



TRANSNATIONALISM IN DIASPORIC DISCOURSE: A CRITICAL DISCOURSE ANALYSIS OF THE NOVELS 'HOME FIRE' AND 'EXIT WEST'

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Abstract

This article aims to explore transnationalism in diasporic discourse in the novels "Home Fire" and "Exit West". The paper explores the complex web of migration, identities, and relationships that are portrayed in these novels. The study of diaspora and transnational studies looks at the historical and current migrations of people, the complicated issues of experience formed diasporic identities, and the innovative opportunities these migrations raise and provide. Transnationalism has become a significant factor in the formulation of policy and the making of decisions by states all over the world because of its emphasis on how national borders give way to the demands of inter-national movements driven by globalization, accessibility to transportation and communication, persecution of certain religions and political ideologies, and other socio-cultural factors. The study employs literary transnationalism theory by Peter Morgan and Fairclough's three-dimensional model at theoretical and analytical levels respectively. Literary transnationalism identifies aspects of social morphology. From an analytical perspective, I used Fairclough's critical discourse analysis. The data is analyzed by a corpus-based tool called UAM Software. This research study is qualitative in nature. This study concludes that the main characters in both novels faced many problems during migration.

Keywords: *Transnationalism, Migration, Home Fire, Exit West, Literally Transnational Aspects of Social Morphology.*

1. Introduction

Nearly half of the world's population, or 258 million people, live outside of their country of birth (United Nations, 2017). These individuals, who are typically referred to as either international migrants or the diaspora are playing an increasingly significant role in the national development of both their countries of origin and their final destination (Ho & Lim, 2018). In this context, academics and policymakers have also suggested that a transnational approach that emphasizes migrants' lives in and affiliations to various territories can help us better understand current international migration and its developmental implications (Vertovec, 2003). This is in contrast to conventional viewpoints, which have a tendency to emphasize the effects of human capital transfers, leading, for example, to concerns about a so-called "brain drain" or human capital loss from developing countries, as well as the success or lack thereof of migrants' assimilation at destinations (de Haas, 2010). A demanding analysis of the transnational perspective's



implications on the expanding corpus of academic research is still required, notably in the areas of population studies, migration studies and demographics that have concentrated on the relationship between migration and development. (Tedeschi,2022, p. 603-619).

The term “transnationalism” describes the transnational exchange and movement of capital, ideas, goods, and people. (Yeoh,2022, p. 1-28). It is a notion that first appeared during the late nineteenth and early twentieth centuries and has become more significant as a result of globalization. The expansion for European colonial empires with the development of global trade networks are the origins of transnationalism. (Kramer, 2021, p. 119-141). In order to promote international ties and trade, European countries established colonies and trading centers all over the world throughout the colonial era. As a result, people, cultures, and resources travelled across international boundaries.

Furthermore, Transnationalism has both benefits and drawbacks. The inherent changes it brings to the economic, social, cultural, and political environments of both countries require governments to think more carefully about the global implications of their decisions, even though it strengthens relationships between individuals, groups, and cultures across national boundaries. The success or failure of such policies may have beneficial or negative effects on both the societies of the two countries and the migratory population. (Merla,2021,p. 439-451).

The terms “globalization” and “transnationalism,” which refer to the growing interdependence and interconnection of nations and peoples across international boundaries, are closely related (Paudel, 2022, p. 42-51). Transnationalism focuses primarily on the behaviors, identities, and connections that cross international borders, as opposed to globalization, which refers to the greater process of global integration and interchange. (Bilecen, 2021, p. 837-852).

The terms nationalism and transnationalism are related and can affect and modify one another in different ways. A political ideology or belief system known as nationalism places a strong emphasis on the goals, cultures, and aspirations of a certain nation or ethnic group. (Depkat, 2022, p. 1-39).

Transnationalism, nationalism, and multiculturalism can interact and overlap in complicated ways. Multiculturalism is a social and political concept or practices that value and acknowledges the cultural variety within a society. It encourages the coexistence, inclusion, and equal treatment of many cultural, ethnic, religious, and linguistic groups. (Kastoryano, 2025, p. 345-361).

Literary transnationalism is the study of and representation of subjects, events, and perspectives that cross national boundaries. It encompasses literary works that cut across national lines and feature ideas like diasporic society, cultural interaction, and migration. Literary transnationalism aims to depict the subtleties and complexities of transnational identities as well as the effects of globalization on people and societies.

Literary transnationalism frequently depicts interactions between various traditions, languages, and cultures. It investigates the relationships, disputes, and linkages that occur when people or communities from various backgrounds interact. The creation and negotiation of hybrid identities are explored in international literature. It looks at how people manage their various cultural, racial, or national allegiances, which results in the emergence of layered, complicated identities.



The terms “diaspora” and “transnationalism” refer to communities that live outside of their country of origin and encompass their experiences, identities, and activities. Understanding the ongoing relationships, identities, and practices of diaspora communities in a globalized society is made possible by the framework provided by transnationalism.

According to Brown, diaspora literature includes the concept of a homeland, the location from where the displacement takes place, and accounts of arduous travels made due to political, economic, or social pressures. The dispersal initially denotes the location of a fluid human independent place including an intricate web of discussions and exchange between Desire for one's native land, nostalgia, the establishment of a new home, adjusting to the power dynamics between the majority and minority, acting as advocates for minority rights and their native communities, and significantly transforming the contact zone a space altered by the potential for many difficulties are all examples of the challenges that may arise. (Brown, 2021).

Multicultural perspective in literature reflects the writings produced within a nation by authors with various ethnocultural backgrounds and/or immigrants origin but focuses on paradigms of migrated country's literary practices as in the case of Kamila Shamsie and Mohsin Hamid's works. (Naz, 2022, p. 423-443).

A 21st-century adaption of Sophocles' drama Antigone from the fifth century BC is titled Shamsie's *Home Fire*. Shamsie imagines the tragic events as if they were happening among British Muslims in contemporary London, examining issues like the conflict between one's place of birth and national identity, devotion to one's family and one's country, and the crisis of masculinity and its effects. Shamsie, a Pakistani immigrant who later became a British citizen, delayed writing the book so as not to jeopardize her prospects of obtaining British citizenship. (Usman, 2023, p. 80-87).

The novel “*Home Fire*” by Kamila Shamsie is a strong and thought-provoking work that examines the complexity of love, family, and devotion aimed political unrest. Three siblings, Isma, Aneeka, and Parvaiz, are portrayed as they struggle with what it means to be British Muslims. Their lives take a perilous turn when Parvaiz joins a terrorist group, pushing their relationships to the brink and putting their allegiances to the test. In the book, themes including sacrifice, treachery, and the effect of society's expectations on personal lives are explored. “*Home Fire*” tackles important issues regarding identity, faith, and the effects of choices in a divided and prejudiced world through its intriguing characters and intricately layered narrative.

Mohsin Hamid's captivating and melancholy book “*Exit West*” tackles the ideas of love, migration and yearning for freedom in a world torn apart by conflict. (Hussain, 2024, p. 22-35). The story chronicles Nadia and Saeed's journey, two young lovers who live in a strange town on the verge of war. As the conflict grows, they find enigmatic entrances that lead to different regions of the earth. They pass through these doors and set off on a dangerous trip in search of safety and a new place.

This novel explores the difficulties that refugees and immigrants encounter while adjusting to a society that is dealing with the effects of extensive migration (Pattanayak,,2023). Hamid expertly combines the political and the personal to illustrate the important impact that migration has on relationships and individuals. Nadia and Saeed are forced to face their own identities, convictions, and the difficulties of love amidst the upheaval.



As a result, transnationalism, diaspora, nationalism, and multiculturalism are interrelated ideas that influence how we perceive modern societies and the complexity of individual identity and belonging. There may be tensions between national, multinational, and diasporic allegiances when different identities and allegiances coexist.

1.1 Research Question

Following are the research questions:

1. How are literary transnational aspects of social morphology represented through ideational functions of language in the novels “Home Fire” and “Exit West”?

2. Literature Review

Faist & Bilecen(2019) incorporate an extensive analysis of transnational dimension from migration perspective. The courses are dedicated to the investigation of the theory background of the concept, to look at the empirical side of the concept and also to consider approaches to the methods of studying it. The opening of the chapter presents the term transnationalism as a phenomenon through which cross-border connections and migrant activities take place. This means that despite the fact that they may reside in a destination country, migrants may keep their links to their homeland and might also be involved in several activities in host countries. Making use of a number of theoretical approaches like globalization theory or diaspora studies, the authors are able to identify transnationalism as a multifaceted dysfunction that manifests itself from economic, social, cultural and political stances. Faist and Bilecen not only summarized but also explained the key concepts in transnationalism research, such as transnational social fields, transnational practices, and transnational governance. They explore the dynamics of long distant ties that the migrants maintain through remittance, communications technologies, and trips back to their home countries, and how those social spaces are linked to different community in their country of origin and the country they are residing in.

Morgan (2017) reflects deeply the transnational literary phenomena in the context of the European history. The conflict narrative in the article focuses on how the literary texts overcome the geographical borders, reflecting and influencing the trans-national experiences and identities. Morgan poses that Literature functions as an exclusive medium for understanding the world of transnationalism and is the core basis for the creation of knowledge around various narratives that originated from diverse cultural and geographical locations. The article commences by locating literary transnationalism within wider debates on globalization and cultural interactions. Morgan argues that the literature plays a crucial role in giving an in-depth understanding of the relationships of European nations, as well the merging characteristics of the different national identities. Morgan uses an in-depth analysis of the texts which he chooses to effectively show writers' artistic ways to unveil topics like immigration, resettlement, and a combination of these features to generate the diverse nature of transnationalism.

2.1 Socio-Political Migrants and Migration

The study of Urinboyev (2018) focuses on the idea of transnationalism and investigates how immigrants manage their lives in Russia while maintaining ties to their home countries. It explores the reasons why Uzbeks moved to Russia, both the challenges and possibilities that faced migrants, and how migration has affected social identity and customs. The paper also examines broader societal changes brought on by migration in Central Asia, such as modifications regarding gender roles, family systems, and community dynamics. The research of



Urinboyev sheds light on the profound changes that migration has had on Central Asian people and societies.

In this discussion, Raimondi (2019) investigates the relationship between squatting and migrant advocacy in the setting of Athens, Greece. The investigation focuses on how natives and immigrants collaborate to fight for changes in society and politics. The author looks at the mechanics of immigrant activism and how immigrant squatters use it as a means of political opposition and camaraderie. The discussion emphasizes the cooperative efforts between immigrants and locals while highlighting their shared tribulations and objectives. The importance of squatting and migrant activism both tactics for opposing discriminatory practices and promoting social justice is highlighted by Raimondi's research.

In this article, Grotluschen, Chachaashvili-Bolotin, Heilmann, and Dutz (2021) examine how migrants and significant linguistic minorities participate in society and politics in five countries. The study explores more general characteristics of involvement with society and politics rather than only concentrating on language and literacy instruction. The authors study the sociopolitical participation of 13 immigrants and linguistic minorities using information from Programme for International Assessment of Adult Competencies (PIAAC). They look into how much participation these groups have in civic duties including voting, participating in public debates, and joining neighborhood organizations. The article discusses the obstacles to sociopolitical involvement that immigrants and language minorities encounter, such as language proficiency, prejudice, and restricted the ability to resources and information. Additionally, it draws attention to the elements that support their active participation, such as social networks, level of education, and possibilities for political and civic involvement. The study offers comparison views regarding the political and social involvement of language minorities and migrants in various circumstances by concentrating on five distinct countries. The study's findings aid in a better understanding of the obstacles to participation in society and the chances for active participation in democratic processes that these groups must overcome

According to Abdulkadir, Ü. N. A. L. (2022), investigates Shamsie's book's treatment of the concept of diasporic trauma. The article examines the challenging circumstances that characters in "*Home Fire*" who have suffered displacement, migration, or cultural dislocation face. Abdulkadir examines how these individuals in particular, the Pasha siblings handle the challenges and psychological repercussions of diasporic trauma. The author of the book examines the emotional difficulty of trauma and its manifestations while emphasizing the problems that the characters have with their past, sense of self and interpersonal relationships. Abdulkadir also examines the effects of trauma on the character's perspectives and behaviour over time and how it is handed down through generations. The article also examines how Shamsie uses narrative techniques to illustrate the psychological and emotional effects of trauma. Abdulkadir looks at how narrative form, symbolism, and language are employed to aggressively and sensitively illustrate the impacts of diasporic trauma. The article enhances knowledge of the psychological effects of migration and displacement by highlighting the difficulties encountered by individuals and groups in the diaspora. It emphasizes the importance of literature in addressing and exposing the complexity of diasporic trauma, such as "*Home Fire*," among other works.



In the article, Baglama, S. H. (2019) Examining “*Exit West*” by Mohsin Hamid, the author focuses on how refugees are portrayed and how they interact with global capitalism. According to the article, “*Exit West*” creates a story that incorporates the experiences of refugees and global business. According to Baglama, the novel shows migration as a phenomenon that supports rather than undermines the economic goals of the capitalist system. As the major protagonists and the refugees who pass through the allusive doors, Saeed and Nadia's characters are examined by Baglama. According to the author, these instantaneous-movement-enabling doors stand for the monetization of migration and the integration of refugees into the global capitalist order. In addition, the study examines how the novel depicts the impact of social media, technology, and surveillance on refugees' lives, making the case that each of these aspects aids in co-optation by strengthening the existing power structures.

2.2 Migration, Mixed Identities and Literary Writings

According to Alivin, M.Z. (2021), examines the idea of identity negotiation in the context of international migration, concentrating on exophonic literature. The author examines whether these literary works represent the difficulties in forming and negotiating an identity for migrants navigating many linguistic and cultural environments. Alivin gives attention how these stories show the difficulties, conflicts, and personal development experienced by people with mixed identities by looking at several exophonic novels. The study highlights the value of exophonic literature in fostering a deeper comprehension of the complex issues surrounding identity negotiation in the period of widespread migration.

In the paper, Elo, M., Täube, F. A., & Servais, P. (2022) investigate the phenomena of "transnational diaspora entrepreneurship" and try to figure out the formal identity and status of persons taking part in it. The authors look into the elements that help diaspora groups develop transnational entrepreneurial ventures. The study uncovers the numerous formal identities and statuses that people involved in transnational diaspora entrepreneurship possess through a thorough analysis of data from multiple sources, including interviews and surveys. The study provides significant details regarding the legal changes in status and identity in the context of international diaspora entrepreneurship and clarifies the complexities of these entrepreneurial phenomena.

In the paper, Kertzer, D. I. (2017) focuses on the potential drawbacks of reification in migration research, especially about identity groups and identity building. As treating categories of identity as determinate and similar might result in oversimplification and inaccurate representation of migrants' experiences, Kertzer contends that scholars should critically assess and resist this inclination. Instead, the author stresses how critical it is to understand how identity in the framework of migration is both complicated and changing. The study adds to the continuing conversations on identities and migration studies by pushing scholars to take a more dynamic and nuanced approach when looking at the intricacies of identity development between migrants and minorities.

In the discussion, Kongslien (2020) investigates how migration stories from the Scandinavian setting represent the difficult process of identity construction and retelling of one's life story. Kongslien examines how these stories subvert and distort conventional ideas of identity while showcasing the initiative and resiliency of immigrants in adjusting to their new surroundings. The chapter clarifies the transforming potential of migration stories and their



function in comprehending the intricate connection between identities, migration, and storytelling through a variety of examples and analyses.

In the article, Fauser (2018) investigates the use of mixed methodologies and multisited approaches in migration research, concentrating on their use from a transnational viewpoint. As migration is a complex phenomenon that crosses borders, Fauser contends that conventional research methodologies might not be able to fully capture the complexity of migration. For a more thorough knowledge of migration processes, the author recommends combining qualitative and quantitative methodologies as well as using multi-sited research designs. The interconnection and international aspects of migratory experiences can be captured by academics by using these cutting-edge methodologies. The paper highlights the necessity of using mixed methods and multisited approaches to expand both the breadth and depth of knowledge in the area and gives insightful observations and suggestions for academics interested in doing migration research.

In conclusion, studying migration, identity, and literature in the context of transnationalism offers a deep knowledge of the complex webs of links that cross national boundaries. In addition to enhancing our understanding of the realities of migration, transnational literature fosters empathy, dispels prejudices, and fights for a society that is more equitable and inclusive. By reading and discussing transnational literary works, we accept the richness of life experiences and the transformational potential of migration in forming identities, communities, and society.

3. Data Collection and Data Analysis

The current study employs the concept of Literary Transnationalism as the theoretical lens to explore the domains of migration and identity development of the migrants in the novels “*Home Fire*” and “*Exit West*”. The research uses an inductive-sequential design, with the primary component being qualitatively analysed using an analytical framework and the UAM corpus tool (software that is primarily based on SFL and gives automated schemes for data annotation) provide quantitative supporting for a supplement the aspect. Fairclough’s Critical Discourse Analysis is used as analytical framework.

The point of convergence in this section will be the extensive study of aspects of social morphology present in the novels ‘*Home Fire*’ and ‘*Exit West*’. Every aspect will be explored in detail for a better understanding of the texts. This chapter provides full coverage of the crux of this paper which is an in-depth analysis of Kamila Shamsie and Mohsin Hamid’s masterpieces ‘*Home Fire*’ and ‘*Exit West*’ in the context of transnationalism with the help of the UAM Corpus tool.

3.1 Ideational Meta-function

Michael Alexandra Kirkwood Halliday To his important contributions to linguistic theory and other fields, Halliday is a scholar with international renown. This Australian linguist developed the highly influential systematic functional linguistics model of language, which altered perceptions of language by making “choice” a central idea and positing that language systems make choices between meanings rather than structures. (Matthiessen,2023). The field of systematic functional linguistics was founded primarily by M.K.A. Halliday in Australia and the UK in the 1960s. The method is now employed all over the world, especially in language learning and discourse analysis. Ideational metafunction, interpersonal metafunction, and textual



metafunction are the three main metafunctions of language. Language helps in the “construction of human experience,” or how an individual sees the world, in ideational metafunction. Language enables us to communicate the interactions and nuanced relationships we have with other members of society in interpersonal metafunctions. Language enables us to organize the language system and our interactions through textual metafunctions, which facilitates communication.

To express our experience of the physical and mental worlds, we use the ideational function. ‘Transitivity’ and ‘voice’ are the main components of the ideational function. A grammar system called transitivity exists. (Hamdani,2023,p. 63-72). It outlines the various process types that are acknowledged in the language, as well as the format in which they are expressed. The process itself, the participants in the process, and the circumstances related to the process make up the basic semantic framework for the representation of the process. We choose between various types of participants, processes, and circumstances when speaking English. The choices for transitivity are referred to as a group. First, we separated the options into six categories: the material, mental, behavioural, verbal, relational, and existential processes. Transitivity is a grammatical system that categorizes clauses based on the number and kind of participants as part of his Systemic Functional Linguistics theory. He makes a distinction between the three primary categories of transitivity: mental (cognitive) processes, relational (state), and material (action) processes. The meaning and structure of clauses can be analyzed using these distinctions. (Sydney Lamb). Sydney Lamb's work is expanded upon in systemic functional linguistics by Michael Halliday and Christian Matthiessen, who offer a thorough framework for examining transitivity. (Matthiessen, 2022, p. 147-195). They categorize verbs into different categories and describe transitivity as a system that takes into account a clause's actor (subject), process (verb), and objective (object) to determine the clause's transitivity. (Halliday and Matthiessen). Noam Chomsky considers transitivity as a characteristic of verb phrases in generative grammar. He takes it into account within the framework of transformational grammar, where various sentence forms are derived from a base structure through transformations. The grammaticality of these transitions is influenced by transitivity. (Noam Chomsky)

Table 1: UAM Corpus Tool Representation of Ideational-Metafunction in novels



“Home Fire”

Feature	N	Percent
CLAUSE-TYPE	N=35964	
material	2980	8.29%
mental	752	2.09%
verbal	504	1.40%
relational	730	2.03%
modal	43	0.12%
existential	56	0.16%
MATERIAL-TYPE	N=35964	
intransitive	907	2.52%
monotransitive	1942	5.40%
ergative	0	0.00%
ditransitive	131	0.36%
MENTAL-TYPE	N=35964	
cognition	0	0.00%
perception	0	0.00%
reaction	0	0.00%
MENTAL-TYPE 2	35964	
mental-active	613	1.70%
mental-passive	139	0.39%
VERBAL-TYPE	N=35964	
Addressee-oriented	0	0.00%
Not-addressee-oriented	0	0.00%
VERBAL-TYPE 2		
verbal-active	449	1.25%
verbal-passive	55	0.15%
RELATIONAL-TYPE	N=35964	
identifying	0	0.00%
attributive	591	1.64%
circumstantial	0	0.00%
possessive	129	0.36%

“Exit West”

Feature	N	Percent
CLAUSE-TYPE	N= 11694	
material	533	4.56%
mental	106	0.91%
verbal	49	0.42%
relational	168	1.44%
modal	4	0.03%
existential	9	0.08%
MATERIAL-TYPE	N=11694	
intransitive	183	1.56%
monotransitive	339	2.90%
ergative	0	0.00%
ditransitive	11	0.09%
MENTAL-TYPE	N=11694	
cognition	0	0.00%
perception	0	0.00%
reaction	0	0.00%
MENTAL-TYPE 2	N=11694	
mental-active	90	0.77%
mental-passive	16	0.14%
VERBAL-TYPE	N=1 1694	
Addressee-oriented	0	0.00%
Not-addressee-oriented	0	0.00%
VERBAL-TYPE 2	N=11964	
verbal-active	44	0.38%
verbal-passive	5	0.04%
RELATIONAL-TYPE	N=11694	
identifying	0	0.00%
attributive	127	1.09%
circumstantial	0	0.00%
possessive	35	0.30%

3.2.1 Material Processes

The Material process is used to represent events and actions. Action, events and activities are the types of material processes. (Guerrettaz, 2021,p. 3-20). The participants are also involved. These participants are the mandatory one, the Actor, a person or an object, and the Goal, animate or inanimate, which may or may not be involved in the process (Halliday and Matthiessen’s (2014:226)). According to Halliday (2004), various verbs are utilized in the material process, including give, send, buy, take, walk, and write. We can therefore conclude that the verb utilized



in the manufacturing process refers to a physical activity. The material process is the dominant one in both novels: “*Home Fire*” and “*Exit West*” because of migration. The main character in these novels moves to the western countries due to the world war to save our lives. From the above table, the material clause was the extremely used transitivity though moving to another country for protection.

Some types of material processes are ditransitive, intransitive and monotransitive. The first is ditransitive material process which means it has two objects in the sentence. From Table 1, the ditransitive form of the verb in the material clause has happened 131 times in the “*Home Fire*” and 11 times in the “*Exit West*” in the aspect of social morphology. The aspects represent the effects of migration in the novels.

Texts/exit west.txt	less forward,	given her conservative attire, “in the cafeteri	a?” Nadia looke
Texts/exit west.txt	with soap.	He took a draft to his bos	s and suppressed a winc
Texts/exit west.txt	the printout,	handed it back to Saeed with a wistful smil	e, and said
Texts/exit west.txt	with his personality	to give him an expression that was genuinely dream	y, and this
Texts/exit west.txt	e, flat cracks	that were not loud and yet carried to them cleanl	y. They sat
Texts/exit west.txt	personal number.	Which, when they did, she would not give NADI
Texts/exit west.txt	repaired, and	he drove it to Nadia’s instead of riding his scooter, feeling somehow less exposed in an enclose...	e. But while weavin
Texts/exit west.txt	man, and	his mother was so relieved to see her son that she thought, for a moment, she should slap hi	m. . .
Texts/exit west.txt	g, and so	she took a shower, the water chilly because of the intermittent gas supply to her boile	r. She stood naked
Texts/exit west.txt	Pacific Ocean.	The fittings in his house were worn but painstakingly repaired, as was his garden: home to mesqu...	. The old man ha
Texts/exit west.txt	The officer offered	to arrange for the old man to be dropped off if he wante	d, with kin mayb

Figure 1: UAM Corpus Tool Representation of Material-ditransitive in the novel *Exit West*

Texts/Home fire a.txt	Here.”	She handed a stiff rectangle of paper to Isma with an air of magnanimity.	It was the boarding
Texts/Home fire a.txt	resisted, but	then it gave way	, and her fingers
Texts/Home fire a.txt	the parachutists and	sent it to Aneeka with the caption	Try this someday?
Texts/Home fire a.txt	them the decision	he’d made for his life without any consideration of what it would mean for his sisters	. Now he would
Texts/Home fire a.txt	skipped Isma and	passed on to the twins, who laughed with their mother’s mouth	, smiled with their
Texts/Home fire a.txt	, physical,	bringing her to her knees	. Hira moved toward
Texts/Home fire a.txt	as middle-aged men	she paid much attention to	, and so she
Texts/Home fire a.txt	to, and	so she’d never given particular thought to the unsmiling one in the badly fitting clothes until t...	, “Shameless!



Texts/Home fire a.txt	into focus.	She gave him the easiest version: Grew up in North London, as he already knew because of the bus ...	Two siblings—much
Texts/Home fire a.txt	a research assistant	that would give her enough to live on	. She'd applied
Texts/Home fire a.txt	semester, but	her former tutor Dr. Shah had arranged permission for her to start in January	, and here she
Texts/Home fire a.txt	of muddy snow	pushed to the corners of the field	."Can I
Texts/Home fire a.txt	this time?	Or if they give you a hard time when you return to Boston?	Also, I've
Texts/Home fire a.txt	watch TV and	call it research	.""Since when
Texts/Home fire a.txt	card, and	quickly sold them both for an astronomical sum	. He announced all
Texts/home fire b.txt	crossword. But	when she ordered a sandwich for lunch	and brought it to
Texts/home fire b.txt	for lunch and	brought it to her table	, he came over
Texts/home fire b.txt	my cousins used	to sing to my little sister when the adults weren't around	. I've had
Texts/home fire b.txt	expected, particularly	given how pretty his voice was	. She pulled up

Figure 2: UAM Corpus Tool Representation of Material-ditransitive in the novel *Home Fire* she took a shower, the water chilly because of the intermittent gas supply to her boiled....(*Exit West*) so she'd never given particular thought to the unsmiling one in the badly fitting clothes until t... (*Home Fire*)

The line “she took a shower, the water chilly” because of the intermittent gas supply to her boiler,” from Mohsin Hamid's novel “*Exit West*” can be understood within the context of literary transnationalism, which is a literary approach that examines the movement of people across borders and the interconnectedness of cultures. The idea of doors that act as portals to other areas of the world is a major theme in this text, showing how borders can be open and how human movement is often transnational. In the framework of literary transnationalism, the intermittent gas supply symbolizes the instability and unpredictability that many migrants experience daily. It represents the difficulties of adjusting to unfamiliar surroundings in which basic needs like heating cooling and water that is warm might not be easily accessible, especially for those who have just arrived in a foreign land. This can be interpreted as a metaphor for the challenges that immigrants and refugees encounter when they need basic necessities. The “chilly water” in the shower might be seen as a metaphor for the foreign environment or host country, which is cold and unwelcoming. It highlights the difficulty and suffering that migrants frequently experience as they work to adapt to new environments. Due to their possible feelings of isolation and alienation in their new environment, they may experience physical as well as mental distress. Showering is a common human activity that demonstrates how people from various backgrounds and cultures are all united by a common humanity. The character in this text faces difficult circumstances, but even in the face of cultural and national differences, the act of taking a shower is universally relatable. While in the novel “*Home Fire*” the line “so she'd never given particular thought to the unsmiling one in the badly fitting clothes until t..., can be examined with the help of literary transnationalism, in the line badly fitting clothes may represent someone who is having a hard time adjusting to their new surroundings. Literary transnationalism sometimes depicts immigrants or people from diverse cultural backgrounds as having trouble assimilating into their host countries because of the disparities in attire,



conventions, and practices. This character may stand in for an immigrant or a member of a marginalized group, highlighting the themes of identity and assimilation. The protagonist's apathy or initial ignorance towards this individual may represent the first hostility that people occasionally show towards newcomers or those from diverse backgrounds. It emphasizes how people might not fully understand the problems and experiences of others unless they go through a similar experience themselves or until they conduct a deeper examination of the other's viewpoint. In *“Home Fire,”* the characters struggle with themes of displacement, belonging and identity in a setting where they traverse the complexity of their transnational experiences while crossing multiple cultures. The line might illustrate how, as the protagonist learns more about the difficulties and complications of their international life, her perception of this “unsmiling” persona changes. As people learn more about the lives of those who are stuck between different worlds, their ideas and attitudes alter, and this change in point of view may be a major topic throughout the text.

The second type is intransitive material process which means the verb do not have an object. From Table 1, the intransitive form of the verb in the material clause has happened 907 times in the *“Home Fire”* and 183 times in the *“Exit West”*.

Txts/exit west.txt	dreamy, and	this, understandably, resulted in Saeed's mother thinking he not merely looked the part, but emb...	t. She decided t
Txts/exit west.txt	her approach.	Standing in front of Saeed	d's father she proceede
Txts/exit west.txt	father she proceeded	to talk animatedly with a friend while ignoring the object of her desir	e. He noticed he
Txts/exit west.txt	noticed her.	He listened to her	. He summoned the nerv
Txts/exit west.txt	summoned the nerve	to speak to he	r. And that
Txts/exit west.txt	their balcony.	He smoke	d and she said sh
Txts/exit west.txt	that locality.	When walking by the arcad	e, and seeing tha
Txts/exit west.txt	remember, and	smil	e. Or remember
Txts/exit west.txt	remember and	naic	is ..
Txts/exit west.txt	flickering bulbs.	Nadia arrived firs	t and watched Saeed ente
Txts/exit west.txt	first and watched	Saeed ente	r and walk to he
Txts/exit west.txt	Saeed enter and	wal	k to her table
Txts/exit west.txt	He had,	as he often di	d, an amused expressio
Txts/exit west.txt	smile, and	indeed he smiled before reaching the tabl	e, and his smil
Txts/exit west.txt	here."	"Have you ever traveled abroad	?" He shook hi
Txts/exit west.txt	too."	"Where would you go	?" She considered hi
Txts/exit west.txt	you pick?	One place	." "Chile
Txts/exit west.txt	we both want	to go to Latin Americ	a." He grinne

Figure 3: UAM Corpus Tool Representation of Material-intransitive in the novel *Exit West*

Texts/Home fire a.txt	's name.)	The son was standing at the counter, in blue jeans and a quilted olive- green jacket, waiting.She...	"They only open
Texts/Home fire a.txt	jacket, waiting.She	stood up	, mug in hand
Texts/Home fire a.txt	hand, and	walked over to him	. "They only
Texts/Home fire a.txt	being the Englishman	Who Stood at the Counter for All Eternity	. Who you could
Texts/Home fire a.txt	i just want	it heated up	.""Right you
Texts/Home fire a.txt	doesn't know	where to go from there	.""Probably just
Texts/Home fire a.txt	house brew."	She stood where she was a moment, watching him walk up the stairs, which were bracketed on one si...	When he glanced down
Texts/Home fire a.txt	wall with ferns	painted on it	. When he glanced
Texts/Home fire a.txt	and disappointed.	She went up to buy herself another coffee	and found that the
Texts/Home fire a.txt	it, legs	thrown over the arm	, reading a book
Texts/Home fire a.txt	he said,	looking at the cup of tea	she set down on
Texts/Home fire a.txt	Gives me time	to catch up on essential reading about	. . ." He shut
Texts/Home fire a.txt	the book,	looked at its cover	. "The Holy
Texts/Home fire a.txt	Womanly Arts . . ."	One of the undergraduates looked up	, glared.Isma slung the
Texts/Home fire a.txt	her coffee.	"You can walk to the supermarket with me."	
Texts/Home fire a.txt	on together,	walking toward the nearby woods since the day was so lovely	. On the way

Figure 4: UAM Corpus Tool Representation of Material-Intransitive in the novel *Home Fire* this, understandably, resulted in Saeed’s mother thinking he not merely looked the part, (*Exit West*)

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

In the novel the author describes this line with the help of literary transnationalism as what his mother thinks about Saeed. The phrase “this, understandably” implies that her perception is supported by a rationale. Saeed's encounters as a migrant have caused him to change or adapt. His journey and the difficulties he has encountered may have altered his appearance, habits, or views. Saeed's mother thinks that he not only “looked the part” but also “emb...,” which means that she sees in him not only the physical traits of a migrant but also the full essence or embodiment of what it means to be a migrant, which could include the emotional and psychological impact of displacement, the resilience required for survival in a new and unfamiliar place, and the adaptation to a new culture and way of life. The word “understandably” implies that Saeed's mother's interpretation is reasonable in light of the situation. It suggests that she is aware of the significant changes her son has gone through as a result of his experience with migration. This perception echoes the novel's key themes of identity and belonging since it emphasizes how migration may change a person's sense of self and how others see them. While in the “*Home Fire*” the line describes the son who's seated at a counter waiting. The son is identifiable by his clothing, which consists of blue jeans and an olive-green quilted jacket. Through the lens of literary transnationalism, it is possible to examine the symbolic and cultural meaning of this straightforward account of his attire. The phrase “blue jeans” has come to represent Western or American culture. They are linked to individualism and casual attire. Beyond national and cultural barriers, jeans have become a mainstay of worldwide fashion. The



mention of blue jeans in the context of literary transnationalism implies the Western culture's effect on the son's wardrobe, underlining the interdependence of cultures in a globalized world. The phrase "quilted olive-green jacket" reflects a fusion of cultures and styles. Because olive green is frequently associated with uniform or military colors, it can represent the conflict among the son's background cultural and the demands and stresses of the culture he lives in. The reality that the jacket is "quilted" may also imply protection, expressing the need for the son to negotiate the difficulties of identification and belonging in a global setting.

The third type is the monotransitive form of the verb, which means that it takes one direct object. From Table 1, the monotransitive form of the verb in the material clause has happened 1992 times in "*Home Fire*" and 339 times in "*Exit West*".

Texts/exit west.txt	at war,	a young man met a young woman in a classroom	m and did not spea
Texts/exit west.txt	was Nadia and	he had a beard, not a full beard, more a studiously maintained stubbl	e, and she wa
Texts/exit west.txt	black robe.	Back then people continued to enjoy the luxury of wearing more or less what they wanted to wear,...	. It might seem od
Texts/exit west.txt	the luxury of	wearing more or less what they wanted to wear, clothing and hair wise, within certain bounds of ...	g. It might see
Texts/exit west.txt	not never,	moved with her puls	e. ••
Texts/exit west.txt	•••	NOT LONG AFTER NOTICING THIS, Saeed spoke to Nadia for the first time	. Their city had ye
Texts/exit west.txt	city had yet	to experience any major fighting, just some shootings and the odd car bombin	g, felt in on
Texts/exit west.txt	concerts, and	Saeed and Nadia had packed up their book	s and were leaving clas
Texts/exit west.txt	their books and	were leaving clas	s. In the stairwel
Texts/exit west.txt	pause added,	to make it seem less forwar	d, given her conservativ
Texts/Home fire a.txt	have.*	She stopped herself.	The official was doing
Texts/Home fire a.txt	doing that thing	that she'd encountered before in security personnel	—staying quiet when
Texts/Home fire a.txt	straightforward manner,	which made you think you had to say more	. And the more
Texts/Home fire a.txt	guilty you sounded.The	woman dropped the jacket into the jumble of clothes and shoes	and told Isma to
Texts/Home fire a.txt	while ago.	The plane would be boarding now.	Isma looked over at
Texts/Home fire a.txt	She'd repacked	when the woman left the room	and spent the time
Texts/Home fire a.txt	the room and	spent the time since worrying if doing that without permission constituted an offense	. Should she empty
Texts/Home fire a.txt	an offense.	Should she empty the clothes out into a haphazard pile	. or would that
Texts/exit west.txt	•••	THE NEXT DAY, at work, Saeed found himself unable to stop thinking of Nadia	. Saeed's employer wa
Texts/exit west.txt	found himself unable	to stop thinking of Nadi	a. Saeed's employe
Texts/exit west.txt	outdoor advertising.	They owned billboards all around the city, rented others	, and struck deals fo
Texts/exit west.txt	the city,	rente	d others, and struc
Texts/exit west.txt	others, and	struck deals for further space with the likes of bus lines, sports stadiums, and proprietors of ...	s. The agency occupie
Texts/exit west.txt	tall buildings.	The agency occupied both floors of a converted townhous	e and had over
Texts/exit west.txt	before five.	Normally Saeed tried to do copious amounts of online research and customize his presentations as...	. "It's no
Texts/exit west.txt	Normally Saeed tried	to do copious amounts of online researc	h and customize his presentation
Texts/exit west.txt	online research and	customize his presentations as much as possibl	e. "It'

Figure5: UAM Corpus Tool Representation of Material-Monotransitive in the novel *Exit West*

Txts/Home fire a.txt	designer-label down jacket	Isma had folded over a chair back when she entered, and held it up	. one hand pinching
Txts/Home fire a.txt	entered, and	held it up	. one hand pinching
Txts/Home fire a.txt	. one hand	pinching each shoulder	."This is
Txts/Home fire a.txt	someone like you.	"I used to work at a dry-cleaning shop.	The woman who brought
Txts/Home fire a.txt	. The woman	who brought this in	said she didn't
Txts/Home fire a.txt	the manager know	you took it	?" "I
Txts/Home fire a.txt	happen?"	"My siblings and I were orphaned just after I finished uni.	They were twelve years
Txts/Home fire a.txt	—twins.	I took the first job I could find.	Now they've grown
Txts/Home fire a.txt	the first job	I could find	. Now they've
Txts/Home fire a.txt	could find.	Now they've grown up; I can go back to my life.	""You're going
Txts/Home fire a.txt	academic life.	My former tutor from LSE teaches inAmherst now, at the university there.	Her name is Hira
Txts/Home fire a.txt	doing that thing	that she'd encountered before in security personnel	—staying quiet when
Txts/Home fire a.txt	straightforward manner,	which made you think you had to say more	. And the more
Txts/Home fire a.txt	guilty you sounded.The	woman dropped the jacket into the jumble of clothes and shoes	and told Isma to
Txts/Home fire a.txt	while ago.	The plane would be boarding now.	Isma looked over at
Txts/Home fire a.txt	She'd repacked	when the woman left the room	and spent the time
Txts/Home fire a.txt	the room and	spent the time since worrying if doing that without permission constituted an offense	. Should she empty
Txts/Home fire a.txt	an offense.	Should she empty the clothes out into a haphazard pile	. or would that
Txts/Home fire a.txt	pile, or	would that make things even worse	? She stood up

Figure 6: UAM Corpus Tool Representation of Material-Monotransitive in the novel *Home Fire* a young man met a young woman in a classroom... (*Exit West*)

Isma had folded over a chair back when she entered, and held it up (*Home Fire*)

In the novel “*Exit West*,” an interaction between a young man and a young woman in a classroom represents the changing and transcendent nature of relationships between people in a quickly globalizing society. The classroom itself acts as a microcosm of this relationship, bringing together people from all racial and geographic backgrounds. The novel emphasizes the idea that relationships, shared experience and love may cross national and cultural boundaries through the characters' interactions. The characters come together in a classroom setting not only through their quest of knowledge but also through their shared humanity. This relates to the larger issue of transnationalism, which is emphasized in the text and highlights the notion that people from all parts of the world can interact, exchange personal narratives, and create deep bonds. Although the instant Isma closes a lead rear upon arriving in Kamila Shamsie's novel “*Home Fire*” develops a meaningful literary transnationalism meaning. In “*Home Fire*,” Isma's action of fold up a chair back and occupying it upward once Isma come into the room helps as a sensitively real sign of Isma identity-negotiation procedure and depiction of her universal presence. Isma is a representation of the difficulties and problems encountered through persons who living within a globalized background around which the families distributing various traditions and nations are exposed. Isma is representative her skill to admit and change to numerous cultural conditions by folding the chair back. It proves her power to stabilize her opposing personalities as a female of Pakistani origin and a British native. Isma's movement demonstrates her cooperation to merger into by her another culture though fixing to her possess. Moreover, the act of holding the chair may be understood as a metaphor for the bulk of



responsibilities and opportunities forced on representatives of migrant societies. Isma shoulders the weight of her family's and culture's expectations as the older sister, reflecting the struggles of many transnational people who must strike a balance between the demands of their ancestry and the pressures of assimilation in their chosen nations. In addition, Isma's actions in this moment serve as a symbol for the novel's larger theme of transnationalism. The protagonists in “*Home Fire*” struggle with problems relating to immigration, cultural identity, and the conflict between the native country and the adopted country. Isma's capacity to fold the chair back helps as together a literal and symbolic illustration of the capacity to vary and hardiness desired to cross these two globes.

3.2.2 Mental Processes

Processes of sensing are mental processes. The conscious experience is what they are interested in. Feelings, thoughts, and vision are the three processes. (Shokirovna,2023 p., 108-110). There are two participants that are sight and phenomena. (Halliday and Matthiessen (2004: 197-9). In a mental clause, the speaker, a nominal group denoting a conscious being like “I,” is the subject. However, the complement is realized by a nominal group, which can denote entities of any kind, including animals, objects, and ideas, abstract concepts like greed. There are four subtypes of mental processes: perception (see, hear) feeling (knowing, comprehending, and believing), affection (liking, loving) and desire (hoping, wanting and wishing). There are two types of mental processes that are active and passive mental processes. In active, the subject appears to be doing the action. The subject appears to be receiving the action in the passive.

Texts/exit west.txt	more or less	what they wanted to wear, clothing and hair wis	e, within certain bound
Texts/exit west.txt	course, and	so these choices meant somethin	g. It might see
Texts/exit west.txt	it does.	Saeed noticed that Nadia had a beauty mark on her neck, a tawny oval that sometimes, rarel	y but not never
Texts/exit west.txt	car bombing,	felt in on	e's chest cavity a
Texts/exit west.txt	leaving class.	In the stairwell he turned to her and said, "Listen, would you like to have a coffee," and after...	?” Nadia looked hi
Texts/exit west.txt	rock climber:	"I think it's persona	l. Each of u
Texts/exit west.txt	junior, but	his boss liked hi	m and had tasked hi
Texts/exit west.txt	saying, and	for Saeed this meant trying to show a client that his firm truly understood their business, coul...	w. But today
Texts/exit west.txt	show a client	that his firm truly understood their busines	s, could really ge
Texts/exit west.txt	their skin and	see things from their point of vie	w. But today
Texts/exit west.txt	...	THEY MET at a Chinese restaurant of Nadia's choosing, this not being a class night	. The family that use
Texts/exit west.txt	his head.	"I want to	." "Me to
Texts/exit west.txt	go?"	She considered him for a while	." "Cuba.
Texts/exit west.txt	"Chile."	"So we both want to go to Latin America	." He grinned
Texts/exit west.txt	look up and	see the Milky Wa	y. All the star
Texts/exit west.txt	Milky Way.	All the stars like a splash of milk in the sky	. And you see the
Texts/exit west.txt	the sky.	And you see them slowly move	. Because the Earth i
Texts/exit west.txt	is moving.	And you feel like you're lying on a giant spinning ball in space	." Nadia watched Sae

Figure 7: UAM Corpus Tool Representation of Mental-Active in the novel *Exit West*

Texts/Home fire a.txt	a river.	She had heard it at her first waking, for the dawn prayer, as it rushed down the gentle slope of ...	It had been a
Texts/Home fire a.txt	sidewalks, and	she felt	—what was the
Texts/Home fire a.txt	's name.	She hadn't seen it here since that day in December when he'd called to tell them the decision he'...	Now he would be
Texts/Home fire a.txt	any consideration of	what it would mean for his sisters	. Now he would
Texts/Home fire a.txt	hands, and	felt her heart's reaction to the sight of his name in the high-speed propulsion of blood through The seconds passed
Texts/Home fire a.txt	her mind.	Aneeka must learn to think of him as lost forever.	It was possible to
Texts/Home fire a.txt	this with someone	you loved	. Isma had learned
Texts/Home fire a.txt	early on.	But you could learn it only if there was a complete vacuum where the other person had been.His na...	She touched her shoulder
Texts/Home fire a.txt	down, and	knew what it was to be without family; no one's hands but your own to minister to your suffering	. We'll be
Texts/Home fire a.txt	café basement.	Isma tilted her post-lunch mug of coffee toward herself, touched the tip of her finger to the liq...	She had just decided
Texts/Home fire a.txt	long enough and	you'd see a version of this, though rarely attached to such an air of privilege	. No, what
Texts/Home fire a.txt	her mind.	Aneeka must learn to think of him as lost forever.	It was possible to
Texts/Home fire a.txt	this with someone	you loved	. Isma had learned
Texts/Home fire a.txt	early on.	But you could learn it only if there was a complete vacuum where the other person had been.His na...	She touched her shoulder
Texts/Home fire a.txt	down, and	knew what it was to be without family; no one's hands but your own to minister to your suffering	. We'll be
Texts/Home fire a.txt	café basement.	Isma tilted her post-lunch mug of coffee toward herself, touched the tip of her finger to the liq...	She had just decided
Texts/Home fire a.txt	long enough and	you'd see a version of this, though rarely attached to such an air of privilege	. No, what

Figure 8: UAM Corpus Tool Representation of Mental-active in the novel *Home Fire*

Saeed noticed that Nadia had a beauty mark on her neck, a tawny oval that sometimes, rare (*Exit West*)

She had heard it at her first waking, for the dawn prayer, as it rushed down the gentle slope (*Home Fire*)

In the context of literary transnationalism, the line discusses as Nadia's beauty mark can be viewed as a representation of individuality and distinction in a society that is becoming more homogenized and interconnected as a result of globalization and migration. It emphasizes how crucial it is to maintain one's identity and uniqueness in a global setting. The moment of intimacy and connection between two characters navigating a changing world is symbolized by Saeed noticing the beauty mark on Nadia's neck. Such intimate connections become even more important in a globalized and transnational environment where people look for safety and home in strange places. The phrase “sometimes, rare” emphasizes the importance of how brief beauty and connection can be in a world where people are always on the go. It speaks to the brief moments of grace and closeness that characters encounter in a global, ever-evolving setting. While in the “*Home Fire*” the concept literary transnationalism relates as the characters' importance of their religious identity is highlighted by the mention of the dawn prayer. In a transnational context, religious beliefs can serve as a means of relationship to one's that cultural and national heritage, encouraging a sense of continuity and belonging in a foreign nation. Hearing the dawn prayer at first awakening is a sign of cross-border cultural and religious practice continuity. It shows that customs and rituals are carried out across borders and passed down through generations. A feeling of change and anticipation is produced by the sentence's description of “it” rushing down the easy slope.



Texts/exit west.txt	then people continued	to enjoy the luxury of wearing more or less what they wanted to wear, clothing and hair wise, wi...	g. It might see
Texts/exit west.txt	wished only not	to be hear	d. With a fina
Texts/exit west.txt	they were frequently	to be seen in the early days of their romance meeting surreptitiously in bookshop	s. Later, afte
Texts/exit west.txt	company, and	she was determined to survive, and so she di	d. She secured
Texts/exit west.txt	resisted smiling,	knowin	g it would not b
Texts/exit west.txt	"I don	't kno	w. It makes m
Texts/exit west.txt	w. It makes	me think of music and beautiful old buildings and the se	a." "Sound
Texts/exit west.txt	I'm not saying	I want your hands on m	e." "N
Texts/exit west.txt	whatever it was	that mushrooms were supposed to d	o. So he wa
Texts/exit west.txt	was so relieved	to see her son that she thought, for a moment, she should slap hi	m. • •
Texts/exit west.txt	see her son	that she thought, for a moment, she should slap hi	m. • •
Texts/exit west.txt	they'd let	him kno	w, sir.
Texts/exit west.txt	I'll let	you kno	w: that's wha
Texts/exit west.txt	surrounding countryside.	Besides, the militants were well known to have sympathizers within	. The curfew Saeed'

Figure 9: UAM Corpus Tool Representation of Mental-passive in the novel *Exit West*

Texts/Home fire a.txt	this in said	she didn't want it when we couldn't get rid of the stain	." She pointed
Texts/Home fire a.txt	Sorry, do	you mean her place or the place of my own	? She lives in
Texts/Home fire a.txt	, which made	you think you had to say more	. And the more
Texts/Home fire a.txt	."Do	you consider yourself British	?" the man
Texts/Home fire a.txt	. He wanted	to know her thoughts on Shias, homosexuals, the Queen, democracy, The Great British Bake Off, the...	. After that early
Texts/Home fire a.txt	of bed,	wondering if spring had arrived early or if this was merely a lull.Overnight the temperature had ...	a river. She
Texts/Home fire a.txt	as she dressed	she imagined people exiting their homes and, on patches of ground glimpsed for the first time in The weight of
Texts/Home fire a.txt	wear them mismatched	to acknowledge the miracle of their reunion?She folded her pajamas	and put them under
Texts/Home fire a.txt	Aneeka must learn	to think of him as lost forever	. It was possible
Texts/Home fire a.txt	said, coming	to see what had drawn out a pronouncement of such uncharacteristic venom	. "On the
Texts/Home fire a.txt	had integrated.	(His Irish-American wife was seen as another indicator of this integrationist posing rather than ...	The son was standing

Figure 10: UAM Corpus Tool Representation of Mental passive in the novel *Home Fire* to be seen in the early days of their romance meeting surreptitiously in bookshop (*Exit West*)

she didn't want it when we couldn't get rid of the stain (*Home Fire*)

In the novel *Exit West* the author Mohsin Hamid explains this line as the bookshop is more than just a physical place; it is a representation of the meeting point of various cultures and worldviews. Books and bookshops serve as entrances to various cultures, ideas, and viewpoints in the field of literary transnationalism. The author highlights the idea that literature acts as a means of relating people from various backgrounds by selecting this location for their covert meetings. The word "surreptitious" signifies that the characters' discussions had surprise or unseen after the interfering observes of the world. This secrecy identifies the problems they



might confront owing to social norms, thoughts, or differences in their environments. The line advocates that these confront happen when the characters' love is recently growing began. Alike to the initial phases of falling in love, it is a period of interest, discovering, and finding. The characters are involved in an imparted cultural understanding when they first meet-up in a bookstore, alternatively, just including a loving meeting. They are associated through a shared love of novels, a prime example of how literature bridges divide and brings people together. This line marks a turning point in the story. The trip of the characters is setting in movement, highlighting the central role that fiction and cross-cultural relations will act in their connection. Their faces in the bookstore go into a repeated theme in the story, showing the life-changing consequences of literary transnationalism. Although, in the framework of the novel “*Home Fire*”, the “stain” views for a constant and extremely well-known difficult or tension. This stain might signify a quantity of ideas, comprising the protagonists nuanced political and cultural identities, their stressed associations, or the power of suffering historic or worldwide powers on their lives. Stains often symbolize the long-lasting consequences of cross-border subtleties, cultural conflicts, or historical heritages in literary transnationalism. The use of the phrase “she didn't want it” suggests that some of the major protagonists are different to distributing with or challenging this stain. This battle might be forced through an attempt to distance oneself from a shocking historical, through a need to escape cultural opportunities, or through a need to escape the difficulties of one's identity. The phrase “when we couldn't get rid of the stain” indicates that attempts to deliver or eliminate the stain have been created, then to no usage. This illustration the difficulty's resolve and the problems met though trying to explain or become previous it. This can denote to the suffering effect of specific cultural, political, or historical problems on the existences of the protagonists in the perspective of literary transnationalism.. The stain's rejection and inability to be removed could represent the ongoing struggle to balance various cultural elements, make one's identity known, or contend with outside pressures.

3.2.3 Relational Processes

Relational processes are frequently realized by the verb "be" or some verbs from the same class (known as copular verbs), such as "seem," "become," "appear," or "have," "seem," "become," "appear," or "have," or occasionally by verbs like "have," "own," or "possess." According to Halliday and Matthiessen, relational processes can be classified into two types: attributive and possessive. Attributive relational processes are the processes which assign a quality. ‘A’ is an attribute of ‘X’. In other words, in this mode, an entity has some quality ascribed or attributed to it (Halliday & Matthiessen, 2004).

Texts/exit west.txt	a cough.	He was aware that alone a person is almost nothing	. The woman who slept
Texts/exit west.txt	He was aware	that alone a person is almost nothing	g. The woman wh
Texts/exit west.txt	was shut.	The window was open	. He chose the windo
Texts/exit west.txt	heading home.	He was an independent-minded, grown man, unmarried, with a decent post and a good educatio	n, and as wa
Texts/exit west.txt	mother had believed	her doctor was being cheeky when he asked if she thought she was pregnan	t. Their small fla
Texts/exit west.txt	if she thought	she was pregnan	t. Their small fla
Texts/exit west.txt	was pregnant.	Their small flat was in a once handsome building, with an ornate though now crumbling facade tha...	. It had been partitioe
Texts/exit west.txt	watching television.	This third chamber was also modest in siz	e but had tall window

Figure 11: UAM Corpus tool representation of Relational-Attributive in the novel *Exit West*

Texts/Home fire a.txt	said, and	Isma was sure she didn't mean because it's at least a size too large but rather it's too nice for...	.I used
Texts/Home fire a.txt	it?"	"I was the manager.	"You were the
Texts/Home fire a.txt	was the manager.	"You were the manager of a dry-cleaning shop	and now you're
Texts/Home fire a.txt	finished uni.	They were twelve years old—twins.	I took the first
Texts/Home fire a.txt	university there.	Her name is Hira Shah.	You can call her
Texts/Home fire a.txt	me best.	So it might be Amherst	, but it might
Texts/Home fire a.txt	shoes and told	Isma to wait. That had been a while ago	. The plane would
Texts/Home fire a.txt	man said.	"I am British.	"But do you
Texts/Home fire a.txt	and Israel.	"Killing civilians is sinful— that's equally true whether the manner of killing is a suicide bomb...	There were long intervals

Figure 12: UAM Corpus Tool Representation of Relational-attributive in the novel *Home Fire*
He was an independent-minded, grown man, unmarried, with a decent post and a good education. (*Exit West*)

Isma was sure she didn't mean because it's at least a size too large but rather it's too nice for or... (*Home Fire*)

The line is explored within the context of literary transnationalism in the novel *Exit West*. The phrase “independent-minded” implies that the character has a strong sense of independence and individualism. In “*Exit West*,” the characters Saeed and Nadia, who get around an area identified by disagreement and immigration, represent this feeling of freedom as they create decisions that go against social conventions and requirements. Their change from a repressive society to a dynamic world emphasizes how global their search for individual freedom is. The description of the character as a “grown man” who is “unmarried” is related to the themes of international mobility covered in “*Exit West*”. Characters in the text are compelled to leave their homes because of mystery doors that lead to various locations around the world, forcing them to navigate a world where borders are movable. The examples to a “decent post” and a “good education” refer to the socioeconomic standing and academic background of the character. Socioeconomic inequalities are a major theme in “*Exit West*,” especially as characters move from one location to another. A “good education” may provide access to international opportunities and demonstrate a character's adaptability in a rapidly changing environment. The independence and education of the character can also be seen as a sign of a transnational or cosmopolitan identity. In a world where borders and identities are shifting, While Characters in the book “*Home Fire*” struggle with questions of cultural identity and assimilation, particularly since they are British citizens with Pakistani ancestry. The phrase implies that Isma is reluctant to accept something (possibly a piece of clothing) because it is “too nice for...” rather than because of its size. This hesitation might be a result of a conflict between embracing one's cultural heritage and blending into Western society. The characters in “*Home Fire*” frequently deal with questions of privilege and class in both their home countries and the UK while operating in a transnational setting. Their socioeconomic status has a big impact on how people view them and treat them in different contexts. People with traits similar to Isma frequently discuss between their cultural heritage and the standards and expectations of the society in which they live “*Home Fire*” explores themes of identification and exclusion, especially among characters that live in various

cultural contexts. Isma's unwillingness might be a sign that she feels like she doesn't fully fit into both the traditions of her ancestors or the Western culture in which she currently lives.

According to Halliday, Relational possessive processes are a category of linguistic constructions used to express ownership or possession relationships between two entities. These procedures convey the idea that one entity possesses or owns another entity and fall under the broader category of “relational processes.”

Texts/exit west.txt	by hers.	In the last year of the life they shared together, the year that was already well under way when...	. As many times i
Texts/exit west.txt	her about.	But she had a job at an insurance compan	y, and she wa
Texts/exit west.txt	yet fallen.	The dining area had a darkened, opium-den ambience, in contrast to other Chinese restaurants in It was distinctively li
Texts/exit west.txt	after dinner,	unless one had access to a home where such things were saf	e and permitted, o
Texts/exit west.txt	permitted, or	had a ca	r, there were fe
Texts/exit west.txt	Saeed's family	had a ca	r, but it wa
Texts/exit west.txt	by scooter.	And Nadia had a hom	e, but it wa
Texts/exit west.txt	than one,	to have a man ove	r. Still, sh
Texts/exit west.txt	Possibly dying.	Saeed and Nadia had to be careful when making turns not to run over an outstretched arm or leg	. As she nosed he

Figure 13: UAM Corpus Tool Representation of Relational-Possessive in the novel *Exit West*

Texts/Home fire a.txt	really meant "	I have no particular wish to see you after this	."
Texts/Home fire a.txt	was no need	to start having nightmares about Aneeka out alone in the cold, impersonal heart of London	—she'd always
Texts/Home fire a.txt	face in darkness.	"The Migrants have a new car.	A BMW. A
Texts/Home fire a.txt	starting soon.	We can at least have a week together."	The thought of London
Texts/Home fire a.txt	don't want	to have to go through that airport interrogation again	. What if they
Texts/Home fire a.txt	's subterfuge.	Isma had an easier answer: his father's son; a fecklessness in the gene pool.	"Boys are different
Texts/Home fire a.txt	I was sure	you had	. I would have
Texts/home fire b.txt	and Parvaiz,	who had the power to talk to animals	."Aneeka laughed

Figure 14: UAM Corpus Tool Representation of Relational-Possessive in the novel *Home Fire*
In the last year of the life they shared together, the year that was already well under way (*Exit West*)
to start having nightmares about Aneeka out alone in the cold, impersonal heart of London (*Home Fire*)

In the novel “*Exit West*” Mohsin Hamid explains this line through the perspective of literary transnationalism as the phrase "the last year of the life they shared together" highlights how the characters' experiences were temporal in nature. “*Exit West*” follows Saeed and Nadia as they travel through a world characterized by migration and conflict. The passage of time, particularly the last year they spend together, demonstrates the transnational experience of people who live in a world of steady uncertainty and change. In “*Exit West*,” characters move through magical doors that take them to various locations around the globe, forcing them to adjust to the changing landscapes of their lives. The phrase refers to how transnational relationships are brief in nature. Relationships can be both valuable and delicate in a world identified by migration and immortality. Whereas, in the novel *Home Fire* the phrase “the cold, impersonal heart of London” emphasizes the emotions of alienation and loneliness frequently related to the experience of

immigrants. The phrase illustrates the difficulties faced by characters like Aneeka who are attempting to fit in to a foreign culture in the context of literary transnationalism. London serves as a metaphor for the Western host culture in this context, and the impersonality and coldness of the city highlight the challenges that immigrants face in integrating and assimilating. “*Home Fire*” investigates how migration affects the dynamics of families and relationships. The nightmares that Aneeka has about being by herself in London could be caused by the worry about losing cultural and family connections in a foreign setting. The novel explores how family ties can be strained by migration as people struggle with their own identities and family expectations. In this phrase, issues of cultural identity and belonging are raised. Aneeka's presence in the “impersonal heart of London” brings attention to the conflict between maintaining one's cultural identity and blending in with a new culture

3.2.4 Verbal Processes

According to Halliday (2004: 252-253), verbal process refers to the act of saying. It takes place in the mental and relational processes. Sayers are involved in the verbal process, and what is said is referred to as Verbiage. The addressee, or target, of the Verbiage is referred to as a Receiver or Target. (Aib, 2022). The Sayer has more agencies because his Verbiage has the ability to impact the Receiver's life. There are also two types of verbal processes that are active and passive processes. Active processes which means subject perform action.

Texts/exit west.txt	his mother.	“Behave yourself, Saeed,” said his mother	. “Well, h
Texts/exit west.txt	tacked upward.	“I see Mars,” he said	. And indeed he di
Texts/exit west.txt	consulting an application	that indicated the names of celestial bodies he did not kno	w. The Mars i
Texts/exit west.txt	...	WHEN SAEED AND NADIA finally had coffee together in the cafeteria, which happened the following “If you d
Texts/exit west.txt	you don't pra	y,” he said	, lowering his voice
Texts/exit west.txt	her cup.	“So men don't fuck with me,” she said	. HEN NADIA WAS
Texts/exit west.txt	to a school	that emphasized rote memorization, for which she was by temperament particularly ill-suited, and...	s. If they caught
Texts/exit west.txt	then returned.	“I like it,” he said, indicating their surroundings	. “Sort of mysteriou
Texts/exit west.txt	he said,	indicating their surrounding	s. “Sort o
Texts/exit west.txt	he come.	“Nothing is going to happen,” she explained	. “I want t

Figure 14: UAM Corpus Tool Representation of verbal-active in the novel *Exit West*

Texts/Home fire a.txt	know, and	would tell Isma if he needed backup in talking sense to his twin	. But there was
Texts/Home fire a.txt	pair?”	When the tenants had moved into the house in which the siblings had grown up, and replaced the ne...	The nickname had stuck
Texts/Home fire a.txt	surprised you noticed—	Aunty Naseem says she hardly sees you.And neither do your uni friends	““I must
Texts/Home fire a.txt	your uni friends.	““I must really be behaving badly if Aunty Naseem is driven to complaining,” Aneeka said.	“She's concerned
Texts/Home fire a.txt	is driven to	complaining	“ Aneeka said
Texts/Home fire a.txt	was fourteen and	said	I was going to
Texts/Home fire a.txt	astronomical sun.	He announced all this, sauntering into the house like a conquering hero, only to be confronted wi...	Isma's anger came
Texts/Home fire a.txt	far greater.	“Why didn't you tell me?	I tell you everything
Texts/Home fire a.txt	me? I	tell you everything—how could you not tell me?”	Both Parvaiz and Isma

Figure 15: UAM Corpus Tool Representation of Verbal-active in the novel *Home Fire*

“Behave yourself, Saeed,” said his mother (*Exit West*)

“Would tell Isma if he needed backup in talking sense to his twin (*Home Fire*)

The line from the novel *Exit West* which emphasizes the significance of cultural norms and values in the context of the family. The advice Saeed's mother gave him to "behave yourself"



illustrates how cultural and social expectations have an impact on how people act. Characters in a transnational setting frequently have to choose between the values of their current society and the cultural norms of their home country. The conversation between Saeed and his mother highlights the differences in cultural attitudes and behaviors between generations. Characters in "Exit West" frequently struggle with conflicts between the values of the older generation, which are rooted in their native country, and the values of the younger generation, which are influenced by the culture of the host nation. The guidance and effect that parents must on the lives of global characters is suggested in Saeed's mother's words. As children steer the problems of regulating to a new culture, parents often have a big influence on the thoughts and actions of their children. This effect is important for arguing cultural and family traditions. In the "Home Fire" in a global perspective, the line highlights the importance of family and public verification. The concept that people in transnational societies often depend on some another for emotional and realistic support is demonstrated by Isma's will to show as "backup" for her friend's identical. The difficult associations that characters that have alike cultural background are studied in the text "Home Fire" by with the difficulties of family subtleties. The deal by Isma to "talk sense" to her friend's identical grows the option that cultural norms and values perform a part in international communities.

The other types of verbal processes are passive processes which mean the action's target is the focus, and the verb acts upon the subject.

Texts/exit west.txt	"You don	't say your evening prayer	s?" she aske
Texts/exit west.txt	it was difficult	to tel	l. They were i
Texts/exit west.txt	knew she needed	to say goodbye, not for him, for she doubted he would car	e, but for he
Texts/exit west.txt	child suddenly,	asking thi	s. The officer wa
Texts/exit west.txt	n's father used	to say to him when he was pesterin	g. And in som

Figure 16: UAM Corpus Tool Representation of Verbal-Passive in the novel *Exit West*

Texts/home fire b.txt	really know what	to tell you about him	, is the thing
Texts/home fire b.txt	came around,	asking about him	, though they would
Texts/home fire b.txt	British intelligence?	We weren't told anything.	We still haven't
Texts/home fire b.txt	told anything.	We still haven't been told anything.	They haven't released
Texts/home fire b.txt	about it.	We were forbidden to talk about it.	Only Aunty Naseem and
Texts/home fire b.txt	one other person	who was told	—a man who
Texts/home fire b.txt	" which made	him say "probably return to consultancy but perhaps a more boutique firm	" "One
Texts/home fire b.txt	He nodded,	offered	her tea or coffee
Texts/home fire b.txt	back from mentioning	that he could say the same for her	. When openings for

Figure 17: UAM Corpus Tool Representation of Verbal-Passive in the novel *Home Fire*
t say your evening prayer (Exit West)
to tell you about him (Home Fire)

In "Exit West," by Mohsin Hamid, the act of offering evening prayers is depicted as a potent symbol that cuts across cultural and geographic boundaries and reflects the larger themes of transnationalism and the human experience in the face of widespread migration and displacement. Numerous characters throughout the text participate in the evening prayer, or Salat al-Isha in Islamic tradition. Since Saeed and Nadia are both Muslims, the evening prayer is a significant part of their cultural and religious identities. Through this method, the text illustrates how closely people of all nationalities and backgrounds are affected by religion and culture. This proves that religious rituals and practices can cross national and geographic boundaries. While, The phrase "to tell you about him" appears deeply and in multiple layers in Kamila Shamsie's



novel “*Home Fire*,” reflecting the theme of literary transnationalism. In the text, this expression expresses the desire to cross cultural and geographic barriers by sharing a personal story. The novel “*Home Fire*” explores the struggles Muslims from Britain and Pakistan face in the wake of 9/11. To share their cultural backgrounds and experiences with others, especially those with different cultural or national backgrounds, is what the phrase “to tell you about him” denotes. They want to bridge the gap between cultures by promoting greater empathy and understanding by sharing personal stories.

4. Conclusion

This study used the three-dimensional model developed by Fairclough’s to examine novels “*Home Fire*” and “*Exit West*”, a diasporic novels that explores the themes of migration and displacement, identity and belonging, love, globalization and transnationalism from the perspective. The first stage of description analyzed the novels by examining discursive aspects, discourse form like vocabulary, grammatical structure and narratives description. In the second stage interpretation analyzed the text through social norms and identities. The third stage of explanation emphasized how language used in social setting. In this study, Halliday’s model was also used. Migration, loneliness, and identity issues are among the main characters' problems, as revealed by the study of transitivity through the examination of processes and the participants involved in these processes.

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