their analysis, chapters and parts, because the narrative they analyzed was longer than the spoken narratives used to develop the system. Same technique is employed here.

The addressee of the narrative also has an influence (Bell 1984).A story told to a group of friends in a café would be different than a story about the same event told to another audience. The addressee has different background knowledge that impacts what the narrator must include in his or her story. In this story background knowledge of the addressee has strong impact to the comprehension of the narrative. The audience can influence the telling of a story or an event. The effects on listener interruption and the variability of certain structural elements within the personal narrative are considered and carefully mapped in the version. Story is intended to target two types of audience, those who agree and those who

don’t agree with the theme and idea, very sensitive to the communities.

This type lies somewhere between commercially produced literary narratives, elicited narratives, and personal-experience narratives. The narrator is both author and animator of the tale switching between character and narrator mode. Actions are depicted in narrator mode. Represent concepts involving physical motion whereas manner of the movement and special relationships are entertained through the use of role shifting and depicting verbs.

This information gives the entire sequence of the events in the story

*Isma was going to miss her flight.(1)*

*Clicking her tongue against her teeth in remonstrance of her self-pity,Isma pulled up the essay she was writing and returned to the refuge of work.(13)*

*Aneeka laughed (pg 27)*

The orientation identifies the time, place, persons. Activities and situations; and is most commonly recognized in the past progressive tense. Instances of the past progressive tense are scattered throughout the narratives, but are systematically recognized within the orientation. Longer stretches seemed to be segmented into smaller episodes that were usually



marked by a change of setting. As a result, the orientation may be featured within a new episode where the setting has changed and therefore may not necessarily occur exclusively at the beginning of a narrative. Another observation worth mentioning is the role of the past progressive tense throughout the body of the narrative. Through my own analysis, there did emerge a definite pattern in terms of verb tense. Action described in the past progressive tense seem to function as providing supplementary information for the maintenance of the narrative action, that is, narrative clauses. Instances such as these were displayed in the whole narrative:

*This must be, had to be, the son.*

*An Irish spelling to disguise a Muslim name*

*The son was standing at the counter, in blue jeans and a quilted olive-green jacket, waiting.*

*She held up the mug in thanks.*

Lastly, are the two structural elements- result and coda. The 'result' is represented as a conclusory statement as to what finally happens in the narrative; whereas the 'coda' functions more as a device signaling the end of the narrative.

External and internal evaluation exists everywhere in the story and its reviews printed on the cover, uncovering hidden meaning.

*"An Irish spelling to disguise a Muslim name."*

An outside example clearly clarifies the content in declarative mood. At the same time internal evaluations highlight ideological load extensively.

*'No Quran, no family pictures, no book on her areas of academic interest.'*

Intertwined within the fabric of complicating action sentences, this narrative intricacy is further parsed into four distinct categories

In terms of explicative evaluations, which offer insightful background reasons and causes for narrative events, it becomes evident that Karamat's treatment of his son has been characterized by a reliance on 'well-intentioned' as an acceptable standard. Upon examining the narrative's coda, it becomes apparent that the story resonates with Muslims globally, encompassing both Pakistanis and individuals not directly embroiled in the nexus of politics, war, and religion.

The storyteller delves into the rich sociocultural tapestry of Muslims worldwide, with a particular focus on British Pakistani Muslims. Within this exploration, a pervasive theme emerges: all

characters grapple with their identities, caught in the delicate balance between faith and loyalty, a charisma deftly crafted by the storyteller's narrative. While this theme holds a profound influence on the characters, it may not necessarily warrant further extensive exploration, given its nuanced and complex nature.

The functional demand of the narrative is effectively met through the reported changes in the lives of the characters. However, it is noteworthy that their actions are, to a degree, predetermined by the overarching notion that the story mirrors a modern rendition of Antigone. In this parallel, the inexorable fate of the brother meeting his demise and the two sisters revealing their respective allegiance, be it to the laws of the land or their religious beliefs, looms large. Comparatively, the Greek iteration of this tale favoured the primacy of religious laws, where the Gods expressed discontent with the king's decision to withhold burial rites for the brother.

In contrast, the contemporary rendition leans towards the precedence of secular laws, introducing a contentious interplay between religious identities and ethical considerations. Ullah et al.'s (2019) examination of how media portrays violence introduces the crucial concept of 'framing' - emphasizing that what lies beyond the frame can be as significant as what is contained within it. This underlines the intricate interplay between narrative construction and the politics of representation, shedding light on the deliberate choices made in shaping the audience's perception.

Van Weyenberg (2013) astutely contends that the portrayal of familial, public, and political reactions serves to spotlight the stark divide between lives considered grievable and those deemed ungrievable. This profound disparity perpetuates a state of vulnerability for individuals whose existence is unjustly labelled as abject and ungrievable. While the narrative successfully fulfills its structural demand through the artful incorporation of complicating actions and resolution material, it is not without its shortcomings.

The fixed and predetermined nature of these elements, coupled with the presence of what appears to be anti-Islamic propaganda, results in a narrative that may fail to sustain interest for some readers. Moreover, the narrative's convoluted transactions make it challenging to discern and evaluate the

various modes employed by the storyteller, effectively concealing the true essence of the tale. The abrupt shifts in mood and assertions further hinder open discussion and analysis. One cannot help but notice a stark juxtaposition, wherein a character initially portrayed as heroic, subsequently exhibits disloyal tendencies in subsequent dialogues. These complexities underscore the multifaceted nature of the narrative, demanding a thorough and nuanced examination to fully grasp its intricate layers of meaning and representation.

### CONCLUSION

In conclusion, this study has successfully applied Labov's linguistic model for narrative analysis, unveiling hidden ideological currents and intricate connections woven throughout the novel. It has become evident that the narrative oscillates between personal experiences and commercially-driven storytelling, serving the dual purpose of conveying specific messages and catering to distinct audience expectations. The comparative analysis across the five chapters has underscored a consistent stylistic coherence in dialogue construction. Furthermore, the evaluation of character progression has revealed a discernible inclination or resistance towards intentionally embedded actions, aligning with the overarching thematic motif of 'Antigone'.

In the latter phase of our analysis, we delved into the constructed actions and dialogues, scrutinizing them through the lens of Labov's narrative grammar, particularly emphasizing evaluation and the conclusive elements. This examination has elucidated the deliberate deployment of evaluative language, strategically employed to shape the narrative's structural foundation around a specific thematic intent. This research contributes to a deeper understanding of narrative construction within the context of contemporary literature, offering insights into the deliberate use of linguistic elements to convey underlying ideologies and messages. It is hoped that this study will serve as a foundation for further explorations into the intricate dynamics of narrative discourse and its multifaceted implications within the realm of literary analysis.

The studies by Ahmed (2021) and Anker (2012) offer valuable insights into the deliberate construction and reconstruction of Muslim identities within fictional discourse. Their work emphasizes the dynamic

nature of identity formation, driven by the intention to shape audience perceptions. This narrative strategy, embedded within the context of post-modern and post-9/11 literature, warrants careful consideration for its nuanced portrayal of Muslim identities. The presence of fixed evaluative elements, dispersed strategically throughout the narrative, serves to underscore ideological foundations. However, it is essential to acknowledge that the aesthetic dimensions of this analysis remain relatively unexplored. This observation underscores the necessity for future studies to adopt a fine-grained, multidimensional analytical approach (Shiro, 1995), ensuring a comprehensive understanding of readers' evolving narrative comprehension skills.

Moreover, Ismael et al.'s (2010) astute observation regarding the disparity between Western and Eastern perspectives on Islam and women prompts a critical reflection on the importance of cultural context in literary representation. This dichotomy underscores the need for a more culturally sensitive and inclusive approach to examining portrayals within literature. It is imperative for scholars to engage with these complex narratives in a manner that respects the diverse perspectives and identities they seek to represent.

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