



RESEARCH PAPER

Feminist Stylistic Analysis of Kamila Shamsie's *Home Fire*

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ABSTRACT

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The main aim of this paper is to analyze linguistic attributes by applying feminist stylistic approach on the selected text. This research attempts to highlight whether the image being portrayed is positive or not. Due to the British's intense racial and anti-Muslim attitudes, the characters are constantly rejected identification, and Aneeka intentionally reverts towards a more protective personality. She is in a relationship; however, she is a devout supporter of Parvaiz Pasha who remained a committed extremist as a result of his religious responsibilities and rites. The purpose of this research is to analyze the gender-specific word phrases/ sentences in the novel *Home Fire*. The goal of this study is to determine whether female's work is stylistically distinct from men's work, or maybe it is simply a variation from the trend. When we come to the destiny of women, it does not matter where they belong to: East or West. Cultures change, places change, rituals and beliefs vary, but one thing remains constant: the community's attitude toward females. Females, on the other hand, will either be deserted or protagonists, depending on their inner courage. Antigone's intellectual influence infects and informs not only all characters, but also the rhythm and opinion of the play. Shamsie's maintains Sophocles' trend in bringing a woman with problems, Isma a British Muslim of Pakistani living in modern World.

Introduction

Kamila Shamsie is one of the British Muslim female writers. Even as Pakistani woman raised in the mid-1970s into a culture where women are supposed to be exclusively wife and mothers. This study makes an attempt to interpret *Home fire* from the view of feminist stylistics that how Pakistani British female writer portray the image of women in her novels. This research introduces the gender differences in the Islamic point of view. Kamila Shamsie portrays feminist approach along the British Pakistani families. *Home fire* revolves around the love, loyalty and sacrifice. Kamila Shamsie says: "Feminist is not a term I ever did or would have rejected, but it

was only as an undergraduate that I started to think more self-consciously about women narratives'' (bustle.com). Kamila Shamsie depicts the two Pakistani British families and how the women are different with men or are they interlinked with each other? Kamila Shamsie declares the picture of men and female equally in the character of Aneeka and Eamonn. Female writers portray the psyche of the characters at the same level. We can also see a same pitch the female writers use in their novels. Women distinguish from men so that they have been described more completely in respect of their thoughts, feelings, and experiences with men, as well as physical differences. The story revolves around the two British Muslim families. The main problem starts in the novel when Parvaiz, one of the pasha's family members join ISIS. Isma made the decision to submit Parvaiz's complaint to the cops. Aneeka makes a strategy for Parvaiz by using Emmons's status as one of the son of Home secretary (Rivaldy et al, 2017). When Parvaiz tried to escape, he is injured to dead. According to the findings, the book consistently emphasizes the women's experience at all of these system levels. Kamila Shamsie voiced the image of Muslim women in British, and how they are pretending their image as a British Muslims. Isma is one of the strong characters of the novel. She has faced a lot of problems with regards of being Muslims. The book name is 'Home Fire,' refers to a fire glowing in a room's fireside. The word is widely used symbolically to describe the situation of family living. Shamsie uses the term in both senses. Throughout the Pasha residence, a flame had burned everything, much as a flame had enveloped England, bringing people from Britain's cultural society to oppose against one another (khan et al., 2017). The story follows Aneeka's extremely desperate, if not crazy, try to convince her sibling to return to London. Karamat Lone, the Home Secretary, is opposing Aneeka throughout every point, argues that all those who "separate themselves" from Britain culture should be "handled differently" and refused a home (Clare chamber).

### **Antigone**

The Home Fire is linked with the Antigone written by Sophocles' a Greek writer. Antigone is the next volume of Oedipus Rex. The story of this novel is linked with the myth of Antigone in the character of Isma. Home Fire (2017), which is best known for its foundational similarities to Antigone, is a novel that links myths and world affairs together. The play is based in 2015 England, wherein, Isma, Aneeka, and Parvaiz, the second generations emigrants, are fighting to exist in the context of the 7/7 2005 attacks in England, which renewed discrimination and anti-Muslim debate. Shamsie reveals a critical story of Pasha Sibling's secrecy about their Islamic extremist father. Home fire is indeed a modernized version of Antigone by Sophocles. In the context of growing islamophobia in UK, the novel based the dilemma of Muslim People fighting to protect their loyalties to the queen while keeping their particular cultural and political identities. Shamsie is a contemporary reimagining of Oedipus' play 'Antigone,' which has been translated from Greek Culture to the United States in the twenty-first century. The novel is set place in the context of rising anti-Muslim sentiment in the United Kingdom. Kamila clearly expresses the difficulties and struggles of Islamists in the United Kingdom who are attempting to keep their own religious identity. The story is actually based on Oedipus' Antigone, but Shamsie has changed the story's genre, from drama to fiction, and the names of the characters, location, and action, to appropriately convey the themes she wishes to address

without avoiding antiquity. The growth of the genres is likely due to the fact that, in comparison to the history of theatre, which was successful in early Greece but began to fade after the 20th century, today's novel presents a more successful and effective way of conveying the original message. (Johar Khan, 2021). In the play, Antigone is portrayed as a powerful and bold woman who attempts to oppose the Duke of Thebes, yet her confidence and courage could also indicate of her jealousy of Creon - wishes to force him and show him false. Jocasta, their mother, murders herself after learning that she marries to her son and has three children with him. As a result, her children abandoned without even a mother presence. Antigone remains by Oedipus despite their tragedy as well as father's disability until the end of the play. She has a deep connection with her family as a sister and has struggled battle her attraction for them. Antigone has got one opportunity to prove herself loyal to the family despite her parent's death. As she tells her father, she remains his defender during his journey (Dina Amelia, 2021).

## **Literature Review**

### **Feminism**

The 'Feminism' started in Europe and America in the 19<sup>th</sup> century for the sake of women development and women rights in the society. Feminism is based on political ideologies and women suffrages and establishing women rights. Feminism divided into three stages, in the early century theorists were struggling for women being liberated. The first stage was about the women being dependent and should give right for vote casting. The second stage was about the women having right for equality such as the workplace in Education and at home. Third stage presents feminism in mean of celebrating the differences still women are facing some problems such as religion, identity, race, class and gender differences. There is a big difference in writing by Pakistani writers. Kamila Shamsie is a Pakistani British writer so we have a gap between Kamila Shamsie with the view perspectives of other female writers. She uses the Pakistani British characters in her novel Home fire. The story revolves around the two Pakistani families living in British. Kamila Shamsie says:

"Feminist is not a term I ever did or would have rejected, but it was only as an undergraduate that I started to think more self-consciously about women narratives". (bustle.com)

Most feminists believe that females are oppressed and viewed differently than males as a whole, and claim they face personal and organizational injustice. Feminists also feel that community is designed in that kind of a manner that it benefits men but instead of females in overall. This isn't to say that all males profit in the same way. Because society subjugates men to various degrees, the fact society is organized does not suggest that all males are oppressed equally take role in the state's continuation, because males might choose to reject subjugation of other communities. Feminism is defined as a fight by a group of females to the notion that males are the centre of the world. With a masculine culture, men dominate the world. Another feminist viewpoint, on the other hand, believes that males and females are similar in the workplace. Furthermore, men utilize prejudice to a somewhat extent in power relationships. Society is controlling females in contrast to sexist; a man's dominance

over a woman can be based on race, status, or other factors. Education and income are also important factors. Previously, females were not permitted to receive the same level of education as males. They seemed to have no potential to give any service, regardless of what status or culture they remained in ability to excel in any profession.

### **Feminist Stylistics**

The purpose among most stylistic study isn't just to explain the formal elements of writings toward their own purposes, but to demonstrate their functional importance for both the text's meaning; or to link literary impacts to language "causes" if this is thought to be significant. For stylistics and interpretation, intuitions and interpretive skills are almost as significant. Stylisticians, in the other hand, prefer to avoid making broad and impressionistic conclusions on what formal language works. Characteristics are modified.... As a result, in the 1970s, literary focus shifted from the content to the viewer with his, her reactions to it the written text (Ufot, 2012). The capacity to operate this instrument is a manner practitioner. It gains new meaning while staying faithful to its origins. Scratching entails engaging the reader's sentiments in order to strengthen a perception, which has resulted in literary associations with scraping, poking, and even pain. The name stilus acquired on a distinct connotation when it reached in England. The manner everything is handled is referred to as its style. Feministic stylistics provides readers for a variety of challenges and abilities in text analysis in order to respond to the concerns provided, particularly from a feminist view point. (siregar, 2020). The purpose of stylistics, a socially influenced language pattern, is to promote awareness about how gender is represented in writings. Feminist and linguistics are both studied in this field (Siregar, 2020).

Feminist stylistics generally shows this link between discourse and social order. This acknowledges the dialectical conflict between feminist story's protagonists and opponents, as long as the dynamic struggle between language phraseology and the supporting social fact and ideas. Female writers' purposeful attempts to shift established patterns of language using are highlighted by feminism in a methodical manner. They do that by detecting the dialectical aspects of such writings, as much as different ways of interpretation. The feminist ethic serves as the grounding idea for this strategy to stylistics, which covers a wide range of topics and capabilities in literary analysis (Ufot, 2012). Despite the fact that the word 'feminist stylistics' was introduced by Mills (1995), Montoro explains that it "must be appropriately referred to Mills (1995)."The truth that several stylisticians came before her using a feminist style approach as a guide. Mills, but at the other hand, as Montoro points out, is the person that came up with the term (Sinulingga at all).

### **Material and Methods**

This research is based on the Qualitative method. The level of this study is based on word-level, sentence level and Discourse as well. Our research field is under the qualitative approach since it involves some of individual personality and life characteristics. Furthermore, a Feminist method is applied to discuss the empirical analysis since this method is very helpful in analyzing and interpreting the women's

position in relation to existing cultures. This aspect of the inquiry approach is conducted on a structural study of the story's selected text.

## **Results and Discussion**

### **Stylistics Analysis**

Kamila Shamsie portrays two women in different perspective. The novel is based on the British Muslims and their image around the world. Isma and Aneeka are two strong female characters in the novel. The two sisters are living in a country where Muslims are asked to be terrorism. The story starts with the character of Isma who is living in UK with her two siblings Aneeka and Parvaiz. Shamsie in the novel retelling the myth of Antigone opens with a Muslim girl Isma. In the opening scene of the novel Isma is going to Amherst Massachusetts University US to start her doctoral studies in sociology. In UK he meets Eamonn and they make a brief friendship. Shamsie analyzes the women freedom in the novel. Shamsie also portray that instead of all of this freedom Isma has to face difficulties on asking questions related to religion because she is a Muslim girl who wears Hijab. Here the lines given below:

'She'd created a point of not bringing everything that may draw criticism or questions\_ no Quran, neither family pics, no literature on her field of specialty.'

From the above lines we can see that whether Isma is living in UK but she has to face the difficulties because she is a Muslim girl. She has to face such questions such as given below:

“ Do you consider yourself British?”

“I am British”

“But do you consider yourself British?” (Shamsie, p 11)

He was curious in her views on Shias, gays, the Queen, democratic republic, the Great British Bake Contest, the Iraq disaster, Israel, terrorist acts, and dating websites.

From the above lines we can see clearly the struggling of Muslim women in west. From the above lines, we can see that Isma faces different question related with her religion. She is trying to prove her British identity. The two sisters Isma and Aneeka prepares some questions which they found rather important, can be asked at airport.

### **Analysis at the Word Level**

The part of the analysis focuses on the Individual word level and consists of the specific gender that is found in the novel. Home Fire as below in the table:

**Table 1**  
**Specific Gender on Word Level**

Specific Gender (word level)	Home Fire	
	Female	Male
1	Isma (p, 10)	Man (p,12)
2	Her (p,10)	Parvaiz pasha (p,17)
3	Women (p,10)	Dr. Shah (p,18)
4	She (p,11)	Uncle (p,21)
5	Hijab (p,13)	Eamonn (p,22)
6	Aneeka (p,12)	Father (p,22)
7	Frizzy hair (p,12)	Englishmen (p,23)
8	Sister (p,14)	He (p,38)
9	Hira shah (p,15)	Boys (p,33)
10	Cosmetics (p,15)	His (p,40)
11	Zainab Pasha (p,17)	Karamat (p,41)
12	Grand Mother (p,21)	Father's son (p,59)
13	Aunty Naseem (p,22)	Brother (p,51)
14	Wife (p,22)	Farooq ( p,92)
15	Mother (p,27)	Kaleem Bhai (p,134)
16	Gita (p,29)	
17	Fair skinned girls (p,36)	
18	Daughter (p,39)	
19	Hair (p,53)	
20	Wife (p,55)	
21	Daughter Razia (p,39)	
22	Lipstick (p,132)	
23	Bracelets (p, 127)	
24	Mascara(p,146)	

We can see a clear difference between the male and female gender terms used in the novel.

We can see mostly terms are used specific for female gender. Kamila Shamsie used a lot of words regarding with female characters. She has also used a lot of generic pronouns. The generic pronoun she and herself are used for stereotypically for female characters.

"She stopped herself" (Shamsie, 2017, p 4)

"Is that what you are" (shamsie, 2017, p 54)

"Tell me about your father, he said." (Shamsie, 2017, p 49)

" You know, you don't have to be so compliant about everything." (Shamsie 2017, p 6)

### Generic Noun

These are some of the Generic Nouns used in the novel which refers to everyone (male or female).

- |                     |                    |
|---------------------|--------------------|
| 1. They (p, 11)     | 2. We (p, 10)      |
| 3. Ghosts (p, 15)   | 4. Muslims (p, 24) |
| 5. Evil eye (p, 15) | 6. Us (p, 38)      |
| 7. Family (p, 45)   | 8. Friends (p, 65) |

**Table 2**

### Positive and Negative connotations in the Home Fire

The terms used to describe female positive and negative connotations.	
1	The designer-label down jacket (p ,11)
2	Her frizzy Hair (p ,12)
3	Breathing in the lip limbing, teeth-aching air (p ,13)
4	Evil eye (p ,25)
5	Took off her gloves cropped dark hair (p ,14)
6	Big hair and chunky earrings (p ,17)
7	Slim, fine-boned features (p ,17)
8	Evil eye that hung on her wall (p ,18)
9	Grief-stuck twelve year-old (p ,20)
10	Shameless (p ,22)
11	Remarkable woman (p ,59)
12	Angles on her face/ a scarf of black and white gauze wrapped (p ,54)
13	" You have a nice hair" (p ,54)
14	Miracle of straightening (p ,53)
15	Powerlessness (p ,45)
16	Sharp-Tongued (p ,18)
17	Eye narrowed, Lips pressed, nose wrinkled (p ,55)
18	Frizzy hair Queen (p ,12)
19	Crazy Girl (p, 163)
20	Doe-eyed Girl in white, head covered
21	Beautiful Girl (p, 178)
22	Bereaved Girl (p, 179)

Here we can see the representation of female characters but Shamsie uses a lot of connotations related to female characters. After the death of their parents, Isma devoted herself completely for their siblings. Shamsie uses positive as well as negative connotation for female characters like Sharp-Tongued (p, 45), Evil eye (p, 19). Isma makes a friendship with Eamonn, the son of Britain's home secretary but Eamonn distanced himself due to their family differences. Parvaiz joined the ISIS the death legacy of their father who imprisoned in Guantanamo Bay and died. Isma makes a wrong judgment about Parvaiz that she will not go after his footsteps. Isma informs police to tell Parvaiz leaving the country and joining ISIS in London. Aneeka thinks that Isma betrayed the family.

**Table 3**  
**The Feminine and Masculine terms in the Home Fire**

<b>Feminine</b>	<b>Masculine</b>
Mother	Father
Sister	Brother
Women	Men
She	He
Her	His
Girls	Boys
Aunty	Uncle
Wife	Husband
Daughter	Son

Shamsie's Home Fire is an accommodation of Sophocles' Antigone both women are struggling their lives at risk to demand to return bodies of their brother's. Shamsie makes a contrast between two sisters, trying to show image of two women in the character of Isma and Aneeka. Isma is a character who feels proud of herself for being a Muslim and she wears a Hijab. In public, she wears hijab to cover her hair and at the same time she chose modern hair treatments and uses hair product for making her hair beautiful.

Isma glanced in the picture, her hairstyle 'texturised' into 'loose waves,' much like Hair in Fulham had predicted when she prescribed a solution to combat frizzy, hair even without magic of flattening it. 'Playful' and 'surprising,' commented her hair (Hussain at all 2019, p 964).

“She is being left to suffer because she removed her face veil”

“She has taken off her face veil you can't approach her. We've called the women brigade” (Shamsie 2017, p 133).

Aneeka also believes in God and but she is a stubborn girl in contrast to Isma. Aneeka manipulates Eamonn for her own purpose. She makes a sexual relationship towards Eamonn to take control him. Most of the character in the novel supports on the side “ stop shaming the women who wears hijab” Aneeka uses hijab as a political instrument:

"I get to choose which part of me I want stranger to look at" (Shamsie 2017, p 60). (Hussain at all 2019, p 966).

Shamsie portrays the two sides of women in the novel. Aneeka who wears hijab, believe in God and at the same time spending night with Eamonn. In morning when she rises, when Eamonn asks her what she is praying for, she says:

"Prayer is not about transaction, Mr. Capitalist. It's about starting the day right" (Shamsie 2017, p 60).

### **Muslim Identity**

This is a quality that Isma, the girl lead character, exhibits. Despite the fact that she appears to be a well-established Englishwoman with the Sociology degree that chose to study her PhD in Us. While she was stopped for inquiry at Heathrow, she found herself in an embarrassing condition. Due to her cultural things, she was questioned for hours. Isma is a strong female character who is proud herself for being a Muslim. She often read books related to Islam.

The hidden religious scripture of women, all in one volume. Divine Rituals, magical, and some other female's arts are all part of feminist witchcraft (Shamsie, 2017 p, 21).

Isma's secret desire to be associated with her birthplace is symbolized by her wearing a scarf to hide her head and wearing British clothing. Her "scarf" is both a marker of her Islamic identity and a hidden reflection of her Islamic culture. Although in her memory, she recalls the tunes that her Pakistani relatives used to perform. She says that those songs have been fixed in her head for months but that she attempts to remember them at all times. "She recognized the song from the music almost as much as the words, that came out again as nonsense laced with Urdu," Eamonn says when he replays the song" (Fatima at all 2020, p 4).

When it comes to intimacy, Aneeka's character appears to be liberal and westernized. She went to Eamon's place on a daily basis and made strong progress with him. She would awaken up earlier in the morning to perform her prayers, though after having intimate evenings with him. Although when she was undressed, she would hold her head wrapped with a scarf, "with a covered head and naked body." She fasts religiously during Ramadan, never consumes meat, alcohol and worships often. (Fatima at all 2020, p 6)

Moreover, the novel seems to be the best example of show women's conditions have changed throughout history. She explains, with such a heavy soul, that this is a terrible fact of civilization at least get pleased and enjoy the birth of sons and then feel depressed when they receive the announcement of a newborn girl's birth and its preceding remark is a saddened fact that explains this harsh and difficult situation, A tragic reality in our culture.

"For girls, becoming women was inevitability, for boys becoming men was ambition, (Shamsie, page).

“ There is no blame, my jaan or that was your mother’s doing” (Shamsie 2017, p 84).

“ Muslim women particularly the beautiful ones, need to be saved from Muslim men need to be detained, harassed, pressed against the ground with a heel on our throat” (Shamsie 2017, p 103).

As a result, it becomes a well reality that women have suffered greatly in many aspects of life. Women, on the other hand, do not vary with the passage of time. The setting described above is an excellent representation of men's traditional attitudes regarding women. They have committed to sacrifice female's lives in the spirit of love and dignity. They are regarded as useless content which can be utilized according men's moods; otherwise, they keep silent no matter what it is they are going through (Shamas 2020).

“I hate the Muslims who make people hate Muslims” (Home Fire 2017, p 180)

### **Some Quran verses mentioned in the novel are as follows**

- 1) “ Bismillah ir-Raham ir-Rahim (In the name of Allah the most Beneficent and Merciful) (Shamsie 2017, p 40)
- 2) La yukallifullahu nafsan iliha wus ahaa (Allah does not burden a soul with more than it can bear).
1. 3 “ MashaAllah “ (Home Fire 2017, p 92)
2. 4 “ Assalamu Aliakum (Home Fire 2017, p 96)
3. 5 “ Jazak Allah khayr (Home Fire 2017, p 133)
4. 6 “ Alhamdulillah (Home Fire 2017, p 133)
5. 7 “ Bismillah” (Home Fire 2017, p 169)
6. 8 “ Allah Hafiz” (Home Fire 2017, p 178)
7. 9 “ by the sky and the night visitor! / And what is the night visitor? / A piercingly bright star (Home Fire 2017, p 40)
8. 10 Eamonn says “ you know the Quran tells us to enjoy sex as one of God’s blessings?”
9. Isma replies, “ within marriage”. Shah says that, “ we all have our version of selecting reading when it comes to the holy book” (Home Fire 2017, p 38)
10. 11 “ Inna lillahi wa inna ilayhi raji’un-We surely belong to Allah and to him we return” (Home Fire 2017, p 141)

## **Conclusion**

Shamsie's novel depicts the family bond and love relationship of Muslim culture. Parvaiz loves his father as much as he becomes a terrorist. Shamsie in her novel show the totally different narrative of Islam. Aneeka's turban also bonds her towards the past, Islamic religion of their ancestors, even on a deeper level, their origins have become an element of the performance. Instead of being devoted to her family, Isma chose to be faithful to the Britain state. Aneeka is a religious woman, she offers prayers but at the same time, she makes a sexual relationship with Eamonn for her own purpose. In contrast, Isma is also a religious woman but she remains loyal with the British government instead of making loyal with her siblings. British government is her first priority because she wanted to maintain her position to the dominant group. Women continue to face several difficulties in various forms all throughout our world. They have been subjected to both physiological and emotional torture. We can see the survival of Muslim women in the novel. There is a similarity between Aneeka and Antigone (Greek tragedy character) both are struggling for the survival of their brothers. The harsh and traditional principles that place Pakistani women at the control of men have a significant impact on females. In Pakistan women are forced to marry against their free will. Women's hardship is increased by an absence of schooling in nations such as Pakistan. It may be resolved by establishing equal rights for all human beings, regardless of gender inequalities. But Here Shamsie depicts the British Muslim women in her novel. Aneeka wears Hijab but at the same time they make a relationship with Eamonn. Aneeka makes a trap for Eamonn for her personal reason so we can say that women in the novel are dependent on men even in Modern society.

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