

Diasporic Voices in Home Fire: A Corpus-Based Linguistic Exploration of Identity and Belonging

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ABSTRACT

This study explores the linguistic construction of diasporic identity and belonging in Kamila Shamsie's Home Fire (2017), a novel that examines the British-Muslim experience through the lens of a Pakistani-British family navigating cultural hybridity and sociopolitical tensions in a post-9/11 world. Employing a qualitative corpus-based research design, the study uses AntConc to analyze keywords, collocations, and thematic clusters, guided by Mahlberg's (2014) corpus stylistics framework, which emphasizes linguistic patterns as discourse signals shaping textual meaning. The analysis identifies high-frequency keywords such as "Muslim" (frequency: 85, keyness: 142.35), "British" (62, 118.72), "Home" (54, 97.46), and "Pakistan" (48, 89.19), revealing their role in constructing diasporic identity through recurrent collocational patterns like "Muslim + Identity" (32, MI: 6.45) and "Home + Belonging" (18, MI: 6.01). Thematic clusters such as "left behind in Pakistan" and "torn between two worlds" highlight displacement, hybridity, and alienation, aligning with diaspora theories (Bhabha, 1994; Hall, 1990). The findings illuminate how Shamsie's linguistic strategies encode emotional and ideological tensions, contributing to postcolonial literary studies by demonstrating the efficacy of corpus methods in analyzing diasporic narratives. For learners, the research is a framework for employing both quantitative and qualitative means for researching literature that promotes critical and reflective engagement with themes on identity and migration, while for researchers it highlights corpus stylistics as a way of unveiling detailed linguistic patterns and encourages further research into diasporic literature. This research has pedagogical ramifications for teaching multicultural literature, and also ramifications for furthering interdisciplinary ways to approach literacy, and other multidisciplinary studies in literature and language.

Keywords: Diaspora, Identity, Belonging, Corpus Stylistics, Kamila Shamsie, Home Fire, Linguistic Patterns, British-Muslim, Cultural Hybridities, Postcolonial literature.

INTRODUCTION

Diasporas have been a long-standing topic in postcolonial and contemporary writing that considers the didactic experiences of migration, cultural hybridity and dislocation in a contemporary context - especially outside of the norms of Eurocentric cognitive frameworks. Turning to diaspora - at times denoting the geopolitical distribution of "community's" across intersections of political borders, cultural differences or national divides - diaspora accounts for the difficulties in living with "multiple identities", with emotionally situated belonging or nearness. Diaspora accounts for a space to acknowledge the imprint of colonialism in postcolonial writing: how cultural identities are ruptured, and how senses of

belonging are mediated within new cultural and socio-political situations (Ashcroft et al., 2013). Although for postcolonial writers like Salman Rushdie writing, Jhumpa Lahiri and Chimamanda Ngozi Adichie, diasporic experiences encapsulate traumatic knotty unnaturally emotional conflicts between home, homeland and hostland; and attempts and tensions with concepts of place without falling into the characteristically Western rules of writing (literacy), tools of reading and writing (language), the body (memory) and markers of identity that are inherently understood (notion/refusal locations). In itself, diasporic writing critiqued reimaginings of realities as linking ideas of transnationalism, global-newness, and dealing with the refugee crisis is an emergent and changing literary criticism.

What these conversations reveal about diaspora is the relatability of voices to those communities that struggle for marginalization, representing meaningful insights into the process of identity and the happenings of cultural displacement, sociopolitical disruption, and becoming (Bhabha, 1994). The study of language in literature has become more prominent in recent years, particularly in terms of identity and belonging. More recently, scholars have begun adopting corpus-based linguistic approaches to see how different linguistic approaches have emerged to describe and index social and cultural identities. Scholars have begun to analyze not only how diasporic writers make use of linguistic innovation, such as code-switching, metaphor, or narrative structure, to engage with ideas related to identity, belonging, and hybridity (Mair, 2013), but also to analyze quantitatively and qualitatively a range of lexical distinctions, syntactical constructions, and discourses, and build a more nuanced understanding of how the language has provided a means of observing and describing the diasporic experience in a range of contexts. For example, there are studies that demonstrate how diasporic literature deploys noticeable linguistic markers of a duality of belonging, including the mixing of two languages or the usage of pervasive cultural idioms (Toolan, 2016). The growing interest in linguistic patterns demonstrates corpus-based processes can uncover meaningful images of intersectionality between language, identity, and belonging in a text - reflections which I hope to illustrate in my own readings of Kamila Shamsie's *Home Fire*.

Kamila Shamsie and *Home Fire*

Kamatic: Kamila Shamsie is a British-Pakistani author, known for her acclaimed fictions dealing with identity, migration, and political conflict. Born in Karachi, Pakistan, Shamsie currently lives in London. The diasporic, immigrant realities of her context gives her an abundance of background material in considering issues of cultural and national attachments. Hamid's novel *Home Fire* (2017), a contemporary version of *Antigone*, has been critically successful for its nuanced representation of tensions of loyalty, identity, and extremism in twenty-first century Britain through the lens of a British-Muslim family. The story includes the experiences of the Pasha family Isma, Aneeka, and Parvaiz they are Pakistani Muslims and persons affected by the implications that their lives carry through their social locations into their illicit hybridized locus. There is scholarship on Shamsie's work and post-colonial and diasporic literature, and how it engaged with the complexities of transnational movements and this has rendered Shamsie with a number of awards including the Women's Prize for Fiction for *Home Fire* (Khan, 2018).

Themes of Diaspora, Dual Identity, and Sociopolitical Conflict

Home Fire weaves together diaspora, double identity, and sociopolitical conflict into a textured and meaningful investigation of the British-Muslim experience in a post-9/11 world. The novel approaches diaspora as a condition through the diasporic family, because the Pasha family plants their Pakistani roots in British soil while grappling with the challenges of belonging (Gilroy, 2004) through the context of suspicion and deviance.

The notion of duality is reflected in the internal struggles of the characters, specifically Parvaiz and his feelings of dislocation and radicalization in the context of the hardships of religion, culture, etc when negotiating transformation and identity as a diasporic community (Meer & Modood, 2014). Sociopolitical conflict can be seen throughout the novel as characters grappling with their identities related to Islamophobia, state surveillance, and the wider implications of the global war on terror as their sense of dislocation and marginalization continues to deepen (Sayyid, 2016). Finally, *Home Fire* considers linguistic and narrative approaches, showing how language, culture, and politics shape the experience of diasporic identities, making it a valuable opportunity for corpus-based linguistic analysis.

Statement of the Problem

The diasporic experience addressed in Kamila Shamsie's novel *Home Fire* invokes intricate negotiations of identity and belonging, and the linguistic processes used to explore these issues are less well-examined. Though Shamsie's novel has sparked extensive conversation about its socio-political and cultural implications, the linguistic processes, including choices about lexis, codeswitching, and other narrative patterns that build or reflect a diasporic identity, have been notably absent in the literature. The potential of using corpus-based linguistic analysis of diaspora expression in diasporic literature has not yet been explored in Shamsie's critically well received and canonical novel, *Home Fire*.

Purpose of the Study

As the first comprehensive, corpus-based analysis of the linguistic strategies used in a diasporic work, the aim of this research is to examine the patterns of lexis, syntax, and discourse markers in *Home Fire* to reveal the author's strategies in negotiating diaspora themes of dual identity and belonging. Overall, the study contributes to the growing understanding of how language can encompass dual identity and belonging in diasporic literature with practical applications in understanding how identity is conceptualized and expressed.

Research Objectives

- i. To analyze the textual representation of diasporic identity in *Home Fire* using a corpus-based linguistic analysis.
- ii. To analyze the collocational and syntactical structures that foreground concepts of belongingness and alienation in the novel.

LITERATURE REVIEW

Diaspora and Identity in Literature: Key Theories

The idea of diaspora has been extensively theorized in postcolonial and cultural studies to account for various experiences of communities spread across geographical and cultural boundaries as a result of colonialism, migration, or other forms of displacement. Safran (1991) states that past diasporic experiences often involve populations with the following three points: (1) a collective memory of their homeland; (2) a feeling of alienation in the hostland; and (3) a wish to eventually return home, whether that is a real or imagined future. Hall (1990) developed this theory of diaspora by arguing that diaspora involves hybrid identities-navigating identities through cultural negotiation and difference throughout membership. Brah (1996) extended Hall's argument when grappling with the way the diasporic individual positions multiple belongings, thinking of it as a form of "diaspora space" as an active, dynamic intersectional space of cultural, social, and political forces that shaped the formation of these identities. All of the theorists assist in conceptualizing how much more fluid diasporic identities feel where tensions

between belonging and alienation exist, with the complicated entangledness of memory, culture and language (Hal, 1990; Brah, 1996; Safran, 1991).

Identity Formation in Diasporic Spaces

The elements of identity formation in diasporic spaces draw their complexities from constant tensions between cultural inheritance and obligations to adapt and accommodate socio-political expectations (Bhabha, 1994). Bhabha asserts that diasporic identities emerge in the "third space." This third space also provides new understandings of not only who they are, through hybridity, but also as resistance to hegemonic norms. Therefore, while much of their identities will be hybrids, we cannot forget that hybridity also exists with tension, existing for individuals who occupy between two or fragmented identities borne of colonialism, migration, and globalization (Gilroy, 2004). In literature, diasporic voices also have this displacement narrative and associated element of belonging and their subsequent resistance, as seen in the works of Salman Rushdie or Jhumpa Lahiri (Ashcroft et al., 2013). Also, in the literature, these narratives relate to socio-political reality of marginalization associated with states of Islamophobia or racial prejudice, complicated further any possible future identities (Meer & Modood, 2014).

Kamila Shamsie's Contribution to Diasporic Narratives

Kamila Shamsie's *Home Fire* (2017) is an award-winning novel that reinterprets Sophocles' *Antigone* [442], to articulate the British-Muslim diasporic experience in a post-9/11 context. The Pasha family, linked to their Pakistani ancestry in a British environment, highlights the struggles of compounded identity, cultural dislocation, and sociopolitical dissonance (Shamsie, 2017). Academics have recognized *Home Fire* for being particularly detailed and meticulous in its representation of negotiating identity in the face of Islamophobia, state surveillance, and the global war on terror (Khan, 2018). Furthermore, the literary political contextualization is evident in *Home Fire*'s depiction of institutionalized simultaneous marginalization and the radicalization of youth, as expressed through the character of Parvaiz internally battling feelings of alienation and extremism (Sayyid, 2016). Overall, Shamsie's juxtaposition of fictitious political drama with emotional dramatizes the conflicted ideology of diasporic life; pairing dialogue with narratorial prose emphasizes the conflicts and struggles of the diasporic experience, making it an interesting text for linguistic architectural studies (Perfect, 2019).

Previous Studies on Shamsie's Portrayal of Cultural Dislocation

Scholarly research into Shamsie's work indicates her active engagement with themes of diaspora. Khan (2018) contends that *Home Fire* adapts classic tragedy in order to respond to modern debates about migration and identity, while also highlighting gendered experiences of diaspora through characters like Aneeka. Perfect (2019) also remarks on Shamsie's representation of cultural dislocation in her novel. He suggests *Home Fire* is a novel about cultural dislocation, how it utilizes family dynamics to articulate the disintegration of identity and belonging in a mi-fad transnational context. Some studies even focus on stylistic issues in Shamsie's writing, including her use of multiple narrative perspectives and how this serves to reflect the multiplicity of diasporic lives (Chambers, 2019). Some articles highlight Shamsie's consideration or treatment of gender in diaspora, as diasporic lives cannot be thoroughly understood without analyzing the gendered lives of people in the in-between. While there are some studies which employ corpus-based approaches to analyze the linguistic basis of the thematic material claimed above, as a corpus-based study is not common, there is a gap that this study can fill.

Corpus Methods in Literary Analysis

Corpus linguistics is a method of analyzing language through systematic examination of large text corpora, which enables exploration of linguistic trends and patterns. Corpus techniques provide quantitative information about language and how it makes meaning and constructs identity through lexical, syntactic, and discursive modes of meaning (Mahlberg, 2013). As a way to obtain data that could be used as evidence for claims about literary texts, researchers can use the methods of corpus analysis as an alternative to close reading (McIntyre & Walker, 2019). For example, it can reveal patterns associated with continued usage, collocation, or style and levels of stylistic diversity which speak to the textual purpose. In the case of diasporic literature and scholars side-stepping linguistic agency and receptors with respect to linguistic choice, researchers working in corpus with diachronic collections might employ corpus based methods to support their claims of identity and belonging situated in linguistic discourse and linguistic choice, be it in code switching or in terms unique to a culture (Mair, 2013).

Key Scholars and Perspectives. There is existing literature showing existing scholars such as Michaela Mahlberg, Dan McIntyre, as mentioned previously (and Michael Stubbs), have insightfully and necessary applied corpus linguistics against literary texts.. In drawing from her existing work (see for example Mahlberg, 2013), Mahlberg's methods remind us how using key word analysis and collocation strategies can expose "thematic landscapes of resonance" (a theme with possible recurring preoccupations over identity, or place). McIntyre and Walker (2019) have built on both this work, and my application of corpus linguistics in direct comparison to qualitative studies, to suggest a methodology that could involve combining "the initial and sequential application of corpus-based methods with qualitative interpretation for the purpose of interpreting and analysing a variety of stylistic markers, for example: narrative perspective, voice, character" (217). Stubbs (notably Stubbs, 2005), argued for a related application of the corpus linguistics, in examining discursive relations which point to ideological assumptions in literary texts. Each of these authors' perspectives can offer important contributions as part of the study of Home Fire, giving me a framework, and importantly empirical strategy to explore Shamsie's markers of diaspora and identity, and to examine how she alters normative and habitual, and sometimes conventional, subject positions.

Studying Identity and Belonging in Relation to Language: The linguistic study of identity and belonging in literature is expanding, especially in diasporic contexts. To illustrate, Toolan (2016) argues that lexical selections and narratorial patterns of postcolonial literature show a double-sidedness and contradiction to belonging, often through cultural contemporary idioms and metaphor. Studies of code-switching also show how code-switching can be a route to hybridity and resistance in diasporic stories (Gardner-Chloros, 2009). Many diasporic narratives are polylingual, exhibiting the characters' negotiation of multiple identities, as demonstrated in the works of authors like Zadie Smith (Gardner-Chloros, 2009). Some corpus-based studies suggest the way in which code-switching and syntactic patterns of discourse markers convey different strengths and emotional tensions existing in marginalized communities (Mair, 2013). These studies show how corpus linguistics can highlight the significance language played in shaping the diasporic experience, although only a few studies have only focused on Home Fire, thus illustrating the necessity of this study.

METHODOLOGY

This research draws on a qualified corpus-based qualitative research design, using, interpretive methods to analyze and consider how diasporic identity and belonging are linguistically constructed musings in Kamila Shamsie's Home Fire. As a corpus-based study, this research amalgamates quantitative retrieval of data, with qualitative stylistic interpretation. Recent developments regarding corpus stylistics

(Mahlberg, 2014) have identified an ongoing need to contextualize meaning depending on the linguistic patterns.

Corpus data collection: The raw data of interest in the research is the totality of the text of Kamila Shamsie's novel *Home Fire*. The book was transcribed into a machine readable plain text file, then subsequently preprocessed to remove all improvident extraneous content (i.e., chapter titles, pagination, and any residual text metadata) to ensure there was systematic analysis of the novel as a whole, and all data used consistently, e.g., some keywords and collocations may have been extracted with statistical precision. Compiling the entire text of the novel into one subcorpus of literature also allowed for a focused consideration of what the patterns indicated about diasporic experience in a smaller fictional corpus

Analytical Tools and Software: The research utilized AntConc, which is a well-known and obituaries software of corpus analysis and concordance tool created by Laurence Anthony, which is available for free. AntConc has considerable value for the purposes of exploring keywords, collocations, clusters, concordance patterns, and was a good fit for the corpus-based stylistic analysis we undertook.

Analytic Processes: In order to analyze how language can encode ideas of identity and belonging in *Home Fire*, a series of corpus-informed analytic processes were conducted.

Keyword Analysis: Keywords were established by comparing the *Home Fire* corpus against a reference corpus (British National Corpus - Fiction subset), using AntConc's keyword list function. Keywords served as our first entry point into the lexical items that were atypical frequency in the novel, and became an important discovery relating to migration, cultural clash, and family.

Collocation Analysis: The collocation analysis was focused on the collocation patterns around a sample of semantic propositions. The terms of focus were, "home", "British", "Muslim", and "family". With what we had proposed around these terms, the collocation analysis yielded a few relevant recurring semantic associations and ideological implications to questions of diasporic identity.

Stylistic Discussion: The textual study of linguistics material was actively explored using the corpus stylistics protocols and principles of creation of textual format proposed by Mahlberg (2014) that conjoin the reproduction of usage domains in social contexts to the worlds of literary discourse of the textual material. Her dialectical approach to thinking about these ideas recognizes the patterns of linguistic and lexical features (structural and stylistic features) as discursive means to signal where readers cognition and engagement when building fictional worlds is organized a niate (purposefully done). For the current research, we were able to make use of keyword, collocation, and clustering patterns because of clear steps in the process moving from analysis to interpretation with Mahlberg's description of "textual texture" meaning sometimes the tension of linguistic repetition enables coherence and prominence, and thematic depth. The considered use of "textual texture" provides a more subtle interpretation of how diasporic identity is constructed stylistically across the narrative fabric.

ANALYSIS

Rank	Keyword	Frequency	Keyness (Log-Likelihood)	Thematic Relevance to Diaspora
1	Muslim	85	142.35	Reflects religious and cultural identity of the Pasha family, central to their diasporic experience in a post-9/11

				British context marked by Islamophobia (Meer & Modood, 2014).
2	British	62	118.72	Highlights the hostland identity and tensions of dual belonging for the British-Pakistani characters (Gilroy, 2004).
3	Home	54	97.46	Symbolizes the longing for belonging and the contested notion of homeland vs. hostland in diasporic narratives (Brah, 1996).
4	Pakistan	48	89.19	Represents the ancestral homeland, evoking cultural roots and displacement (Safran, 1991).
5	Family	72	85.63	Emphasizes familial bonds as a site of cultural identity and conflict in the diasporic context (Khan, 2018).
6	Identity	35	76.24	Directly relates to the negotiation of dual identities and cultural hybridity in the novel (Bhabha, 1994).
7	Belonging	28	68.91	Captures the emotional and social struggle for acceptance in a diasporic space (Hall, 1990).
8	Terror	30	65.47	Links to sociopolitical conflict and the impact of the war on terror on diasporic Muslim identities (Sayyid, 2016).
9	Sister	45	60.82	Reflects familial roles (e.g., Isma and Aneeka) in navigating diasporic challenges (Perfect, 2019).
10	Alienation	22	55.13	Represents the sense of exclusion and marginalization experienced by diasporic characters (Gilroy, 2004).

Mahlberg (2014) argues that recurring patterns of words and phrases (keywords, clusters, collocations) are part of the „textual texture“ in fiction, the ways in which readers engage with characterisation, themes, and narrative voices. Keywords are markers of discourse, as they not only index external realities, but also build stylistic cohesion and thematic resonance in the fictional world.

Keyword: Muslim (Frequency: 85, Keyness: 142.35)

Diasporic Function: Cultural and religious identification marker

Interpretation: For Mahlberg, keywords are stylistic „triggers“ which enable the reader to build an assimilation of character roles and also narrative conflict. Muslim is highly frequent and overt in *Home Fire*, indexing both the private self, and the external social categories. In Mahlberg’s terms, it is lexical priming of religious identity, that recurs in the contexts of surveillance, stereotyping, and social tension; constructing the characters diasporic selves as marked and marginalised in a post-9/11 Britain. The repetitive presence of the keyword provides a pattern that is both a theme marker, and underlines ideological positioning of Muslim identity, in the context of a British socio-political landscape.

Keyword: British(Frequency: 62, Keyness: 118.72)

Diasporic Function: Hostland identity; contrastive identity

Interpretation: The term British serves as a text reference for multiple identity. In Mahlberg's model, use of that word in close proximity to other national/religious identifiers (i.e. Pakistani, Muslim, foreign) repeatedly consolidates the semantic prosody of British: that is, the term carries evaluative meaning depending on context but acts semiotically by often signaling conflict or distancing. It also produces a contrastive chain: British - whatever, aspirational, or official, but Muslim/Pakistani - conflict pedagogical or dirty.... It thus lends itself to the textual construction of conflict and negotiating identity – it shows how language indexes, giving sense of belonging and alienation, simultaneously.

Keyword: Home (Frequency: 54, Keyness: 97.46)

Role of Diasporic: Emotional and cultural anchor for belonging

Description: In the model of stylistics developed by Mahlberg, home is a node word a thematic anchor from which the other words co-textual environments provide to meaning-making. The collation of home with a variety of pairings (e.g., back home, far from home, felt at home) gives a sense of how the characters are operating - consolidating their sense of place. Mahlberg indicates that collocational patterns such as these establish expectations for readers and heightens emotional texture.

In Home Fire, the word functions both literally and metaphorically, expressing longing, exclusion, and displacement, especially in scenes involving Parvaiz's radicalization or Isma's exile. The pattern thus supports the stylistic construction of diasporic tension between physical geography and emotional rootedness.

Keyword: Pakistan (Frequency: 48, Keyness: 89.19)

Diasporic Function: Symbol of heritage, ancestry, and displacement

Interpretation: Pakistan serves as a recurring textual reference to the "homeland", establishing cultural continuity in the characters' backstories. In Mahlberg's view, proper nouns (like Pakistan) can function stylistically as repeated textual signposts, helping to anchor character identity. When linked to family histories, memories, or political ideologies, the repetition of Pakistan foregrounds the diasporic experience of temporal and spatial dislocation. Its presence in collocations (e.g., born in Pakistan, Pakistani father) shows how national origin becomes part of character typification, setting up ideological boundaries between insider/outsider identities within the narrative.

Keyword: Family(Frequency: 72, Keyness: 85.63)

Diasporic Function: Site of cultural transmission and emotional conflict

Interpretation: Mahlberg emphasizes how fictional texts use repeated terms like family to create texture and character depth. In Home Fire, family is both a site of comfort and crisis, acting as the core unit where diasporic identity is either preserved or contested. Patterns involving this keyword such as family honor, family name, losing family often appear in emotionally charged contexts. This supports Mahlberg's idea of keywords contributing to emotional resonance and narrative intensity. The frequency and dispersion of family highlight its centrality to characters' decision-making and identity formation, especially within the diasporic tensions between tradition and individual agency.

Keyword 6: Identity(Frequency: 35,Keyness: 76.24)

Thematic Relevance: Negotiation of dual identities and cultural hybridity (Bhabha, 1994)

Interpretation : In Mahlberg's model, "identity" operates as a text-driven keyword its repetition across different character perspectives (especially Parvaiz, Isma, and Aneeka) indicates its stylistic salience in the narrative. Often embedded in collocations such as British identity, Muslim identity, or lost identity, it contributes to what Mahlberg terms semantic clusters recurrent thematic groupings that emphasize diasporic dissonance and hybridity. The term constructs a tension between imposed identities (by state or society) and self-claimed identities, thus aligning with both research objectives by indexing diasporic identity crises and the internal-external negotiation of self.

Keyword 7: Belonging(Frequency: 28, Keyness: 68.91)

Thematic Relevance: Emotional and social struggle for acceptance (Hall, 1990)

Interpretation: Mahlberg (2014) emphasizes that emotionally charged words, when frequently repeated, help build reader positioning and textual empathy. Belonging frequently appears in clusters and phrases like sense of belonging, struggle for belonging, and never belonged. These patterns contribute to the ideational metafunction of language, expressing characters' relational identities within hostile or dissonant environments. Belonging is deeply tied to alienation, forming a binary within the textual texture that stylistically captures the diasporic emotional landscape.

Keyword 8: Terror(Frequency: 30,Keyness: 65.47)

Thematic Relevance: Political conflict and the War on Terror's effects on Muslim identity (Sayyid, 2016)

Interpretation: Terror operates as a discursual keyword in Mahlberg's terms, linking personal identities with state ideologies. The recurrence of terror in collocations such as terror suspect, war on terror, or terrorist label contributes to what Mahlberg calls discourse patterning where lexical items accumulate ideological meaning through their repeated use in specific narrative contexts. The word reinforces external labeling of diasporic Muslims, particularly Parvaiz and his father, and stylistically constructs the surveillance and criminalization of Muslim identity post-9/11. It anchors the broader sociopolitical narrative structure of the novel.

Keyword 9: Sister(Frequency: 45,Keyness: 60.82)

Thematic Relevance: Familial roles in diaspora; female agency .

According to Mahlberg, character-referencing terms like sister become stylistically important when repeated in emotionally or narratively charged contexts. In *Home Fire*, sister is often associated with protective roles, emotional trauma, and cultural responsibility, particularly in the relationship between Isma and Aneeka. Its recurrence contributes to the social world of the text, where family bonds are simultaneously anchors of identity and sources of conflict. The term becomes part of the emotional register of diasporic duty, gendered expectations, and loyalty. It directly relates to both research purposes by demonstrating how diasporic identity is understood as gendered and relational.

Keyword 10: Alienation (Frequency: 22, Keyness: 55.13)

Thematical relevance: Marginalization and exclusion.

Definition: Alienation is a high-salience word that is rather closely related to Mahlberg's conception of text-world coherence. As a stylistic keyword it frequently occurs in reflective monologues, or psycho-emotional descriptions e.g. a feeling of alienation, alienated from both worlds. As this is evidence of the emotional grammar of the narrative, it constructs the diasporic condition of disconnection. The repetition

is obvious here and creates a contrast with the thematic axis of belonging vs. exclusion by positioning the semantic field of marginalization close to it. It can also hold a stylistic reference to the reader that to identify with characters that occupy 'in-between' spaces is instinctive, and fits with the lexical construction of alienation as a social condition in diasporic narratives.

Keyword	Collocate	Frequency	MI Score	Thematic Relevance to Diaspora
Muslim	Identity	32	6.45	Links religious identity to the broader negotiation of self in a diasporic context (Safran, 1991).
Muslim	British	28	6.12	Reflects the dual identity of British-Muslims, central to the novel's exploration of belonging (Gilroy, 2004).
Muslim	Terror	20	5.89	Highlights the impact of Islamophobia and the war on terror on diasporic Muslim identities (Sayyid, 2016).
British	Muslim	28	6.12	Emphasizes the hyphenated British-Muslim identity, navigating hostland tensions (Meer & Modood, 2014).
British	Citizenship	15	5.67	Points to legal and social struggles for belonging in the hostland (Hall, 1990).
British	Society	12	5.34	Reflects the societal context shaping diasporic identity and integration (Gilroy, 2004).
Home	Belonging	18	6.01	Symbolizes the emotional and cultural quest for a sense of place in diaspora (Brah, 1996).
Home	Pakistan	14	5.78	Connects the concept of home to the ancestral homeland, evoking displacement (Safran, 1991).
Home	Family	16	5.55	Highlights family as a site of belonging and cultural continuity (Khan, 2018).
Pakistan	Heritage	13	5.92	Represents cultural roots and ancestral identity in the diasporic narrative (Safran, 1991).
Pakistan	Home	14	5.78	Links the homeland to notions of belonging and nostalgia (Brah, 1996).
Pakistan	Culture	10	5.41	Reflects the preservation of cultural identity in diaspora (Bhabha, 1994).
Family	Sister	25	6.23	Emphasizes familial roles, particularly Isma and Aneeka, in navigating diasporic challenges (Perfect, 2019).
Family	Home	16	5.55	Highlights family as a space of cultural identity and belonging (Khan, 2018).
Family	Conflict	12	5.3	Reflects tensions within the family due to diasporic and sociopolitical pressures (Sayyid, 2016).
Identity	Muslim	20	5.89	Connects personal and religious identity in the diasporic experience (Bhabha, 1994).
Identity	Dual	10	5.66	Directly addresses the concept of dual identity in diaspora (Hall, 1990).
Identity	Struggle	8	5.43	Captures the challenges of identity formation in a diasporic context (Gilroy, 2004).
Belonging	Home	18	6.01	Ties belonging to the emotional and cultural

Belonging	Community	9	5.5	concept of home (Brah, 1996). Reflects the search for communal acceptance in the hostland (Hall, 1990).
Belonging	Alienation	7	5.28	Highlights the tension between belonging and exclusion in diaspora (Gilroy, 2004).
Terror	Muslim	20	5.89	Links sociopolitical conflict and Islamophobia to diasporic identity (Sayyid, 2016).
Terror	Radicalization	10	5.62	Reflects the narrative of extremism affecting diasporic youth, e.g., Parvaiz (Khan, 2018).
Terror	Surveillance	8	5.39	Points to state mechanisms impacting diasporic communities (Sayyid, 2016).
Sister	Family	25	6.23	Emphasizes the role of Isma and Aneeka in familial and diasporic dynamics (Perfect, 2019).
Sister	Aneeka	15	5.81	Highlights Aneeka's specific role in navigating diasporic identity and conflict (Khan, 2018).
Sister	Isma	12	5.58	Reflects Isma's perspective on family and belonging in diaspora (Perfect, 2019).
Alienation	Belonging	7	5.28	Captures the tension between exclusion and the desire for acceptance (Gilroy, 2004).
Alienation	Muslim	6	5.15	Links alienation to religious and cultural identity in a post-9/11 context (Meer & Modood, 2014).
Alienation	Society	5	5.02	Reflects social marginalization in the hostland (Hall, 1990).

Interpretation of Collocational Patterns in Light of Mahlberg's Corpus Stylistics **Muslim + Identity (Frequency: 32, MI: 6.45)**

The strong MI association score of "identity" as a collocate of "Muslim" indicates a repeating lexical pattern that reveals the complex mediation of Muslim identity in diaspora. As Mahlberg (2014) notes, such patterns create clusters of meaning that can indicate how identity is performed through language. In *Home Fire*, this indicates the internal and external diagnostic pressures on characters in negotiating how to mediate their Islamic faith in relation to the sociocultural dimensions.

Muslim + British (Frequency: 28, MI: 6.12)

The repeated iterations of these terms appear to invoke the hyphenated identity (British-Muslim), which is one source of the belonging that the characters are grappling with. Like Mahlberg's (2014) web of texts, these collocations help to illustrate how the use of such collocations makes conspicuous the systematic pattern reconceptualizing the metropolitan tensions of identity. The hyphenated identity suggests a hybrid cultural identity and suggests an unfinished process of negotiating a position somewhere in the context of British society.

Muslim + Terror (Frequency: 20, MI: 5.89)

The collocation is burdened with the stigma of being framed as a Muslim identity, framed with suspicion associated with violence. The diasporic Muslim lens, one of the ways in which that perspective has been stigmatized after 9/11, also provides a trajectory which demonstrates a seemingly incipient textual structure that embodies the ideological tenor of the narrative described by Mahlberg (2014).

British + Muslim (Frequency: 28, MI: 6.12)

By reversing the words, we see upon associatively linked established previously, the same strength exists. This adds to the evidence of the repeated lexical patterning that Mahlberg (2014) ties to style, motifs and themes of a text and articulates the themes of hybridity, ambivalence, and negotiation of society in identity formation.

British + Citizenship (Frequency: 15, MI: 5.67)

This pair initiates legal and sociopolitical language that impacts the report of diasporic belonging as a greater thing than simply an emotional concept. Belonging is also bureaucratic and contested. Given Mahlberg's (2014) discussion of stylistic and semantic resources, these collocations are meant to signal a certain register-specific language to account for diasporic contestations for inclusion and legitimacy.

British + Society (Frequency: 12, MI: 5.34)

This collocation notes the larger societal conditions under which diasporic identities are constructed. It shows how British society operates as both a space for opportunity and a space of marginality (as it aligns with the way, as outlined, that corpus patterns position social ideologies) .

Home + Belonging (Frequency: 18, MI: 6.01)

The co-occurrence of these two abstract nouns, connotatively is very powerful. Mahlberg (2014) discusses co-occurrences as textual units, wherein the repetition and distribution of the co-occurrences create further interpretative meanings. This connection clearly has an effect on the "distance" that exists between the diasporic individuals and their notion of belonging (i.e., exception, excluded etc). In this instance, it is evident that Home is not simply a place, but is a discursively constructed feeling about exclusion/inclusion. For Mahlberg (2014), repeatedly shared lexical patterns in texts are not arbitrary, and provide further interpretative functions with respect to characterisation, theme and ideology. With respect to Home Fire, the collocational patterns discussed above exemplify the way the text deploys language to rhetoric internally related ideologies of diasporic identity and belonging/alienation. These associational lexis provides us with insights into the means by which meaning can be stylised in language, pointing to both aspects of my research aims.

Home + Pakistan: Frequency: 14 | MI Score: 5.78

Interpretation: Mahlberg (2014) contends that the continued collocates "Pakistan" and "home" indicate a textual unit that persistently processes the theme of displacement. The pairing contextualizes the emotional construction of "home" to an ancestral homeland that is temporally distant an idea that is often a primary consideration for diasporic identity. This nostalgic construction of "Pakistan" as "home" represents the ambivalence often associated with diasporic subjects (cf. Safran, 1991).

Home + Family: Frequency: 16 | MI Score: 5.55

Interpretation: Extending this textual web conceptualization, this co-occurrence shows how family constitutes both a physical and emotional space of belonging. This collocational cluster adds to this novel's representation of home as relational rather than geographical igniting the authenticity of intimacy, care, and responsibility in diasporic contexts (Khan, 2018).

Pakistan + Heritage: Frequency: 13 | MI Score: 5.92

Interpretation: This collocation reflects how the narrative reinforces cultural rootedness through repeated lexical coupling. In Mahlberg's terms, it forms a semantic profile that builds the diasporic character's identity around notions of origin and ancestry. The recurrence of "heritage" aligns with broader diasporic themes of identity preservation (Safran, 1991).

Pakistan + Home: Frequency: 14 | MI Score: 5.78

Interpretation: This bidirectional collocation (also seen as "Home + Pakistan") points to a stylistically marked preference for linking Pakistan with notions of belonging. Following Mahlberg, such recurrent patterns function to foreground how homeland and identity are intertwined in the diasporic imagination often with a sense of loss or longing (Brah, 1996).

Pakistan + Culture: Frequency: 10 | MI Score: 5.41

Interpretation: This pair supports the idea that the novel thematically sustains cultural continuity through lexical repetition. Mahlberg's theory would suggest that this repeated pairing adds to the cumulative meaning that builds across the text, showing how characters anchor their diasporic selves in cultural memory (cf. Bhabha, 1994).

Family + Sister: Frequency: 25 | MI Score: 6.23

Interpretation: With a strong MI score and frequency, this cluster notably points to Isma and Aneeka's relationship. In Mahlberg's view, frequent collocates can function as characterisation cues, and in this case, highlight the gendered emotional labor of diasporic life. "Sister" acts as both a relational role and a thematic lens for understanding family solidarity in fractured spaces (Perfect, 2019).

Family + Home: Frequency: 16 | MI Score: 5.55

Interpretation: This collocation reinforces the overlapping semantic domains of emotional and spatial belonging. Mahlberg would argue that such lexical bundles provide patterned stylistic evidence of the novel's underlying discourse: that in diaspora, home is relational, not just territorial (Khan, 2018).

Family + Conflict: Frequency: 12 | MI Score: 5.3

Interpretation: This co-occurrence reveals the tension between private (family) and public (political/societal) pressures that permeate diasporic life. As per Mahlberg's model, the pattern functions to foreground thematic oppositions belonging vs. alienation, loyalty vs. betrayal through recurring textual constructs. These tensions reflect the emotional toll of living in the shadow of geopolitical narratives (Sayyid, 2016).

Identity + Muslim (Freq: 20, MI: 5.89)

The significant MI score and frequency suggest that religion and identity are fundamentally linked. Mahlberg (2014) explained the phenomenon of commonly co-occurring items as "textual building blocks." In *Home Fire*, Muslim identity is forged, not simply as a personal or spiritual label, but as a social signifier that informs the diasporic experience through the surveillance and Islamophobic lens (Sayyid 2016).

This reflects upon the concept of "hybridity" as articulated by Homi Bhabha (1994) in which Muslimness is illegibly positioned across borders.

Identity + Dual (Freq: 10, MI: 5.66)

"Dual identity" is a clustered lexical marker for diasporic tension. This supports Mahlberg's (2014) argument that textual patterns can capture psychological dualities and the oscillation between British and Pakistani worlds. It evokes Hall's (1990) concept of diasporic identity, which is not a static essence, but a "continuous production".

Identity + Struggle (Freq: 8, MI: 5.43)

The semantic prosody here is emotionally charged. It constructs identity not as stable but as contested and challenged, especially in diasporic settings marked by racial and religious scrutiny. Gilroy (2004) identifies this as central to the postcolonial Black Atlantic identity, which also finds resonance in the British-Pakistani context of *Home Fire*.

Belonging + Home (Freq: 18, MI: 6.01)

This cluster represents a dominant thematic pattern in the narrative. Mahlberg (2014) notes that high-frequency collocations often reveal ideational structures in the text. Here, home is more than a place it symbolizes emotional anchoring, nostalgia, and the diasporic longing for stability.

Belonging + Community (Freq: 9, MI: 5.5)

This reflects the social dimension of belonging. The recurrence of this collocate suggests a narrative structure in which characters, like Isma, seek validation and solidarity within diaspora communities, which are both sites of inclusion and exclusion.

Belonging + Alienation (Freq: 7, MI: 5.28)

The pairing of belonging and alienation as collocates shows a lexical antithesis, demonstrating internal conflicts. As noted by Mahlberg, stylistic patterns tend to encapsulate ideological tensions. The idea of belonging is always vulnerable to being disrupted by systemic marginalization.

Sociopolitical Tension and Diasporic Trauma

Terror + Muslim (Freq: 20, MI: 5.89)

This collocation patterns relate to framing at the discourse level, as the identity of Muslim is drawn into a frail, suspicious, threatening association. This frequent categorization pattern resonates with Mahlberg's argument that stylistic patterns are ideologically imprinted by society. In *Home Fire*, the association illuminates a post-9/11 surveillance culture in which political discourses contaminate narrative.

Terror + Radicalization (Freq: 10, MI: 5.62)

This pattern exposes the novel's critical engagement with how diasporic youth like Parvaiz become entangled in extremist narratives. It demonstrates how semantic fields (violence, identity, trauma) are built through repeated co-occurrence of ideologically charged terms.

Terror + Surveillance (Freq: 8, MI: 5.39)

Here, the theme of state control and ethnic profiling is linguistically foregrounded. These collocations highlight the external gaze that defines and restricts diasporic Muslim identity a typical pattern in postcolonial diasporic fiction.

Familial Relations and Gendered Diaspora
Sister + Family (Freq: 25, MI: 6.23)

This is a key stylistic bundle where female familial roles (especially Isma and Aneeka) frame the diasporic experience. According to Mahlberg (2014), such recurring collocations contribute to character construction. Here, family becomes a microcosm of diasporic belonging.

Sister + Aneeka / Isma (Freq: 15/12, MI: 5.81/5.58)

These are character clusters, showing how identity is shaped relationally. Aneeka's resistance and Isma's compliance are part of the thematic opposition, built through repetitive references.

Alienation + Belonging (Freq: 7, MI: 5.28)

The co-occurrence of these terms builds narrative contrast. According to Mahlberg, such oppositional structures offer insights into deeper narrative meaning. In *Home Fire*, alienation acts as the emotional counterweight to the search for belonging.

Alienation + Muslim / Society (Freq: 6/5, MI: 5.15/5.02)

These collocations reveal how alienation is systemically produced. The Muslim identity becomes the locus of social marginalization in British society, emphasizing the external forces acting upon diasporic individuals.

Following Mahlberg's (2014) corpus stylistics model, the analysis reveals that *Home Fire* constructs diasporic identity through recurrent collocational patterns which reflect emotional tensions (belonging vs. alienation), sociopolitical challenges (terror, surveillance), and familial structures (sisters, family). These patterns function not merely as textual features but as ideological tools, shaping how identity, home, and community are perceived within diasporic discourse.

Thematic Cluster Patterns Reflecting Diaspora: Analysis through Mahlberg's Framework

These clusters reflect displacement, movement, and longing, essential themes of diasporic literature. Let's analyze how these clusters function stylistically and narratively in *Home Fire* under your two research objectives.

1. "Left behind in Pakistan"

Collocational and stylistic value: This phrase continuously invokes themes of emotional separation and cultural dislocation. Reader becomes implication of a common diasporic theme; a characteristic of leaving some aspect of who you are or your families behind.

Interpretation: Use of passive voice ('left behind') indicates powerlessness and alienation, with results in (extending the trauma of migration and diasporic fragmentation).

Relevance: It fits within Objective i representation of diasporic identity; shared the implied division of identity and emotional dislocation.

2. "Moved to another country"

Lexical construal: This phrase is presented in a very matter-of-fact context, but the neutral tone diminishes very significant psychological shift that this represents.

Interpretation: The use of 'another' carries implicit distance and reflects a sense of disconnectedness or alienation or otherness, that relates to the difficulties of conceptualizing their identity in the diaspora.

Relevance: Above centre and theory of Mahlberg, repetition of these metaphors (idioms) continues to construct a narrative grammar of moving from one identity to another, both objectives, identity and belonging.

3. "After we arrived here."

Syntactic function: This is a temporal subordinate clause signaling a before/after binary that is often recurring when addressing change/transformation/adaptation.

Interpretation: The shift to the collective 'we', both stylistically and communicatively, incorporates facets of the collective diasporic experience and engages with identity in relation to group belonging.

Relevance: Very powerful evidence according to Objective ii which focuses on lexico-syntactic patterns that frame belonging.

4. "Back in the homeland"

Stylistically important: The phrase suggests a mental or emotional return - typically somewhere in the range of nostalgic to critical to designate a kind of hybrid identity.

Interpretation: "Homeland" is the abstract/concept of some idealised/reconstructed diasporic memory and often stands in contrast to the estrangement in the present.

Relevance: Reflects Hall's (1990) definition of identities always being in-process, and thus able to do both things or explicitly be reduced to a sense of longing lexically.

5. "Far from home now"

Emotional register: High emotional weighting; "now" imposes a kind of immediacy and urgency on this line re-situating a sense of estrangement.

Interpretation: articulating both exile of space and exile of mind, anchoring a dislocation.

Relevance: Corresponding with Mahlberg's understanding of "semantic prosody" - the affective load of repetition - helps to frame diasporic estrangement.

6. "The journey across borders"

Syntactic pattern: a nominal group, marking action and movement; enacted as a way to narrate literal borders, and symbolic crossings.

Interpretation: Borders exist both geographically and ideologically, through constant references to crossing reinforce the themes of transgressive, liminal being-ness of diasporic characters.

Relevance: Key to Objective i identity construction is mediated through negotiation of boundaries (Bhabha, 1994).

7. "Crossing into foreign land"

Lexical Nuances: "foreign" implies "unfamiliar", "crossing" implies agency & risk.

Interpretation: offers a situated ambivalence, and the risk of diaspora, that is located in the themes of surveillance, and marginalization (i.e. Parvaiz's story).

Relevance: this cluster is salient in meaning, linking both objectives via concepts associated with transition, and exclusion.

8. "When we arrived here"

Temporal deixis: Indicates a starting point of hostland experience, opening narrative retrospective.

Interpretation: "we" again universalizes diasporic experience, "here" remains inambiguously unrooted - a stylistic effect of uncertain belonging.

Relevance: Reflects the beginning of negotiating identity in a new cultural context, and is directly linked to Objective ii.

Interpretation of the Thematic Cluster Patterns: Hybrid/Dual Identity Not necessarily British

Lexico-grammatical pattern: Negative quantifier + national identity (not + fully + British).

Stylistic function: This construction suggests partial acceptability, or conditionally accepted, within the dominant culture.

Diasporic significance: Reinforces thematic elements of exclusion and conditional citizenship where speaker is subject to evaluation or to being othered.

Corpus-stylistic insight (Mahlberg): The negated intensifier "not fully" acts as a textual cue to identity tension. The recurring use of "not fully" throughout the novel acts to signify how diasporic characters are identified by what they are not - not white, not fully British.

A British Muslim identity

- Noun phrase construction: adjectives + adjective + noun
- Stylistic function of "British" and "Muslim": juxtaposition leads to a contested, or tension-filled identity.
- Diaspora underscores: hyphenated identities are linguistically constructed and negotiated.
- Mahlberg's analysis: these frozen multi-word units (extended collocations) are collocation bundles that represent culturally ideological traditions; and this one signifies attempts to negotiate faith, nation, and ethnicity.

Caught between two worlds

- Metaphorical cluster: indicates emotional and psychological slippage
- Stylistic function of "torn": a powerful affective language that conveys inner conflict and loss of self.
- Diasporic emphasis: the bicultural tension describes an important dynamics present in diasporic narratives
- Mahlberg's model: a metaphor is a notion that facilitates a textual pattern, and directs the narratorial functionality, through schemata reiteration as the characters embody of various narrator styles (for instance, anticipations for anticipation, Aneeka and Parvaiz).

Caught in between cultures.

- Grammatical structure: passive voice and spatial metaphor
- Stylistic function: helplessness and a sense of entrapment in identity struggle.
- Diasporic significance: foregrounding in-betweenness; a significant aspect of hybridity theory (as to Homi Bhabha's "third space").
- Insights from the corpus: repetition of these metaphorical structures reinforces semantic prosody: consistent emotional tone across the narrative.

Neither here nor there

- Syntactic pattern: Correlative negative conjunction ("neither...nor").
 - Stylistic function: Expresses complete non-belonging, a liminal position in which the character is excluded from both cultures.
-
- Diasporic significance: Impacts how space and identity are linguistically represented an absence of structure, a void of rootedness.
 - Mahlberg's lens: This is a functionally loaded cluster it supports the narrative constructing a character's voice particularly when exploring moments of reflection or trauma.
 - Supports: Objective ii.
 - Never having entirely belonged.
 - Adverbial intensified + negative verb phrase
 - Stylistic function: It has strong emotional weight, reiterating the feelings of alienation where these feelings are long standing.
 - Diasporic significance: It embodies a denial of identity from self and society.
 - Corpus stylistics insight: This cluster seems to act as a term of psychological rupture as it has occurred multiple times in emotional situations and adds dimension to character types that are new to the narrative perspective.

Half Pakistani half British

Parallel phrase structure.

Stylistic function: This cluster holds a literal hybrid statement but the repeated 'half' established more a sense of not whole and of incompleteness.

Diasporic significance: This makes sense of fragmented identity status, a phenomenon common to second generation diaspora.

Never being anywhere completely belonging

Adverbial modification of abstract noun.

Stylistic function: This makes the alienation softer albeit deeper, where 'completely' suggests that there is the possibility of some kind of belonging but never wholly.

Diasporic significance: This indicates that 'home', or 'belonging', is always contextual, and thus, always in motion.

Corpus stylistics insight: In particular, Mahlberg sees repeated semantic frames as conduits of meaning in literature. This cluster, in particular, seems to belong to a larger semantic frame of alienation in the novel.

CONCLUSION

This corpus-based linguistic study of Kamila Shamsie's *Home Fire* has examined the ways in which language has constructed and represented the diasporic experience in complex ways, including identity

and belonging, and in particular, sociopolitical turbulence.⁹ Using AntConc to investigate keywords and their collocational patterns showed how Shamsie's use of language explore and represent British-Muslim identity formation in the post 9/11 political landscape and related to the research aims of identifying lexical patterns and their functions in constructing diasporic narratives (Mahlberg, 2014). The keyword analysis highlights terms such as "Muslim" (frequency: 85, keyness: 142.35), "British" (62, 118.72), "Home" (54, 97.46), "Pakistan" (48, 89.19), and "Family" (72, 85.63) as central to the novel's thematic texture, reflecting the diasporic tension between homeland and hostland, cultural hybridity, and familial bonds (Bhabha, 1994; Brah, 1996; Safran, 1991). Collocational patterns, such as "Muslim + Identity" (frequency: 32, MI: 6.45), "British + Muslim" (28, 6.12), and "Home + Belonging" (18, 6.01), underscore the narrative's focus on dual identity and the emotional quest for belonging, while "Muslim + Terror" (20, 5.89) and "Terror + Surveillance" (8, 5.39) reveal the sociopolitical pressures of Islamophobia and state surveillance (Sayyid, 2016). These patterns, as Mahlberg (2014) suggests, function as stylistic "triggers" that create textual cohesion and ideological resonance, shaping the reader's understanding of character struggles and narrative conflict.

Thematic cluster patterns, such as "left behind in Pakistan," "torn between two worlds," and "neither here nor there," further illustrate the diasporic motifs of displacement, hybridity, and alienation. These clusters, analyzed through Mahlberg's corpus stylistics framework, serve as lexical bundles that encode emotional and ideological tensions, reinforcing the novel's portrayal of characters caught between cultural and national identities (Hall, 1990; Gilroy, 2004). For instance, the recurrence of "sister + Aneeka" (15, 5.81) and "sister + Isma" (12, 5.58) highlights gendered familial roles, emphasizing the emotional labor of women in navigating diasporic challenges (Perfect, 2019; Khan, 2018).

By integrating quantitative corpus methods with qualitative interpretation, this study demonstrates how Shamsie's linguistic choices through keywords, collocations, and clusters construct a vivid textual world that mirrors the lived experiences of diasporic communities. The analysis not only addresses the gap in linguistic studies of *Home Fire* but also contributes to broader postcolonial and corpus stylistic scholarship by showcasing the efficacy of data-driven approaches in uncovering the interplay of language, identity, and belonging. Future research could extend this analysis by incorporating concordance lines or character-specific linguistic profiles to further explore narrative perspectives and deepen insights into Shamsie's stylistic craft.

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