

Gender Representation in *Maps for Lost Lovers*: A Corpus-based Stylistic Analysis

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Abstract

The present study aimed at the corpus-based stylistic analysis of gender representation in Nadeem Aslam's novel *Maps for lost lovers*. The data consisted of instances of taboo terms, verbs, and adjectives used with male and female characters. The study followed the theoretical consideration of Dale Spender and the methodology adapted was corpus-based that dealt with data both quantitatively and qualitatively. The instances of selected categories along with concordances were derived from a specialized corpus built of one-novel text through AntConc 3.5.8. The study revealed physical and linguistic violence of men against women. The frequency analysis of taboo terms, adjectives, and verbs concluded that male characters were shown as more dominating, powerful, and resourceful landlords whereas women were reflected as struggling, inferior, and wicked objects. 75% of verbal taboos were spoken by male characters, of which 92% were directed towards demeaning female characters. Moreover, 43% of verb concordances were found with male characters portraying man's dominance, decisiveness, and independent status while 35% of verbs directly correlate with woman's submissive and passive roles in society. There were 86% of adjectives having negative connotations in various respects used with female characters attributing women as immoral, sexual, irrational, and overemotional whereas 28% showed the assertive, exuberant nature of the male figure. The research serves as a major contribution to the emerging field of corpus linguistics integrating it with gender studies and recommends further study of gender roles portrayed in the Pakistani literary genre.

Keywords: Gender representation, Male dominance, Female devaluation, Corpus-based study

Gender Representation in *Maps for Lost Lovers*: A Corpus-based Stylistic Analysis

The study is a corpus-based stylistic analysis of the representation of male and female characters in the Pakistani English novel. It focuses on the frequency of taboo words used with men and women, adjectives used with masculine and feminine nouns (man/woman), and verbs in concordance with the subjects of the sentences. The study aims to show the portrayal of male and female characters in the *Maps for Lost Lovers* by Nadeem Aslam. The study intends to follow the theoretical considerations of Dale Spender in terms of male and female stylistic representation in literary texts along with the use of AntConc software as an analytical framework in the present study.

Crystal (1972) has defined the term "stylistics" as a systematic, distinctive, intra-language variation. Stylistics shows the skills of the author by assuming that the author's use of language in the production of a text is intentional. Several linguistic features were explored in the novel like (verbal taboos, verbs, and adjectives) having certain positive and negative connotations corresponding to underlying themes that serve to perform various communicative functions in the literary genre. According to Trudgill (2001), taboos are behaviors believed to be illicit, or regarded as immoral and improper; it deals with behavior that is prohibited or inhibited apparently in an irrational manner. Stylistic analysis of the selected novel identified various linguistic features that help in interpreting literary texts in their context, whereas corpus linguistics serves as a tool for stylistics for analyzing, interpreting, and exploring literary text to uncover various power asymmetries and underlying themes embedded in linguistic features. Corpus analysis helps to interpret the reader's perceptions of literary work (Biber, 2011).

Wilson (1996) broadly defines corpus linguistics as "the study of language based on examples of real-life language use" (p.1). More specifically corpora are large representative bodies of text which have been electronically encoded. This allows the text to be loaded into purpose-built computer software which then performs calculations, quickly and accurately revealing linguistic patterns (Baker, 2006). Moreover, corpora have been used to facilitate critical analyses of text, concerned with the uncovering of ideologies and power asymmetries, which is of particular importance to this study. Corpus linguistics provides tools for stylistics, and AntConc is a freeware, multiplatform tool for carrying out corpus linguistics research and data-driven learning.

The purpose of this study is to highlight the issues of male dominance and female subjugation specifically in the Pakistani context portrayed in the literary genre by incorporating corpus as a tool to strengthen the qualitative interpretations along with its quantitative findings. This study provided an in-depth analysis of the treatment of women in South Asian society as portrayed by Nadeem Aslam (a Pakistani-born English novelist). He portrayed the emotional, psychological, financial, and social problems of women living in Pakistan through his female characters who are submissive and weak. Moreover, it stressed the use of the corpus-based methodology for the stylistic analysis of literary texts, which is least proportionate in gender studies, explicitly in the Pakistani context. It is limited to the feministic analysis of Pakistani English novels due to a shortage of time and resources, while this can be done for other literary works like novels and short stories written by Pakistani writers to explore the linguistic image of women and men in order to have comparative analysis between various contexts and literary works.

Therefore, this research was guided by two research questions:

1. How are the taboo words and adjectives employed for gender representation in the text of the novel *Maps for Lost Lovers*?
2. What are the various verbs used with masculine and feminine nouns or pronouns (used as subjects)?

Literature Review

The corpus-based approach has significantly transformed the stylistics study. Moreover, it has further polished the reliability of research (Bibber & Douglas, 2005). Introducing corpus-based methodology in literature accounts not only for analyzing stylistic features of literary texts but also provides a more critical, comprehensive, and in-depth interpretation of underlying themes integrated with various linguistic features. A corpus-based analysis is considered to be an important empirical approach for analyzing various linguistic patterns in natural literary texts (Biber, 2011). A corpus-based quantitative or computational technique for analyzing the textual features in literary texts comes under the umbrella term of corpus stylistics (see Mahlberg 2013; Wynne 2006).

In the early part of the 20th century, the emergence of a new era for women in the West also affected other parts of the world, and people began to raise their voices to address women's sufferings in a male-dominated society. Many Pakistani novelists were also influenced by the vibes of new emerging voices concerning women's rights, and freedom and incorporated them into new adventurous roles that were previously limited to males only. Mumtaz Shahnawaz, in her novel, *The Heart Divided*, discusses the problems of women; this has been considered the starting point of feminism in Pakistan.

The fragmentation of the female characters in a one-novel corpus of *Final Flight from Sanaa* was examined by using the feminist considerations of Sara Mills quantitatively with the help of the corpus linguistic tool Wmatrix (Saif Al-Nakeeb, 2018). The study showed that the female characters were introduced in terms of their physical attractiveness and sexuality while their male counterparts were focused on their colors, physical abilities, skills, personality traits, and the level of power they possess (whether physical or social).

Novelists often use language variations to show gender differences to depict subjective and objective contexts, which are explored by Arslan, Mehmood, and Haroon (2022) to compare four novels written by different male and female authors. The corpus-based quantitative analysis revealed that adjectives employed for the feminine gender were mostly of delicacy and compassion, whereas the masculine gender was portrayed as more authoritative and dominated by the use of adjectives that distinguish masculine and feminine compositions.

Gendered language is expressed through certain linguistic choices. The researchers explored the frequency of fixed phrases used by male and female authors in their blogs, which revealed that male bloggers used a high frequency of prepositional phrases, whereas female bloggers used noun phrases and anticipatory the most (Yousaf, Khan, & Habib). The study made the assumption based on findings that female bloggers are more unbiased and depict gender differences expressed through linguistic attributes.

Azher (2014) presented a corpus-based comparative stylistic analysis of gender presentation in terms of status and attitude in Pakistani and British English fiction. The data

was based on the instances of 'he is' and 'she is' in relation to the complements following them. It was found that gender representation is quite typical of the culture it relates to. The data in British fiction is of a positive and balanced nature, while that of Pakistani fiction is based on the superiority and inferiority of men and women, respectively.

Bakar (2013) used a corpus tool to examine different verbal expressions of gender identities in online personal ads by Malaysian adults. He qualitatively analyzed the features of identity categorization and attitudinal expressions in relation to femininity and masculinity. His analysis of linguistic items demonstrated that masculinities are depicted as *fit*, *athletic*, and sensitive new-age men while femininities are depicted as *compassionate* and *empowered* in Malaysian personals.

The above-mentioned research studies show different gender-based studies that are being conducted in the area of corpus stylistics. So far, the novel has not been explored and interpreted from the theoretical perspective of feminism, and corpus as a tool has not been introduced for stylistic analysis in particular. Thus, the present study intends to fill this gap by applying the theoretical considerations of Dale Spender and the corpus as a tool for stylistic analysis. Consequently, it will recommend to future researchers to go further with different perspectives for linguistic analysis in certain literary works of Eastern and Western context.

Research Methodology

The current study employed a specialized corpus to conduct this qualitative research study. The use of Corpus is an innovative approach to conducting empirical linguistic analysis for objective outcomes. The corpora used for the present research consist of the plain text of the Pakistani English novel *Maps for Lost Lovers*. The corpus consisted of 11493 word types with 150228 total word tokens. It is used as an input for the software AntConc, version 3.5.8. The software helps in deriving and analyzing data. The application of Concordance lines, Clusters, and Word lists were selected in the AntConc for the analysis of data; only those features are used that aided the answers to respective research questions. Concordance lines suggest findings related to Key Word in Context (KWIC) by providing the context of a particular word with words before and after it. The feature of clusters provided various words (taboos, adjectives, and verbs) used with nouns or pronouns showing the nature or representation of male or female characters, and a word list giving the frequency of those words.

Theoretical Framework

The study has followed the theoretical consideration of Dale Spender's Male Dominance to answer the proposed research questions, which assume that men are more likely to dominate women in different contexts through their language. In 1980, Dale Spender wrote a book entitled *Man-Made Language* in which he argued that our social world is described using language that is biased against women. As we use language to speak our views, Spender argues that the words that are acceptable and commonplace are more likely to express male experiences than female experiences. Spender's argument relies upon the belief that men have traditionally had more power than women and they have more control over the words. Male dominance exists in biased beliefs about race, sexuality, and the disability of women's representation (Sunderland, 2004).

Data

To carry out a corpus-based stylistic analysis to examine how Pakistani English novel writers conceptualize feminism, and whether this conceptualization of feminism differs from that of key feminist Dale Spender's theoretical considerations. For this purpose, the study employed corpus as a tool and developed the corpus of a total of 150228 word tokens and 11493 word types of the novel *Map for Lost Lovers* by Nadeem Aslam by using Antconc software version 3.5.8. Following Baker (2006), all data has been cleaned from irrelevant punctuation marks, pauses, headings, author name, etc, and put into plain text format to get accurate and relevant data for analysis by using the software. The corpus is piloted before the analysis to check for errors and mistakes. The primary focus of the study is on the conversation of the main characters of the story for analysis, which includes Kaukab, Suraya, and Chanda as the female lead and Shamas and Chanda's father as the male lead.

Short Synopsis of Novel Story

The story of the novel revolves around different female characters and their sufferings. **Kaukab** is the central figure in the story; she lives with her husband, Shams, in England and seems to be shackled under the burden of responsibilities. She very strictly sticks to religious beliefs, even if her husband is secular-minded and has extramarital affairs.

Suraya is another sufferer in the novel; having grown up in the locality of England, having great confidence. She is depicted as a gorgeous lady, who had been married to a person in Sohni Dharti, Pakistan. Unfortunately, she trembles with unexpected tragedy after her husband divorced her in a drunken state and due to anger despite being the mother of his son. After the divorce, she went to England to find a suitable man to marry her temporarily, then to divorce her and be able to go back to her husband again as Islamic law ordains, called 'halala'. She hunts for a transitory husband in England; in that desperate struggle, she interacts with Shams whom she develops sexual relations and refuses to marry her. She hides her body like a treasure. But to get her husband back, she has to let another man touch her.

Chanda is the main victim, killed by her brothers. She married three times but remains unsuccessful, and her fourth attempt at marriage with Jugnu (the brother of Shams) is considered illegal because she hadn't gotten a divorce from her previous husband. Throughout the novel, the people discuss the couple's mysterious disappearance, though police have arrested Chanda's brothers on the suspicion of the murder. The writer solves the riddle of the disappearance of a couple in the last pages of the novel; Chanda's brother Chota killed Jugnu near his house and then accompanied by Bara went to the house to cruelly put their sister to death. And this is an honor killing, for Chanda has disgraced the honor of the family.

Data Analysis and Discussions

The text has been divided into three categories: use of taboos, use of verbs, and use of adjectives with masculine and feminine nouns and pronouns. The data has been analyzed statistically by using corpus as a tool which is followed by qualitative analysis concerning context.

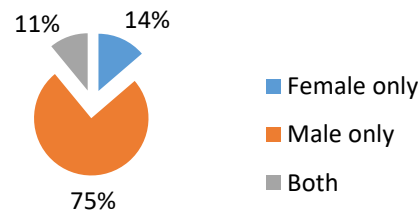
Use of Taboo Words

A verbal taboo refers to some expressions that are considered inappropriate, unpleasant, and forbidden to say (Gao, 2008). The first research question accounts for the

deployment of taboo words and adjectives for male and female characters in the novel. The frequency shows that there is great gender distinction in a taboo-related language. Apart from verbal taboo ‘bastard’ and ‘shit’ majority of taboo terms were spoken by males in different contexts. 75% of verbal taboos were spoken by males, in which 92% of words are directly used for demeaning females, i.e., whore, bitch, pervert, etc., and some unethical words that specifically belong to the Pakistani context (kanjri, Kutia, hramzadi) and only 7% of words are related to neutral taboos like ‘Shit’. Whereas women use only 14% of verbal taboos, the only word directed toward males was ‘Bastard’ and used six times in the text, while the word ‘shit’ is used 4 times in different situations.

Figure 1

Percentage of Taboo Words used by Female only, Male only and in both Sexes



Note. Figure 1 depicts the total percentage of taboo terms used by male and female characters explored by using AntConc software.

Table 1

Taboo Terms used in Text with their Total no of Tokens

Taboo terms	No of tokens	Taboo terms	No of tokens	Taboo terms	No of tokens
Fucking	7	Kanjri	3	Shit	8
Kutia	3	Sexy	7	Whore	6
Bitch	7	Pervert	2	Hramzadi	3
Nipple	9	Pussy	2	Bastard	6
Total			63		

Note. Table 1 presents the taboo terms used in different contexts with their exact number of tokens.

Frequency shows that the majority of taboo words are used for the devaluation of female characters in different contexts by different male characters. Like in the text, Chanda’s father is talking about his daughter Chanda, ‘*That **bitch daughter** whom he intended to hand over to the first toothless man*’. Another statement of men talking about Suraya (who was divorced from her husband in a drunken state and trying to marry a man named Shamas for ‘Halala’ to get again to her first husband). ‘*Maybe **the dirty shameless bitch** is waiting for him over there.*’ While investigating Kaukab about Chanda and Jugnu’s disappearance, a police officer states ‘*Are you threatening us, you **shameless whore** said Barra as he **slapped her***. Some of the examples of males using taboo language to degrade and humiliate women are the following:

1. ‘*That her **fucking spineless wife** must’ve just gone along with what she said*’.
2. ‘*She was as pale as her mother who dreamed of educating **her bastard son***’. The context in which ‘bastard’ is used for male also humiliates female gender by calling ‘*her bastard son*’.

Violence against women can be seen in the conversation of Chanda's father when he prohibits his wife from revealing some important bits of evidence:

3. *'Keep your mouth shut. This woman is a **complete haramzadi!** The **kanjri woman** didn't say anything when it was time for her to speak and raise **her badmash kutia daughter** properly and now she cannot hold her tongue!'* (Chanda's father for his wife)

Verbs Used with Female and Male Characters

The second research question of the study deals with the verb choices of the writer for both male and female characters as a subject, which shows that there were 341 verbs used with male and female categories collectively. In which 43% verbs were used with male category to show their dominance and independent status while 56% verbs were used with females out of which 35% verbs show women as inferior and 64% verbs represent women as the submissive sex in a different way.

Table 2

Verbs used with Female in text with their total no of Tokens and Frequency Percentage:

Verbs	Frequency	Frequency %	Verbs	Frequency	Frequency%
Beaten	10	14%	Answered	20	16%
Bruised	4	5%	Apologize	9	7%
Collapsed	2	2%	Followed	10	8%
Betrayed	8	11%	Nodded	5	4%
Assaulted	8	11%	Sighs	10	8%
Ridiculed	3	4%	Murmured	2	1%
Humiliated	5	7%	Agreed	9	7%
Insulted	2	2%	Admit	10	8%
Killed	10	14%	Cooking	9	7%
Polluted	4	5%	Acted	10	8%
Raped	3	4%	Concerned	10	8%
Ridiculed	3	4%	Reassure	7	5%
Total	68	35%	Total	123	64%

Note. Table 2 depicts the verbs used with female characters with their total number of tokens and percentage frequency which shows women as inferior, submissive, and worthless sex.

Women as Inferior and Worthless Sex

It is a common belief of people all over the world that Pakistan is a male dominant country where women have to go through a lot of suffering and degradation. One day or another, women have to face violence either physical or verbal, in a domestic or private setting. Words of Shamas to Suraya show the reason for this linguistic violence against women in this novel. *'He could **beat** you. **Pakistan** is not just a **wife-beating country**; it is a **wife-murdering one**: he could **kill** you in one of his **drunken rage**'*. Female devaluation in this novel is directly linked to values and customs that are specified in particular contexts. The writer is portraying women in the Pakistani context through his novel. Likewise:

4. *'The next day he began to **shake** her **violently**: He did **beat** her the next day'*
5. *'A plot hatched by Shamas to **humiliate** her, to **ridicule** her faith'*
6. *'Her forehead is **bruised** an unlikely green above the left ear'*
7. *'she felt **betrayed** by her husband'*

8. 'she was *impure and polluted*'

Violence is depicted throughout the novel. Kaukab once refused to feed her kid, insisting that she would feed her after the time fast breaks, but Shamas treated her like this:

9. 'By **grabbing** hold of the neckline he **tore** open her kameez with both hands to reveal a soaked brassiere which he **pulled** at here and there until one of the cups **ripped** and **spilled** its load like weights in a sling. She had **resisted** and he had **dragged** her across the floor, her exposed breast bloody from his fingernail... he had **slapped** her face: Feed him, you **haramzadi**'.

Women as Submissive Sex

Apart from committing physical and linguistic violence against women, they were also treated as objects of submissive sex by the male gender. Women are treated as passive agents of society. They can *nod, answer, agree, admit, follow, and reassure* opposite sexes, but they can't question, react, or argue with male ordinates. 'Kaukab sighs to empty herself'. Nine times the verb *cooking* is used with women in the text, which shows women's place, which is restricted to the kitchen in a male dominant society.

Verbs Used with Male Category

Table 3

Verbs used with Male Gender with their Total no of Tokens and Frequency Percentage

Verbs	Frequency	Frequency%	Verbs	Frequency	Frequency%
Abuse	10	6%	Beats	7	4%
Accused	10	6%	Humiliate	7	4%
Questioned	3	2%	Pulled	10	6%
Reacted	7	4%	Command	3	2%
Refused	15	10%	Divorced	10	6%
Rejects	2	1%	Fight	8	5%
Panic	8	5%	Grip	7	4%
Obvious	5	3%	Argued	7	4%
Allowed	11	7%	Slapped	8	5%
Drunk	15	10%	Threatened	4	2%
Total			150		43%

Note. Table 3 shows verbs used with male gender in the text with their total no of tokens and frequency percentage.

Men are represented as a dominating, ruling class who forcefully exert their influence on women and make them puppets that are always ready for physical and verbal violence. 'Shamas **shouting abuse** at Kaukab' keeps on treating them in an objectionable and disgusting manner. 'One day he **slapped her** with his coarse rectangular hand' is another example: 'Across border after **border after border, abused, slapped women**'. They are lords of their houses and decisions, and women are victims. *The husband got drunk and divorced her.* They are powerful figures who show their power and authority on women: 'the brothers had **threatened** revenge to preserve their honour' and 'With one jerk she freed her wrist from his grip when he **grabbed** hold of her to take her back'.

Adjectives Used with Male and Female Characters

There were 281 adjectives used in the selected text for males and females respectively. In which 28% of adjectives used with males reveal men's authoritative figure while 71% of adjectives were used with females out of which only 14% positively depict women and other 86% associate negative connotations with women in different respects.

Adjectives with negative connotations are further divided into three categories:

Treatment of Female Characters as Sexual Objects

Table 4

Adjectives showing women as sexual objects with their total no of tokens and frequency percentage

Adjectives	Bulky	Hot	Naked	Sizzling	Nipple	Appealing	Blonde	Virgin	Breast
No of Tokens	2	7	9	5	6	6	2	5	16
Frequency Percentage	3%	12%	15%	8%	10%	10%	3%	8%	27%
Total						58	33%		

Note. Table 4 shows the most common adjectives which treat women as sexual objects in text, with their total no. of tokens and frequency percentage.

In most of the scenes of the novel, women are presented as sexual objects and discussed in a very humiliating and disgusting manner by male characters. Male characters were objectifying women in many situations and many ways, like Shamas doing some wild act with Suraya without marriage, just to satisfy his lust. *'He kisses her breasts with an amorous hum'*. In other contexts, the objectification of women can be seen by following examples from text:

10. *'the tip of the chocolate-colored nipple'* and *'her horse-brown nipple'*
11. *'She is too hot with shameless beauty'*
12. *'her breast reflecting as snowflakes'*
13. *'Though she was still young, no one was willing to marry a girl who was not a virgin. Why not marry a blue-eyed English blonde if virginity is not an issue?'*

The last quote was spoken by Shamas for Suraya in quite a shameful manner, as he was well aware of Suraya's compulsion that she was anxious to marry another man for 'halal' to go back to her first husband. So, he was just misusing and deceiving her by giving her false hope of marriage. It can be noticed, especially from the last quote that women's selection for marriage is judged on their age, looks, and virginity, not on their moral character and credibility. Women are depicted as sexual objects that are only responsible for satisfying sexual desires, so they are discussed in the same manner by male characters.

Representation of Women as Irrational, Forged and Over-emotional

Table 5

Adjectives representing Women Irrational, Forged and Over-emotional with total no of Tokens and Frequency Percentage

Adjectives	Fake	Selfish	Guilty	Foolish	Hesitant	Incompetent	Nervous	Oppressed
No of Tokens	5	3	14	8	2	6	2	2
Frequency Percentage	10%	6%	28%	16%	4%	12%	4%	4%
Total	50					29%		

Note. The above Table 5 shows total no of tokens and frequency percentage of adjectives which represent women as irrational, forged and over-emotional.

Another way of demeaning women in a social context is to point them continuously dumb, and less credible and force them to behave in the same manner that puts women in an inferiority complex so that they may not be able to participate in any sphere of life. They become so hesitant and less confident that they can't even talk in new settings for fear of incompetence. If they ever try to ask for their rights, they are labeled as fake and selfish. Like here in this novel, women like Kaukab, Chanda, and Suraya were facing the same kind of linguistic violence from the opposite sex. Chanda was called *fake, neurotic, and foolish* as she left the house in love with Jugnu. Suraya was labeled as a *selfish monster* just because of showed love for her husband. Kaukab, who is a typical housewife, not only nourishing three children's but also fulfilling all responsibilities of the house, is often called *poor, incompetent, foolish, mediocre* by her husband Shamas, who is having an affair with Suraya.

Image of Women as Troublesome, Immoral and Deceitful

Table 6

Adjectives depicting Women as Troublesome, Immoral and Deceitful

Adjectives	No of Tokens	Frequency Percentage
Witch	2	3%
Vulgar	4	6%
Wicked	6	9%
Prostitute	13	20%
Monstrous	2	3%
Immoral	6	9%
Frivolous	2	3%
Worthless	3	4%
Shameless	10	15%
Demeaning	2	3%
Corrupt	4	6%
Vileness	1	1%
Possessed	7	10%
Total	64	37%

Note. Table 6 shows the most common adjectives which depict women as troublesome, immoral, and deceitful in text with their total no. of tokens and frequency percentage.

Following statements have been taken from the text which shows women as fake, incompetent, foolish, and inferior beings:

14. *'dream of marrying her ex-husband again, has turned her into a selfish monster'*

15. 'He tells Kaukab once again to stop **being selfish**, to stop thinking about herself'
16. 'it was just **neurotic and foolish** Chanda
17. 'My wife **Incompetent, poor** women'
18. 'Some women think that just because they are **mediocre**, they should be forgiven everything just because they are **oppressed**'.

One of the major problems of Pakistani society is their treatment of women as immorally corrupt figures. The same kind of thought is used in selected novels in which possibly every lead female character is labeled as 'ill', 'wicked', and 'shameless' in different situations. It is the easiest way to devalue women in the social context to prove her corrupt and wrong. The following statements were made by different male characters about women:

19. 'a **fallen** woman and a **prostitute**'
20. 'the **witch** who don't even produce a child in late twenties,'
21. 'They were **treacherous and wicked** women'
22. 'one night drunkenly slept with a **vile prostitute**'
23. 'When he saw Chanda, whom he considered a **loathsome, monstrous and immoral sinner**'
24. 'she was **weak, corrupt and possessed**'
25. 'she was **shameless baggage**'
26. 'call her **wanton shameless English whore** for secretly touching herself'
27. 'as for Chanda: What a **shameless girl** she was, sister-ji, **so brazen.**'
28. 'The women of today are increasingly **shameless**'

Adjectives Used with Female Characters Having Positive Connotation

Table 7

Adjectives used with Female Characters having Positive Connotation

Adjectives	Caring	Fragile	Gentle	Kind	Passionate	Shy	Obedient
No of Tokens	4	4	8	5	3	2	2
Frequency Percentage	14%	14%	28%	17%	10%	7%	7%
Total	28					14%	

Note. Table 7 shows the most common adjectives having positive connotation used with females in text with their total no. of tokens and frequency percentage.

Some of the adjectives used have positive connotations, but somehow they also depict women as weak and emotional beings in the following statement. Shamas is comparing her wife's fragility to an eggshell: '*the tiny skull as **fragile** as the eggshell*' while if we go through the story, it is clearly shown that Kaukab was a brave and strong woman who was strictly bound to religious constraints and significantly fulfilling her roles as a wife and mother. Likewise, in the preceding text, a man was talking about women's obedience: '*Ending up with an **obedient wife** is a lottery*' which clearly shows their mentality of treating women as a subordinate class who should be obedient to their husbands in every walk of life. Shamas most of the time refers to Kaukab as foolish, monstrous, and insignificant, but here, while talking to his friend, he says, '*She was **kind** and very **courteous** towards me*' also '*she who is so **gentle** and **careful** that she touches everything as though it were a part of her*'. This part shows that men accept women's qualities only when there is no issue with their egos and masculinity.

Adjectives Used with Male Characters

Table 8

Adjectives used with Male in Text with their total no of Tokens and Frequency Percentage

Words	No of tokens	Frequency percentage	Words	No of tokens	Frequency percentage
Ambitious	2	2%	Brilliant	5	6%
Furious	12	14%	Obsessed	3	3%
Intelligent	7	8%	Courageous	3	3%
Arrogant	2	2%	Cruel	3	3%
Assertive	2	2%	Daring	3	3%
Brave	2	2%	Enthusiastic	2	2%
Ignorant	4	4%	Extravagant	1	1%
Optimistic	3	3%	Exuberant	1	1%
Violent	8	9%	Genius	2	2%
Aggressive	5	6%	Drunk	11	13%
Total			81		28%

Note. Table 8 shows the most common adjectives used with male in text with their total no. of tokens and frequency percentage.

Adjectives used for men in the text demonstrate the male as a dominating figure in a particular context. They are represented as assertive, ambitious, intelligent, and exuberant, being a presenter of superior class in worldly affairs, as well as cruel, violent, ignorant, and arrogant, being a superior figure in comparison to female subordinates. These two categories of adjectives, used often with men in the novel, clearly depict male dominance and female subjugation.

Conclusion and Pedagogical Implications

The goal of this study was to explore gender representation in *Maps for Lost Lovers* by using a corpus-based approach. It aimed at analyzing linguistic features like taboos, adjectives, and adverbs with male and female characters in the novel text by using the corpus as a tool. Based on corpus-based stylistic analyses, it has been concluded that the gender representation in the novel strengthens Dale Spender's notion of female subjugation by their male subordinates through their language. Female characters in the selected novel were more exposed to dominance and linguistic violence from the superior male gender (c.f. Figure 1). The findings revealed that greater frequency of women-centric taboo words used by male characters. Cultural aspects can be one of the reasons for women's degradation. Most of the taboos (which belong to the Pakistani context) (c.f. Table 1) and humiliating language used against women are spoken by Pakistani men depicted in the novel. In Pakistani culture, women are generally treated as an inferior and subordinate class as compared to men. They are depicted as capable of doing nothing noteworthy and are treated likewise (c.f. Table 3). In most cases, women are shown as immoral rather than honest and honorable, emotional rather than intellectual, and objects of beauty rather than human beings in their approach to life. That is why they are restricted to domestic tasks which are generally thought of as insignificant (c.f. Table 2).

The male gender is more strongly presented as compared to females which is particularly typical of the Pakistani cultural context. Men were shown as dominating,

powerful, and resourceful landlords whereas women were reflected as less empowered, inferior, and ordinary wicked objects, which consequently result in tense, struggling, worried, and submissive sex (c.f. Table 8). Although there are some positive qualities associated with women's nature, like being kind, caring, gentle, and obedient (c.f. Table7) but they are very low frequency. Most verbs and adjectives having positive connotations are used for the representation of men. The result shows that 70% of the adjectives and verbs used with Male characters in the novel have positive connotations, which represent men as powerful, authoritative, and genius figures, quite opposite to the representation of women.

The research is significant for its contribution to studying literature from a new and different perspective that would help students and teachers of English literature in developing deeper insights into the study of Pakistani literature by employing a corpus-based approach. This study may open the path for other researchers to experience Pakistani literature in the emerging field of corpus linguistics. The present research also throws light on the status of Pakistani women presented in Pakistani novels which generally depict the situation of women in the Pakistani context. Such representation is quite thought-provoking and demands some practical implications for government and personal.

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