

## *Kamila Shamsie's Characterization of Immigration Officers in Home Fire: A Stylo-transitivity Study*

**Moayad Tahsen Yousef**

Ph.D Student/ Department of English /  
College of Arts / University of Mosul

**Wafaa Abd-Allateef Abd-Allali**

Prof./ Department of English / College of Arts /  
University of Mosul

**Khalid Shaker Huseen**

Prof./ Department of English / College of Arts / University of Dhi Qar

### Article information

#### Article history:

Received November 15, 2022

Review December 10, 2022

Accepted December 25, 2022

Available online June 1, 2023

#### Keywords:

Transitivity,  
Characterization,  
Systemic Functional Linguistics,  
Home Fire,  
Islamophobia

#### Correspondence:

M.A. Rahawy  
[mohammedrahawy@yahoo.com](mailto:mohammedrahawy@yahoo.com)

### Abstract

The current research paper dwells on analyzing the immigration officers' characterization in Kamila Shmasie Home Fire (2017). Characterization is an area in literature and it is the writer's area where he creates his own characters. This research is going to shed light on an important character created by Shamsie. Analysis of the character will be a linguistic one. Systemic Functional Linguistics (SFL) will be utilized as a framework. The concentration is on the role of transitivity in showing the hidden ideology in the immigration officers at Heathrow Airport. In this research, a quantitative methodology is utilized to show the process types. The main unit is the clause. The corpus linguistic tool used in this research is UAM software. The ideology that the research shows is hatred. Hatred against Muslims and anything related to Muslim Immigrants in the West in general. The research aims at showing how linguistics has helped to an extent in the analysis of the literary text. The research is valuable to stylists and researchers who are interested in considering linguistics in their literary analysis and students of literature as well. A brief consideration of Transitivity is presented and a brief introduction of AUM is shown for the benefit of the researchers

DOI: 10.33899/radab.2022.136956.1813, ©Authors, 2023, College of Arts, University of Mosul.

This is an open access article under the CC BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>).

توصيف كاميليا شمسي لضباط الهجرة في رواية نار الدار : دراسة نمطية انتقالية

وفاء عبداللطيف عبدالعالي\*\*

مؤيد تحسين يوسف\*

خالد شاكر حسين\*\*\*

المستخلص

\* طالب دكتوراه / قسم اللغة الانكليزية / كلية الاداب / جامعة الموصل .

\*\* استاذ / قسم اللغة الانكليزية / كلية الاداب / جامعة الموصل .

\*\*\* استاذ / قسم اللغة الانكليزية / كلية الاداب / جامعة ذي قار .

يهدف البحث إلى توضيح مسألة مساعدة اللسانيات إلى حد ما في تحليل النص الأدبي. التوصيف هو مجال الأدب حيث يخلق الكاتب شخصياته. يهتم البحث بتحليل شخصيات ضباط الهجرة في رواية كميلة شمسي نار الدار. يسلط البحث الضوء على شخصيات مهمة تكمن وراءها إيديولوجيات مختلفة. للتحليل تم استخدام منهج اللغويات الوظيفية (SFL) كإطار عمل. حيث تم التركيز على دور أنواع العمليات في إظهار الأيديولوجية الخفية في ضباط الهجرة في مطار هيثرو. في هذا البحث، تم استخدام منهجية البحث الكمي للوقوف وتكون الجميلة هي المستخدمة بلا من الجملة. تم استخدام برنامج UAM لإظهار إيديولوجية الكراهية، وكراهية المسلمين وكل ما يتعلق بالمهاجرين المسلمين في الغرب بشكل عام. البحث ذو قيمة للباحثين المهتمين باستخدام اللسانيات في تحليلهم الأدبي وطلاب الأدب أيضًا.

**الكلمات مفتاحية:** التوصيف، النحو الوظيفي، الإحضر اللغوي، التعدي

### **1. Research Questions**

- a. What are the common process types that appear in the immigration officers' dialogues in Kamila Shamsie's (Home Fire)?
- b. How transitivity helps to show the internal and external world experiences of individuals?

### **2. Methodology**

This study maintains a corpus-based approach. It shows language use and variation. Corpora can be used both qualitatively and quantitatively as far as analysis is concerned (McEnery & Hardie, 2011). So, it is in terms of frequency and statistics.

### **3. Corpus**

The corpus of this study includes the dialogues of the immigration officers at Heathrow Airport in Kamila Shamsie's Home Fire. The purpose is to identify the empirical meaning of dialogues.

### **4. Research Tool**

The UAM Corpus Tool (version 3.3) was used for text annotation and segmentation. It provides various features such as text encoding, tagging schemes, text processing, and text analysis. The aim of the study was to examine transitivity with the characterization in novels

### **5. Literature Review and Theoretical Preliminaries**

Research on systematic functional grammar has gained wide popularity, especially among Western/Indo-European scholars. The work of Halliday (1971) is considered as one of the most important stylistic studies done under the SFL. Halliday analyzes William Golding's *The Heirs* (1955), examining, among other things, the linguistic patterns that encode the different Neanderthal 'thinking styles' that inhabit the narrative (Simpson, 2004).

Halliday analyzes two of his sentences, one from Lok's point of view and the other from Tribal's point of view. He notes that the narrator (Lok) portrays the tribe's actions as sporadic and aimless. Physical influences rarely affect nearby objects. Ideally, Lok's language is always characterized by material processes that realize actors, but not goals. From a transitive perspective, these aimless processes make behavior appear spontaneous, even though it is clear from the narrative context that the behavior was caused by external factors.

Halliday says that Lok's language creates an atmosphere of inefficient activity when people move, but only those who move are affected and nothing else changes. Halliday analyzes the pattern of transitivity in the tribal passage and notes this. Half of the investigated nodes are transitive material nodes in which human actors act for specific external goals.

Halliday argues that the variations in transitivity mirror a discrepancy with the cognitive capabilities of Neanderthals and their invaders. Although Halliday does not examine power directly, his work shows how transitivity can display dominant ideologies via word selection.

In his study of Plath's novel, *The Bell*, Jar Burton (1982) recognized different representations of the participants. For example, all the processes of a doctor and a nurse are transitive material processes that depict them as performing actions in the physical world. This means that three participants control the ongoing processes. The Narrator discards the doctor, the nurse, and the electricity as a helpless Goal, which affect not only her, but also other entities around.

Abdulaziz's study (1996) is close to this study, the application of SFL relies on his native-speaker intuition. Abdulaziz investigates transitivity patterns of spoken Swahili within the Systemic Functional Grammar framework. However, Abdulaziz does not address himself to the role of the choice of process types in the manifestation and reproduction of asymmetrical power relations; a problem that the present study addresses.

Another work in the area of characterization and hidden ideologies was done by Iwamoto (2008) on gender. Transitivity was utilized as a model to analyze extracts from the women's magazine *Feminist*. Findings showed that the male character is an agent with the material process. In other words, the male character acts as a Sayer in verbal processes while the female does not. Methodologically, qualitative and quantitative methods were used to demonstrate the existence of male figures as agents with material processes. All of these results come from applying transitivity to process types according to gender. The male figure primarily acts as the speaker in the verbal process, while the female cannot. She can be found in the passivated verbal process.

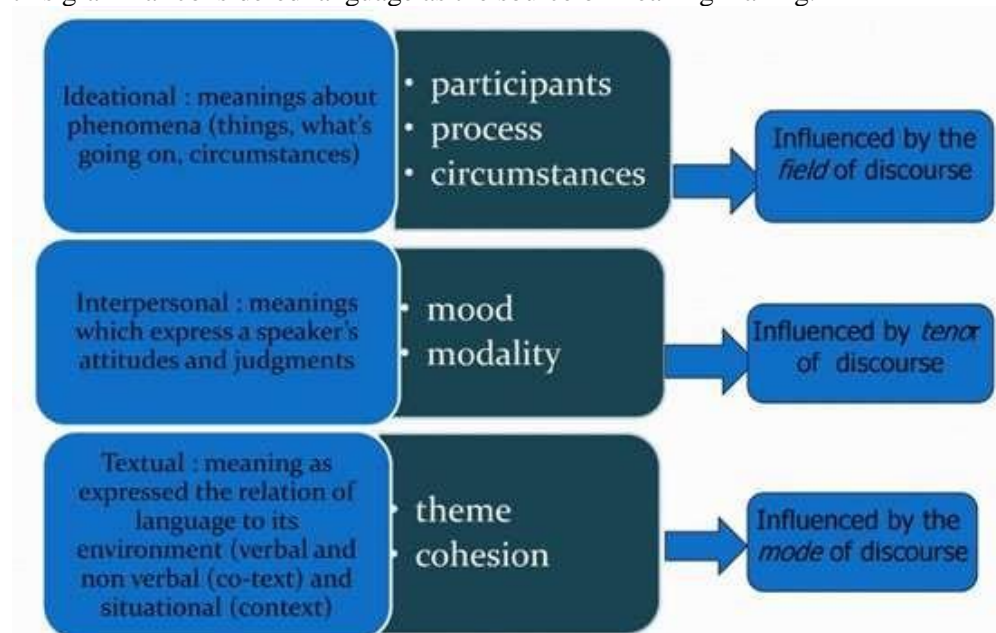
Hubbard (2015) did research on one of Salman Rushdie's *The Moor's Last Sigh* (1995) and examined transitivity patterns in several extracts from the novel. It takes into account how lexical features are represented. In Hubbard's work, femininity is central and masculinity is marginalized.

In addition, Alaei and Saeideh (2016) examine transitivity and characterization by studying Joseph Conrad's *Heart of Darkness* (1899). They attempt to determine how ideology is represented in the novel by considering lexico-grammatical choices and applying transitivity to convey the author's intended ideology. Our study is similar in that it applies transitivity to the author's intended search for hidden ideologies and uses the same software UAM Corpus Tools.

Moreover, since the research is within ideologies, it is of much importance to shed light on CDA. A study by Wang (2010) shows how power and ideology are embedded in Obama's CDA. The analysis done by the researcher shows that Obama changed his own ideology depending on the timing of his speeches before the presidential election or after he took office.

#### **6. Halliday's Systemic Functional Linguistics (SFL)**

Halliday's Systemic Functional Linguistics (SFL) is unlike the formal and traditional grammar. It is concerned with the social context and takes into consideration the functional role of language in communication. The roots of this developed grammar go back to the anthropologist Malinowski. Also, this grammar considered language as the source of meaning making.



#### **7. Ideational Meta-function**

Figure 1 : Based on Halliday & Matthiessen, 2014

An ideal metafunction uses field resources to build ideas and experiences. These resources require you to choose a specific kind of verb called process, and different kinds of verbs form different kinds of nouns or groups of nouns called participants. This means that each participant can play different roles depending on which verb the sentence refers to. Furthermore, different kinds of adverbs and prepositional phrases constitute different kinds of situations (Halliday & Matthiessen, 2014).

### **Process Types**

In Systemic Functional Linguistics (SFL) the processes are represented by verbs of doing, happening and being. Gerot and Wignell (1995) state that both participants and circumstances represent the essence of the process types. It can be said that different participants' roles can occur differently expressing different issues depending on the writer and what ideas or themes he likes to convey in different situations. Halliday and Matthiessen (2014) talk about six process types namely material, behavioral, mental, verbal, relational, and existential.

**Table: 1 Major Process types, their meanings and characteristic participants adopted from Halliday & Matthiessen (2014: 311)**

Process type	Category meaning	Participants, directly involved	Participants, obliquely involved
<b>Material:</b> Action Event	'doing' 'doing' 'happening'	Actor, Goal	Recipient, Client; Scope; Initiator; Attribute
<b>Behavioural</b>	'behaving'	Behaver	Behaviour
<b>Mental:</b> Perception Cognition Desideration Emotion	'sensing' 'seeing' 'thinking' 'wanting' 'feeling'	Senser, Phenomenon	Inducer
<b>Verbal</b>	'saying'	Sayer, Target	Receiver; Verbiage
<b>Relational:</b> Attribution Identification	'being' 'attributing' 'identifying'	Carrier, Attribute Identified, Identifier; Token, Value	Attributor, Beneficiary Assigner
<b>Existential</b>	'existing'	Existent	

### **a. Material processes**

Halliday and Matthiessen's (2014:226) material processes are used to depict actions and events (doings and happenings). The material process types include actions, activities, and events. In addition, there is an involvement of the participants. These participants are the obligatory one, the Actor, a person or an object, and the Goal, animate or inanimate, which may or may not be involved in the process:

**Table 2: Material Process Type**

Participant 1	Process	Participant 2	Circumstance
She	Dusts	The ash dirt	Over her face
Actor	Material	Goal	Location
Young girls whose breasts are just emerging	Smear	Shea butter	On their bodies
Actor	Material	Goal	Location
Ocol	Condemns	Diviner-priests and Acoli herbalists	/
Actor	Material	Goal	/
He	Gave	it to the people to drink!	/
Actor	Material	Goal	/

#### **b.Mental processes**

To Halliday and Matthiessen (2004: 197-9) Mental Processes are processes of sensing. They are concerned with what is experienced consciously. The processes are of feeling, thinking, and seeing. The participants are two: Senser and Phenomenon:

**Table3: Mental Process Type**

Participant 1	Process	Participant 2	Circumstance
I	Cry	Over my husband	whose head is lost
Senser	Mental	Phenomenon	Manner
Husband, you	Despise	Me	now
Senser	Mental	Phenomenon	Time
I	Do not know	The rules of health	/
Senser	Mental	Phenomenon	/
I	Do not understand	The way of foreigners	/
Senser	Mental	Phenomenon	/

#### **c.Behavioral processes**

Mainly, Behavioral processes express physiological and psychological behavior. They are on the borderline between mental and material processes (Halliday 1994:107). They represent both activities of doing and sensing:

**Table 4: Behavioral Process Type**

Participant 1	Process	Participant 2	Circumstance
They	Dance	/	Silently/ like wizards
Behaver	Behavioral	/	Manner/ comparison
You	Dance and you sing	Provocative songs	With confidence
Behaver	Behavioral	Range (complement)	Manner

**Table 5 : Relational Process Type**

Participant 1	Process	Participant 2	Circumstance
He	Is	Clever	like white man
Carrier	Relational	Attribute	Comparison
Ignorance	Stands	Like an elephant	There
Carrier	Relational	Attribute	Location
They	Are	all wizards	/
Identified time	Relational	Identifier (stupidly) split up into seconds and minutes	/
Identified	Is not		In the wisdom of the Acoli / stupidly
Identified	Relational	Identifier	Location/ Manner
The stomach	Seems to be	A powerful force	For joining political parties
Identified	Relational	Identifier	Cause

#### **e.Verbal Process Type**

Halliday (2004: 252-253) asserts that verbal process means saying process. It occurs within the mental and relational processes Participants within the verbal process are Sayer and what is said is called Verbiage respectively the addressee to whom the Verbiage is directed is a Receiver or Target. In terms of agency, the Sayer is more powerful since his Verbiage can affect the life of the Receiver.

**T able 5: Verbal Process Type**



Participant 1	Process	Participant 2	Verbiage	Circumstance
He	Says	/	Terrible things about my mother	/
Sayer	Verbal	/	Verbiage	/
He	Says	/	Rubbish	/
Sayer	Verbal	/	Verbiage	/
We	Recited	The prayers	/	For saying yes and the prayer of love, the prayer of trust
Sayer	Verbal	Target	/	Cause

#### f.Existential Process

Both Halliday and Matthiessen (2014: PAGE) and Simpson (2004: 25) state that existential processes involve the word *There*. It is only one participant in this type of process: The Existent. It represents anything that exists whether an animate or inanimate entity.

**Table 2.7: Existential Process Types**

Process	Participant	Circumstance
There is	Something wrong	With his brother's head
Existential	Existent	Location
There is	No brain	In it
Existential	Existent	Location

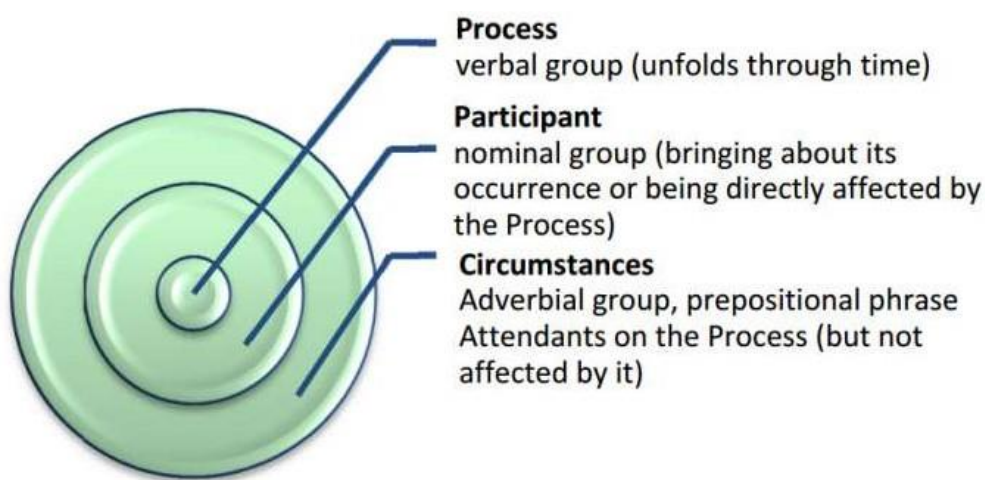


Figure 1: Elements in the structure of the clause, based on Halliday and Matthiessen (2014, p. 222).

#### 5 .Participant

According to Halliday and Matthiessen (2014), a participant is an entity involved in a process type. Participants can be people, places, or objects. They are either directly involved in the process or influenced by the process. Each type of process has numerous participants realized by noun groups and pronouns.

Participants in the material process are the actor, goal and, recipient. An actor is someone who performs an action, a goal is someone is affected by the action, and a recipient is someone who receives something. Participants in mental processes are Sensor and Phenomena, while those in verbal processes are Sayer and Verbiage. The Sayer is the one who communicates and the Verbiage is what is said. Additionally, the roles of participants in each clause may vary depending on the nature of the process.

### **Circumstantial**

Simply put, as stated by Gerot and Wignell (1995), Circumstance is concerned with answering when, where, why, how, how many, and what questions. According to Halliday and Matthiessen (2014), circumstantial evidence is classified into nine elements: **extent, location, manner, cause, contingency accompaniment, role, matter, and angel** .

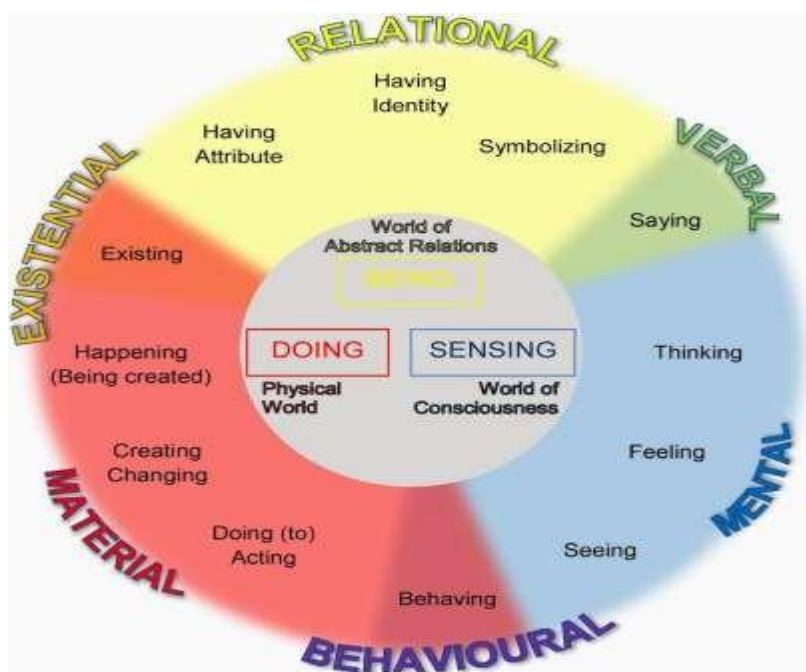


Figure2: Types of process. Source: Halliday & Matthiessen (2004: 172)

### **a. Interpersonal Meta-function**

According to Halliday and Matthiessen (2004, 2014), interpersonal metafunctions enable us to interact with people form relationships with others and express opinions about situations and events. The most basic purpose of any exchange is to give or solicit "commodities", which are either information, goods, or services. The labels used are traditional. statement, question, offer, order. Statements and questions involve exchanges of information, known as propositions while offers and commands represent exchanges of goods and services, known as proposals. These semantic categories are realized through grammatical moods and modalities.

### **b. Textual Meta-function**

Halliday and Matthiessen (2004, 2014) describe textual metafunctions in detail. They state that every phrase contains a message. One element is highlighted in each sentence and is called Theme, the remaining elements are called Rheme. The Theme is placed in the first position.



You	Are required to be familiar with this new place.
Theme	Rheme

One of the fairies	had to be left out
Theme	Rheme

None of the guests	was saddened by this
Theme	Rheme

## Data Analysis and Results

At this point , it is of much importance to tackle certain examples of the dialogues of the characters in the novel:

### Immigration Officers at Heathrow Airport

Although the officers have played a tiny role in Kamila Shamsie’s novel Home Fire by their one and first appearance , their dialogues convey a deep message that every Muslim in the Western world can be detained for trivial reasons. The officers directed certain questions to Isma. The important one is that of “Do you consider yourself British?”; they asked her to know her loyalty. The officers audited her laptop's browser history to find the website she had surfed that might have Islamic content. The officers wanted to know her thoughts on “Shias, homosexuals, the Queen, democracy, ‘The Great British Bake Off,’ the invasion of Iraq, Israel, suicide bombers, dating websites.”

**Table 5 . Process-types attributed to the Officers in relation to other characters**

CLAUSE-TYPE	Officers		Isma		Karamat		Farooq		Total	
- material	4	7.27 %	116	11.72 %	116	11.72 %	133	10.72 %	369	
- mental	3	5.45 %	38	3.84%	25	2.55%	47	3.79%	113	
- verbal	1	1.82 %	20	2.02%	16	1.63%	24	1.93%	61	
- relational	3	5.45 %	28	2.83%	38	3.87%	37	2.98%	106	
- existential	0	0.00 %	3	0.30%	4	0.41%	3	0.24%	10	
<b>TOTAL:</b>	11		207		202		245			

The first character that will be analyzed is the immigration officer. The Table above shows that the Material Process allotted is (4 tokens), the Mental Process type is (3 tokens), the Verbal Process type is (1 token) and the last Process type is the Relational Process (3 tokens). Here, the material process type is the dominant one because the officer at the airport of Heathrow has power authority to stop anyone he suspects. In the example below the process type is a mental one (consider). The officers with their questions are provoking Isma. They know well that she is British and she has a British passport but they do this intentionally once they have seen her wearing hijab. Actually, the officers’ actions refer that they are not sympathized with Muslims . They have built a false ideology within themselves. They considered

wrongly that anyone wears hijab is a terrorist. This ideology has spread throughout West after the 9/11 events and the emergence of Radical movements all over the world.

<i>This isn't yours ,” she said ,</i>			
Element			
Actor	Process	Goal	
		Addressee	Process

The example above shows that one of the officers tries to accuse Isma of stealing a Jacket. The example shows that he Actor as a participant means that she is in power and tries to trap Isma.

<i>You were the manager of a dry-cleaning shop</i>		
Element		
Carrier	Process	Attribute

In the above example, the officers, are accusing Isma “How a Muslim woman can become a manager? The officer went further asking Isma strangely “You’re on your way to a PhD?”. In this example circumstance helps in clarifying things. “and How did that happen? “ This clause shows the kind of inequality that is practiced and experienced with Muslims”. In other words, it would not be a surprise if the person was a typical Briton. Racism also appears clearly through this conversation with Isma .

**Example:**

<i>now you' re on your way to a PhD program in sociology ?</i>			
Element			
Circumstance	Process	Circumstance	Circumstance

<i>And how did that happen ?</i>		
Circumstance	Actor	Process

“Do you consider yourself British?

<i>Do you consider yourself British ?</i>		
Senser	Process	Phenomenon

In this example, the immigration officer knows well that Isma is British and she has a British passport and she has spent most of her life in Britain but British People still do not like others to be melted in their community. British Pakistani, Muslim Pakistani, British passport bearer, and so on. No jobs for them and even if they get a job, they would be bad ones. The interrogation lasted for two hours and the immigration officers still bombard Isma with questions trying to belittle her and humiliate her as a Muslim with a hijab. Hijab still represents a challenge in Europe and everywhere at any time even at the official level :

**Example:**

*The interrogation continued for nearly two hours.*

Actor	Process	Circumstance
-------	---------	--------------

The example below shows that the mentality the British officials have is something needs to be rechecked internationally. The questions directed to Isma are intended to determine things in Isma's beliefs. The questions directed to Isma smell intended "Shies, homosexuality, the Queen, democracy, the invasion of Iraq, Israel, suicide bombers, dating websites"

#### Example:

<i>He wanted to know her thoughts on Shias, homosexuals, the Queen, democracy.</i>		
Senser	Process	
	Process	DObj

*The Great British Bake Off, the invasion of Iraq, Israel, suicide bombers, dating websites.*

Phenomenon		
Circumstance		
Pcomp		
Actor	Process	Goal

The officers' questions are provocative to Isma but she succeeded and passed all these questions cleverly since she has known that she may be exposed to interrogation at any time anywhere. These suspicious questions are intended to assess her locality towards Britain. They are no more than this.

#### Example:

<i>You're going back to your life ... in Amherst, Massachusetts.</i>		
Process	DObj	Circumstance
Process	Circumstance	

<i>I meant the academic life.</i>		
Senser	Process	Phenomenon

<i>My former tutor from LSE teaches in Amherst now, at the university there.</i>		
Actor	Process	Circumstance

<i>Her name is Hira Shah.</i>		
Carrier	Process	Attribute

<i>You can call her.</i>		
Actor	Process	Goal

<i>I'll be staying with her when I arrive, until I find a place of my own.</i>		
Actor	Process	Circumstance
Circumstance	Actor	Process
Actor	Process	Goal

The example above shows that the officers would like to know every minute detail about Isma since they have Isma's record as a daughter of a so-called jihadi who was killed by the US army at the Bagram compound. The officers have known all of this from the surveillance system on Muslims' phones and even their own movements everywhere. The officers question Isma about her residency in the US. They asked her with whom she is going to stay when she was going going to stay when you arrive at US soil?

## 7.Conclusion

Transitivity analysis reveals the inner and outer aspects of human experience and has helped identify “who is doing what with whom”. This is essential for easily deciphering and understanding the text. Transitivity deals with the transmission of the worldviews and the interpretation of experiences. It represents the worldview of the persona depicted in the text of the story. It represents the experience of the inner and outer worlds of the narrator or person depicted in the language of the short story. Transitivity is essential in constructing the experience of the inner or outer world of the characters portrayed by the novelist. Concerning *Home Fire*, the tokens in the officers’ dialogues have recorded (4 tokens) material and (3 tokens) Mental. This reflects stylistically that the writer knows well that the officers represent the government and the government in reverse represents power. The officers were Actor and the clauses were active. This refers to power and confidence. Isma was not in that position of being an Actor at least in the interrogation room because she was humiliated to a great extent. The officers do not stop asking her about things related to Britain but they go further by checking the history of her laptop and the Google bar to see Isma’s Affiliation and loyalty. Isma was clever and she did not take anything that might raise suspicion on the officers’ part. All this explanation shows the ideologies of hatred, racism, and Islamophobia. All this has increased and developed after the 9/11 attacks on Twin Towers in New York.

## References

Abdulaziz, M.; *Transitivity in Swahili*. New York: MaCmillan

Press Ltd., 1996.

Alaei, M., & Ahangari, S. (2016). A Study of Ideational Metafunction in Joseph Conrad’s “Heart of Darkness”: A Critical Discourse Analysis. *English Language Teaching*, 9, 203-213.

Burton, D. (1982) *Through Glass Darkly: Through Dark Glasses*. On Stylistics and Political Commitment – via a Study of a Passage from Sylvia Plath’s *The Bell Jar*. In R. Carter (Ed.), *Language and Literature: An Introductory Reader in Stylistics*. London: George Allen and Unwin. 195–214.

Gerot, L., & Wignell, P. (1995). *Making Sense of Functional Grammar*. Australia: Gerd

## Stabler

Halliday, M. A. K. (1971) *Linguistic Function and Literary Style: An Inquiry into the Language of William Golding’s The Inheritors*. In S. Chatman (Ed.), *Literary style: A symposium* (pp. 330-368). New York: Oxford University Press.

Halliday, M. A. K., & Matthiessen C. M. I. M. (2014). *Halliday’s Introduction to Functional Grammar* (4th ed.). London and New York: Routledge.

Halliday, M.A. K. (1985) *An Introduction to Functional Grammar*. London: Edward Arnold.

Halliday, M.A. K. (1994) *An Introduction to Functional Grammar* (2nd Edition). London: Edward Arnold.

Halliday, M.A. K. (2004). *An Introduction to Functional Grammar* (3rd Edition). Rev. Mathiessen C. London: Edward Arnold

Hubbard, H.E. (2015). *Love, War and Lexicogrammar: Transitivity and Characterisation in Salman Rushdie’s ‘The Moor’s Last Laugh’*. MA Thesis, University of South Africa (UNISA).

In C. M. Callejas, J. F. Sanchez, J. R. Ibañez, M. E. Sanchez, E. C. Rios, S. S. Ramiro,

Iwamoto, N. (2008) Stylistic and Linguistic Analysis of a Literary Text using Systemic Functional Grammar. Accessed from <http://human.kanagawau.ac.jp/gakkai/publ/pdf/no162/16209.pdf> on 3rd May, 2018 at mind (pp. 1433-1447). Almeria, Spain: University of Almeria.

O'Donnell, M. (2009). The UAM corpus tool: Software for corpus annotation and exploration.

Rushdie, The Moor's Last Sigh .London: Cape, 1995);

Simpson, P. (2004) Stylistics: A Resource Book for Students. London & New York: Routledge.

Wang, Junling. "A Critical Discourse Analysis of Barack Obama's Speeches", in Journal of Language Teaching and Research, (May 2010), Vol.1, No.3, 254-261.