

Fragmentation and Gender Representation: A Feminist Stylistic Analysis of Faruqi's *The Mirror of Beauty*

Abstract

This study of a one-novel corpus is an attempt to find out how women and men characters are described differently or similarly in relation to two body parts i.e. 'eyes' and 'face'. The selected text is The Mirror of Beauty, a novel written by Shamsur Rahman Faruqi and published in 2014. The study follows a mixed method approach where qualitative analysis is based on Mills' (1995) feminist stylistic approach and quantitative analysis is carried on with the help of Wmatrix, a corpus linguistics tool. The study shows that women's body parts are fragmented to highlight their sexuality and physical attractiveness while men's anatomical parts are used to highlight their physical strength, skills and personality traits. The study also maintains that body parts other than those that are generally sexualized, can also be used to project sexuality and the traits related to it.

Keywords: *Feminist Stylistics, Fragmentation, Eyes, Face*

INTRODUCTION

The word fragmentation refers to the process of breaking something into fragments. Different areas of study like literature, gender studies, biology, film criticism, etc use this term in their own different perspectives. The perspective followed in this paper is that of Mills (1995) who defines it as "the process whereby characters in texts are described in terms of their body-parts instead of as people" (Mills, 1995, p. 207). A body, be it a female or a male, is said to be fragmented when it is described in terms of its body parts. Objectification is a process through which these parts are compared with other objects of nature.

Mills' approach (1995) regarding fragmentation is informed by the notions which are presented by Butler (1993) in her book *Bodies that Matter: On the Discursive Limits of "Sex"* where she claims that bodies are not merely a construct but are "primary and irrefutable experiences", and "bodies only appear, only endure, only live within the productive constraints of certain highly gendered regulatory schemas" (p. xi). Jeffries (2007) and Mills (1995) consider linguistic construction as a gateway to understanding the cultural and social portrayals of the female (body) in texts.

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1.1 Research Questions

1. How are the women and men characters presented linguistically through a description of their “eyes” in Faruqi’s *The Mirror of Beauty*?
2. How are the women and men characters presented linguistically through a description of their “face” in Faruqi’s *The Mirror of Beauty*?

Significance of the Study

The study is significant for three reasons: a) it is expected to contribute to the less researched area of fragmentation with reference to an Indian novel, b) it attempts to adopt a new methodology by integrating Mills’ (1995) qualitative approach with the quantitative method, and c) this study poses a challenge to the general belief that fragmentation normally fixates on sexualized parts of females like breasts, hips and legs etc. The present study aims to find out whether and how body parts other than the generally believed sexualized parts can be used to present a particular character through fragmentation and with what effect.

THEORETICAL FRAMEWORK

The present study is guided by Feminist Stylistics, a theory given by Sara Mills in her book *Feminist Stylistics* (1995). Feminist Stylistics makes a use of two approaches i.e. feminism and stylistics. The basic tenet of feminist discussion has been that women are discriminated and as a result they are oppressed. The realization of the fact that women do not form a homogeneous group has paved a new way for feminists. During the recent years, feminists have been interested to see how different forms of discrimination work to oppress both women and men. Feminists are mainly concerned with the representation of females but Feminist Stylistics is concerned with the representation of gender in general. It is concerned with “how women and men are constructed at a representational and at an actual level” (Mills, 1995, p. 3). Feminist Stylistics has emerged as a field of study from Stylistics which as a branch of applied linguistics implies both literary criticism and linguistics. (Saadia et al., 2015). Carter and Simpson (1989) claim that linguistic stylistics studies style and language to add to the linguistic theory while literary stylistics focuses on “avowedly literary and author-centred texts” (Carter and Simpson, 1989: 7) in order to critically appreciate and interpret the language used. Being an integration of feminism and stylistics, Feminist Stylistics draws techniques from literary as well as linguistic backgrounds. Feminist Stylistics is “a form of politically motivated stylistics whose aim is to develop awareness on the way gender is handled in texts” (Mills, 1995, p. 207) and helps to investigate the language of texts to answer questions asked particularly within a feminist perspective (Mills, 1995).

The tool kit provided by Mills’ *Feminist Stylistics* allows analyzing a text from the gender perspective at three levels.

- A. The word level focuses on an analysis of generic pronouns, nouns, naming, semantic derogation, metaphors, endearments, euphemism and taboos.
- B. The phrase/sentence level encourages looking into the use of phrases, metaphors, jokes, transitivity choices.
- C. At the level of discourse, Mills (1995) proposes ways to analyze the construction of characters, roles assigned to each gender and fragmentation of fe/male bodies. The present study utilizes the discursive framework of ‘fragmentation’ which is concerned

with “how women and men are constructed at a representational and at an actual level” (Mills, 1995, p. 3).

LITERATURE REVIEW

The relationship between language and gender has been an important area of interest for researchers. The focus of most of these researchers (Coates, 1996; Flynn, 1988; Lakoff, 1975; Rubin & Greene, 1992; Tannen, 1990; Taylor, 1978; West, 1984) has been on women's speech and writing. But the later researchers have been more interested in exploring how women are represented in different forms of texts. For example, Siddiqui (2014) finds out how women are presented negatively in jokes. Research conducted by Frawley (2008) shows that women are presented negatively in children's books while Wykes and Gunter (2005) observe that in the early 20th century, ordinary women were made to think that they were imperfect through a presentation of the ideal image of a woman in advertisements.

Mills' Feminist Stylistics (1995) proved a great contribution in this field as many researchers started to use it as a tool for investigation. Ruth Page (2010) finds Feminist Stylistics a useful tool for exploring gender politics working in online texts. Ufot (2012) finds Feminist Stylistics a systemic method for the analysis of selected novels to uncover issues of sexism. While analyzing Angela Carter's *The Bloody Chamber* (1981), Arikan (2016) notes how Carter (1981) topples the age-old gender ideologies and stereotypes. Likewise, the relationship between cosmetic names and gender stereotypes is analyzed by Radzi (2017) where she finds that the advertisers represent women negatively through cosmetic names.

A number of studies have been conducted which have tried to explore how the female body has been projected via its anatomical parts. For example, Innes-Parker (1995) while studying western religious texts has found that these texts use a number of metaphors and imagery to present the body of anchoress. Likewise, June (2010) tries to find out how fragmentation has defined women's position in the United States and how American women authors resist their historical state of fragmentation. Brown (2012) goes a step further by including different works of visual artists while analyzing eight novels. She investigates how the diversity of the novelists and artists “negotiate shifting definitions of U.S. citizenship through their intensely performative texts”, and “particularly how writers and visual artists talk to each other and back to society through their respective aesthetic forms” (p. 7).

The representation of the female body through anatomical parts has been a focus of many feminist stylistic studies. For example, Jeffries' (2007) study has found that Women's Magazines present ‘an ideology of the body which emphasizes the stable, youthful and clean (unleaky) body over the real lived experience of women’ (p. 194). Likewise, a corpus stylistic analysis of Montoro's (2012) Cappuccino Fiction, concludes that the novels “pay less attention to anatomical matters than the texts in the reference corpus”, and that “the references to anatomy are under-used with regard to other fictional genres” (pp. 95-7). In another study, Al-Nakeeb (2018) looks at the use of fragmentation in a Yemeni novel and concludes that the male characters are constructed to highlight their social and physical power while the female characters are presented with regard to their beauty and sexuality.

RESEARCH METHODOLOGY

This is a quantitative cum qualitative study. For qualitative analysis the study utilizes the technique of close reading and Mills' (1995) framework of fragmentation; and for quantitative analysis Wmatrix is utilized.

Data for the study

The data for the study is taken from Faruqi's (2014) novel *The Mirror of Beauty*. The novel was converted into pdf format through OCR and was stored electronically as a txt file to be uploaded to Wmatrix in order to collect data.

Analytical Tool

The web tool, Wmatrix, was developed by Rayson (2009) at Lancaster University. This tool helps in locating key concepts through a semantic tag set which includes 21 major discourse fields (Table 1). The present study utilizes sub category B1 to collect relevant examples..

Table 1: Wmatrix Major Discourse Fields

A general and abstract terms	B the body and the individual	C arts and crafts	E emotion
F food and farming	G government and public	H architecture, housing and the home	I money and commerce in industry
K entertainment, sports and games	L life and living things	M movement, location, travel and transport	N numbers and measurement
O substances, materials, objects and equipment	P education	Q language and communication	S social actions, states and processes
T Time	W world and environment	X psychological actions, states and processes	Y science and technology
Z names and grammar			

Procedure

The list of words related to the human body was checked manually to exclude irrelevant words and the occurrences of only relevant words were counted manually. After the classification of selected words on the basis of the sex of the characters, the two most frequently used words were selected for concordance analysis to see the use and meanings of these words in context. Table 2 presents a detail of selected body parts with their frequency.

Table 2:

Body parts and their frequency in TMOB

Body parts	Frequency in Wmatrix	Relevant concordances	Referring to Women	Referring to Men
Eyes	267	187	112 (60%)	75(40%)
Face	259	220	129 (59%)	91(41%)
Total	526	407	241(59%)	166(41%)

RESULTS & DISCUSSION

A total number of 278 words related to human body are listed in semtag B1 (See Appendix A) of which 133 are used to refer to either female or male body. Due to limitations of time and space, only two top most frequent body parts ‘eyes’, and ‘face’ are selected for a fine grain analysis. Figure 1 presents an overview of selected body parts in relation to the number of occurrences for each gender in the corpus.

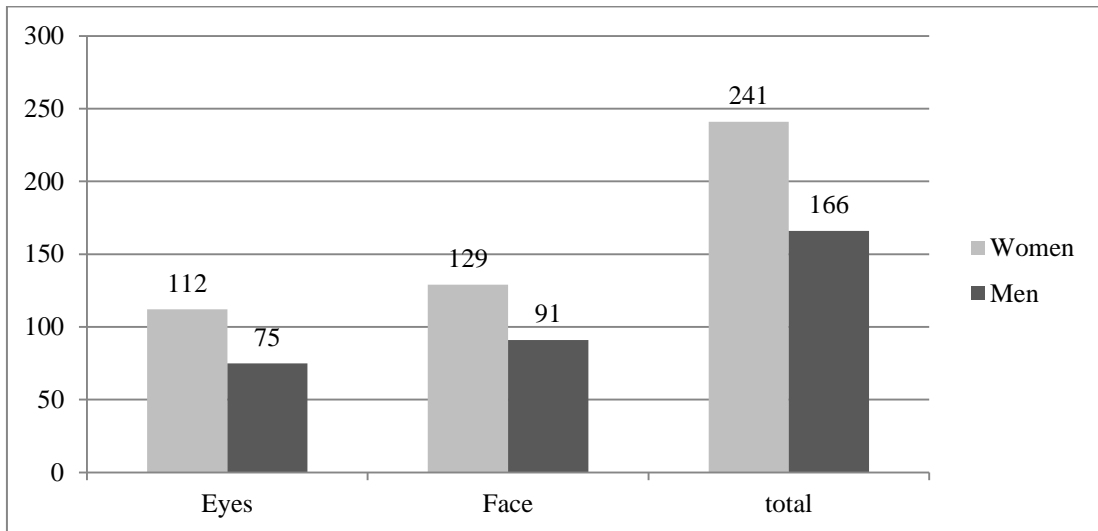


Fig. 1 Selected body parts and number of occurrences for women and men in TMOB

Eyes and Gender Representation

The anatomical part ‘eyes’ is noted to be used more frequently for women (60%) as compared to that of the men (40%). (See Table 2)

Representation of Women through “Eyes”

The description of females’ ‘eyes’ in terms of their color, shape and size in the corpus, highlights the female beauty, its power of attraction and soothing feelings of freshness. The presentation of female eyes in comparison with objects of nature relegate the female characters to the objects of nature to be enjoyed and relished by the people, mostly that of the opposite sex, e.g. the comparison of the whites of the eyes with eglantine (example 3) or with those of the slices of the star fruit for its greenish golden color (example 4) The color and shape of eyes is also used to highlight the beautiful and attractive nature of the women when these are compared with jamun (example 5) and are described as almond-shaped greenish eyes (example 6).

Other than this, the women are also portrayed as attractive creatures through a description of their eyes revealing their intelligence, their passion of love and sincerity for others (Examples 10 & 12). Data also reveals examples where women’s eyes reflect their soft, pleasant and playful but proud nature. The phrase ‘*doe-like eyes*’ presents their innocent nature (Example 13); they are also presented as pleasant (example 9) and intelligent (examples 9, 13 and 14).

The light hearted and proud nature that seduces others is also highlighted through a description of their sweet, playful and haughty nature (example 8).

Other than these, female eyes are also used to highlight their sexual appeal as in example 15 where a male focalizer narrates how his heart beat quickened at the sight of her 'eyes' filled with '*vibrant consciousness of youth and sex appeal*'. The same power is highlighted again in example 16 where the eyes of the lady in the portrait appear to be talking to a male gazer, arousing certain passions in him. Likewise a woman's eyes are labeled as '*mischievous-filled eyes*' (example 17). Women are also presented as weak and anxious creatures (examples 18 and 19) and relegated to a lower position through the positioning of their eyes. They are shown to be afraid (example 20), depressed (examples 21 & 22) and guilty or ashamed (example 24). The projection of eyes through tears also highlights the theme of oppression related to females, how she is upset and worried for the oppressed conditions in her life (examples 25-27). Hence, the projection of the women through their body part 'eyes' in the corpus serves to highlight their sexual appeal and related characteristics which relegates them to an object to be looked upon and utilized by others.

Representation of Men through "Eyes"

In contrast to the description of women's eyes, the eyes of the men in the corpus are not projected to highlight their beauty or sexual appeal. The only examples (example 28 & 29) where the size of men's eyes is described, is to highlight them as a notable feature of the male face.

In contrast to women's soft and shy nature, a male's confident nature is highlighted through his eyes and his self-confidence is exaggerated through the use of the adverb 'total' (example 30). The male's eyes are also presented as expressing anger. In example 33, eyes are said to be '*hot*' and '*turned up*' due to a sudden shock and anger. Only two examples in the corpus are found where the desirous and lustful nature of man is depicted i.e. '*eyes betrayed lust*' (example 31) and '*eyes full of love and desire*' (example 32).

The treatment of tears in relation to the eyes of the men is different from that of the women. Data revealed in the examples where men's eyes well up with tears in their eyes but the reasons behind their tears are different from those of the females. Men are shown to have tears in their eyes for fear of something (only one example: 34) or for some mysterious reason (Examples 35-37).The eyes of male protagonists are also described to be wet in memory of their past sufferings and the death of family members(examples 38 and 39). Another aspect of male life highlighted in example 41, is their love and responsibility towards their mother.

Face and Gender Representation

The second most frequent anatomical part referring to both the female and the male found in the corpus is "Face". Out of relevant concordances, 59% concordances are used to refer to women while 41% are used to refer to men.

Representation of Women through “Face”

The ‘face’ is used to refer to women carrying a number of ideas with it. A woman is projected as a thing to be kept hidden, example 42). The shy nature of a female that makes her more attractive is another idea presented in the novel as shown in examples 43 and 44. Face reflects her shyness (examples 43 and 44), her sorrows (example 46) and her inner energy and will (example 47).

Other than representing a woman's inner feelings and emotions, soft or hard, the corpus provides rich examples where her face is used to highlight her beauty and her sensual appeal. The ideas of shine and glimmer, rosy color, sweetness, freshness, softness, delicacy and beauty are attached to her face to present her as a desirable object. The anatomical body part ‘face’ is presented as glowing and glimmering (examples 48-50). Thus a female is presented as a desirable object attracting the men through a beautiful and radiant face. The woman’s face is also presented as a sweet face (example 51) that is again highlighted to be desirable using the phrase *‘sweet-tasting face’* in example 52. This again relegates the woman to a sweet edible object that may be consumed and relished by men. Likewise, the phrase *‘lickable relish’* as given in Example 53, makes the same point where a woman’s face is presented as a desirable object to be relished; her sexual appeal and her seductive nature is clearly mentioned in the examples where ‘face’ takes adjectives like *‘seductive, tormenting’* (example 54) and *‘seductive and ravishing’* (example 55). The ideology that females seduce and torment men through the ravishing beauty of the face seems to be at work in these descriptions. This sexual appeal is also lent to her face through a description of the softness (example 56) and the color of her face. The routine act of washing and rubbing the face, in females’ case, is meant to bring color on it as shown in example 57. The phrase *‘the rose garden of her face’* (example 58) compares her face to a rose garden where there is color, softness and fragrance. Thus a woman is presented as a beautiful object of nature to be enjoyed by the male gazers.

Other than a detailed description of the physical beauty of a woman’s face, her nature and temperament are also revealed through her face. She is presented as a lively and cheerful person (Example 59) and her face expresses a sense of dignity (example 60) that is achieved through a realization of her own beauty. Thus a female’s appearance and disposition reflected through her face starts and ends in connection with her quality of being beautiful which is connected with her sexual appeal.

Representation of Men through “Face”

In contrast to the depiction of the female face, the male face is not described in terms of its beauty, softness or its sexual attraction. The examples found in the corpus related to men’s faces deal with the themes of death, disease, anger and other personality traits. Color and glamour, as found in female faces, is meant to add to their sexual appeal. But the color where mentioned with reference to male faces, refers either to their inner strong feeling or is a symptom of some disease. The rosy color of the female face added to its beauty but in the men’s case, the red face is a symptom of his displeasure or anger as described in examples 61 and 62. In example 63, the pale color of the face is the result of a disease. Moreover, the glow and glimmer on a female face adds to her ravishing beauty but in the men’s case it is referred

as the '*odd glow*' (Example 64). This may result from perspiration on his face when undergoing humiliation due to a stain on his honor. In example 65, the color of the male's face is described as '*beetroot red*'. But this red color is not a symbol of beauty or shyness since it appears on Fraser's face when he is feeling ashamed. Thus the color on the male face is treated and presented differently from that of the women's.

Contrary to the case of the women, the men's faces are not described with reference to their delicacy or beauty but with reference to heroism and toughness. For example, Karim Khan's toughness and bravery is highlighted through his capacity to think even when, after a severe and regular beating, his face is pinched hard (example 66); as in example 67, it is noted that Karim Khan bears the pain but does not utter a single word.

In the case of the female face, the focus has been on its softness, glimmer and delicacy but in male's case the face structure is highlighted. Wazir Khanam while looking at her baby boy, notices bones and the nose (example 68 & 70) and later on, when he grows up, finds his face to be well-formed and oval shaped (example 69). Likewise, example 71 also describes a male face through its bone structure. The data has revealed some instances of male face where its softness and glow are mentioned (examples 72 & 73) but, unlike female faces, these are not meant to highlight their sexual appeal or desirability; inner peace (example 74) and innocence (example 75) are the two other qualities that are ascribed to men in the corpus.

A male's face is also used to highlight certain personality traits and weaknesses. For example, William Fraser, when humiliated at the hands of Wazir Khanam, is extremely angry and all the good manners that he pretends to possess are wiped away from his face (example 76). The character of Navab Mirza is also described through his facial expressions. In example 77, he is presented as being confident and stubborn and is compared with a spoiled child. The only example showing the weakness of a male is referring to his helplessness (example 78).

The data therefore reveals that Faruqi (2014) has used the body part 'face' to highlight the beauty and sexual appeal of the female characters but the males, are mostly projected positively through a description of their personality traits.

CONCLUSION

The results of the study demonstrate that women and men's body parts are not equally fragmented and both the genders are depicted differently. Faruqi (2014) has mostly described his women characters to highlight their physical beauty, sexual appeal, soft emotions and their oppressed and weak condition. They are either presented as sweet and edible natural objects or oppressed creatures. On the other hand, the men characters are viewed via their physical activities, inner strength and positive personality traits. Table 3 presents an overall summary of the findings in relation to gender portrayal with relation to selected body parts:

Table 3:

Fragmented body parts and Gender Representation in TMOB

Fragmented Body Parts	Gender Representation in TMOB	
	Portrayal of Women	Portrayal of Men
Eyes	<ul style="list-style-type: none"> Physical description: shape, size and colour of the eyes to highlight their seductive nature Compared with objects of nature to highlight their sexual appeal Highlight their pleasant, playful, proud, and light hearted nature Tears: embodiment of their pain, anxiety, fear and suffering 	<ul style="list-style-type: none"> No physical description but involved in daily normal routines No comparison with objects of nature Highlight their confident, gentle and noble nature; and also their lustful nature Tears: embodiment of higher and noble passions related to mysticism and devotion
Face	<ul style="list-style-type: none"> Description of their physical beauty and sexual appeal: delicacy, sweetness and freshness Portrayed as a desirable object of nature/ sweet edible object Projection of nature and temperament: lively, cheerful, shy and seductive nature. Their sorrow, inner energy and will highlighted 	<ul style="list-style-type: none"> Description of the structure of face: strength No such projection Projection of nature and temperament: confident, delightful and stubborn nature. Their heroism, toughness and bravery are highlighted through serious themes of anger, disease and death.

Hence, it can be concluded that in Faruqi's (2014) *The Mirror of Beauty*, the women are projected as desirable edible objects or beautiful objects of nature through a description of their 'eyes' and 'face'. This finding goes with Mills' (1995) claim that women are represented as natural, passive and consumable objects. Such a portrayal relegates them to a negative position where they are projected as weak, oppressed and passive creatures to be gazed at, enjoyed and relished, no doubt, by a male gazer. On the part of the men, the analysis shows that their body parts are used to highlight their physical strength, personality traits and their involvement in activities of a higher level. Such a description presents men characters in a positive way. Overall, this research determines that at discourse level, the analysis of fragmentation of body parts through Feminist Stylistics framework with an amalgam of corpus methodology is helpful in understanding the ideology working behind gender depiction.

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Appendices

Appendix A

Wmatrix

Wmatrix4: TMOB > Viewing Word-SEM frequency profile

[Tagging > Tag Wizard... | My Tag Wizard... | My Dictionaries... | Domain Tag Wizard... | Multilingual Tag Wizard... | Zip Tag Wizard... | Load file without tagging...] You are logged in to Wmatrix4 as: uogakayvan
 [Folders > My folders | Details | Create... | Delete... | Archive... | Extract... | Join... | Share... | NEW! Crosstab... | Empty TRASH]
 [Options > Switch to Simple Interface | Edit user options...]
 [Help > Contents | Availability | Tagsets: POS & Semantic | USAS: Lexicon & MWEs & Context rules | Updates | Feedback]

[You are here > My folders > TMOB | File details | Summary sheet]

Save

Search term: 'B1'.
Sorted on USAS tag.
 You are viewing a frequency profile.
 Click on a column heading to sort on that column.
 Click on a 'Concordance' link to see concordance lines.
 Please note that concordances are not filtered by tags, so will contain all occurrences of the word.

Search shortcuts:
 Show complete list

Search this list:
 Enter the word or tag you wish to search for here:
 B1
 (you can also search for part of a word or tag; enter '.' or leave blank for complete list)

Remember your last search:
 To remember the search currently shown on the right, give it a name in the box below and press Go.
 The search will be saved in the advanced folder view:
 B1

You can use regular expressions in the search box.
 Help on regular expressions is available at many websites, e.o. regular-expression.info

Word	Semtag	Frequency	Relative Frequency		
agility	B1	1	0.00	Concordance	
appendage	B1	1	0.00	Concordance	
appendix	B1	1	0.00	Concordance	
artery	B1	1	0.00	Concordance	
barefooted	B1	1	0.00	Concordance	
biting	B1	1	0.00	Concordance	
bitten	B1	1	0.00	Concordance	
bled	B1	1	0.00	Concordance	
bleed	B1	1	0.00	Concordance	
bleeding	B1	1	0.00	Concordance	
blood_pressure	B1	1	0.00	Concordance	
blood_vessels	B1	1	0.00	Concordance	
brains	B1	1	0.00	Concordance	
buttocks	B1	1	0.00	Concordance	
capillaries	B1	1	0.00	Concordance	
cervical	B1	1	0.00	Concordance	
clavicle	B1	1	0.00	Concordance	
contraction	B1	1	0.00	Concordance	
ear_lobes	B1	1	0.00	Concordance	
erection	B1	1	0.00	Concordance	
exhaled	B1	1	0.00	Concordance	
eyebrows	B1	1	0.00	Concordance	
eyed	B1	1	0.00	Concordance	
eyelids	B1	1	0.00	Concordance	
eyes	B1	1	0.00	Concordance	
facial	B1	1	0.00	Concordance	
finger nail	B1	1	0.00	Concordance	
finger nails	B1	1	0.00	Concordance	
flap	B1	1	0.00	Concordance	

Summary information:

Number of types shown: 278
 Total frequency of types shown: 3630 (1.81%)
 Total frequency overall: 200971

Number of items shown with a given frequency:

Frequency	Types	Tokens
1	101 (36.33%)	101 (2.78%)
2	41 (14.75%)	82 (2.26%)
3	22 (7.91%)	66 (1.82%)
4	8 (2.88%)	32 (0.86%)
5	14 (5.04%)	70 (1.93%)
6	8 (2.88%)	48 (1.32%)
7	8 (2.88%)	56 (1.54%)
8	7 (2.52%)	56 (1.54%)
9	6 (2.16%)	54 (1.49%)
10	3 (1.08%)	30 (0.83%)
> 10	60 (21.58%)	3035 (83.61%)

physical	B1	17	0.01	Concordance
chest	B1	18	0.01	Concordance
tired	B1	18	0.01	Concordance
thighs	B1	19	0.01	Concordance
wrist	B1	19	0.01	Concordance
breasts	B1	21	0.01	Concordance
shoulders	B1	22	0.01	Concordance
faces	B1	23	0.01	Concordance
hearts	B1	23	0.01	Concordance
nose	B1	24	0.01	Concordance
throat	B1	24	0.01	Concordance
forehead	B1	25	0.01	Concordance
arm	B1	27	0.01	Concordance
legs	B1	29	0.01	Concordance
bodies	B1	30	0.01	Concordance
breast	B1	31	0.02	Concordance
fingers	B1	31	0.02	Concordance
breath	B1	32	0.02	Concordance
ears	B1	32	0.02	Concordance
tongue	B1	33	0.02	Concordance
born	B1	37	0.02	Concordance
shoulder	B1	38	0.02	Concordance
mouth	B1	41	0.02	Concordance
lips	B1	45	0.02	Concordance
foot	B1	46	0.02	Concordance
blood	B1	47	0.02	Concordance
hair	B1	48	0.02	Concordance
back	B1	49	0.02	Concordance
sleep	B1	55	0.03	Concordance
arms	B1	63	0.03	Concordance
tears	B1	67	0.03	Concordance
eye	B1	91	0.05	Concordance
neck	B1	91	0.05	Concordance
hands	B1	100	0.05	Concordance
feet	B1	110	0.05	Concordance
hand	B1	150	0.08	Concordance
head	B1	198	0.10	Concordance
body	B1	214	0.11	Concordance
heart	B1	249	0.12	Concordance
face	B1	259	0.13	Concordance
eyes	B1	267	0.13	Concordance

Appendix B

Selected concordances for analysis from TMOB

Women's Eyes

1. her large brown-black eyes
2. The eyes dark brown with a hint of very light leaf-green with golden flecks ,
3. The whites of the eyes were clear and cool , just like a freshly blossomed eglantine
4. somewhat slanting large eyes , like slices of the star fruit , green and golden
5. Large eyes , black like the jamun fruit
6. long , almond-shaped greenish eyes
7. Her large, profound eyes prevailed upon
8. The eyes ...revealed a combination of sweetness of nature , playfulness and haughtiness
9. ...with dark-brown eyes, which were bright and reflected intelligence, a pleasant nature and a certain independence of spirit .
10. She was looking at Wazir with eyes whose every atom seemed to be lit with the fireflies of love, pride and a sense of oneness with her.
11. The girls raised their doe-like
12. She looked at Shamsuddin Ahmad with loving eyes
13. Her big, deep-brown eyes clearly reflected thoughtfulness,
14. ...while her eyes reflected good sense and a sharp mind .
15. Her eyes were full of such vibrant consciousness of youth and sex appeal that my heartbeat quickened .
16. was about to say something to me with her eyes
17. Are you capable of dealing with such mischief-filled eyes ?
18. she looked at her son 's face with anxious eyes
19. Wazir 's big ,deep-brown eyes were full of perplexity
20. Old women and children were on their knees , eyes downcast ,
21. she said with downcast eyes .'
22. she said with her eyes on the floor .
23. with her eyes firmly on her feet ,
24. her eyes were unable to reach the father 's face
25. Navab saw that her eyes were bright with unshed tears
26. My tearful eyes ,
27. , her eyes suffused with tears,

Men's Eyes

28. His large and expressive eyes
29. his eyes were exceptionally large with long lashes
30. and eyes full of total self-confidence ,
31. Navab Shamsuddin Ahmad Khan 's eyes betrayed lust
32. Shamsuddin Ahmad would often look at her with eyes full of love and desire
33. His eyes were hot and turned up
34. His eyes were welling up with tears of terror ,

35. Sometimes , overcome by some mysterious mood or emotion , his eyes would begin to tear and overflow
36. Then Makhsusullah rose from the prayer mat , dried his eyes
37. Yahya 's eyes welled over
38. his own words affected him so much that his eyes became wet
39. the welling up of Yaqub 's eyes
40. the other brother 's eyes too had the dim glimmer of tears .
41. Navab Mirza 's eyes pricked with tears.

Women's Face

42. and as for viewing her face or body , it was impossible as going to the moon
43. ...a bashful smile on her face and in her eyes .
44. ...a light rosy wave of bashfulness suffusing her face
45. ...seeking somewhere to hide her wet face .
46. Colours of pain , sorrow , anguish and anger were passing on Wazir 's face with tapidity
47. her face full of the same energy , the same iconic puissance
48. the face so radiant , so glowingly fresh
49. and the glow on its wearer 's face ,
50. making her face glimmer with beauty 's luminance .
51. Look first at your own sweet face . '
52. Who would not like to look at such a sweet-tasting face ?
53. salty , lickable relish raining everywhere on her face ,
54. This seductive , tormenting face ?,
55. Did I ever see such a seductive , ravishing face !
56. her face had the same delicate softness .
57. Wazir carefully washed her face and rubbed it hard to bring back some color
58. peeking at the rose garden of her face
59. Her face was lively , revealing a sweet-tempered , sunny disposition,
60. now the face had the dignity

Men's Face

61. his face flashed red and hot with displeasure
62. His face was an unusual colour now , dark and hot , as if he were ill or in pain
63. But somewhat wan and pale of face,
64. Scented perspiration, trickling down from his hair to the forehead and face, gave an odd glow to his visage.
65. His face became what the English describe as 'beetroot red' .
66. Karim Khan's pinched and sunken face
67. a faint crease of pain and disgust showed on Karim Khan 's face , but he remained silent .
68. the bones of its face were noble ..
69. She saw a well-formed oval face , incandescent like a hot , black flame
70. the nose was the first thing that one noticed on the face

71. Everything about him was different from the congregation that he now joined: his gait, the bone structure of his face,
72. Dagh 's soft , youthful face ,
73. in early youth-his face was wonderfully soft
74. His lower body was buried in the snow and his face was peaceful
75. Navab Mirza 's innocent child face
76. The veneer of Indian sophistication , of oblique speech , of refinement , all this was wiped away from his face as if destroyed by acid .
77. The expression on' Navab Mirza's face was an amalgamation of colours : self-confidence , stubbornness , Navab Mirza's face betrayed some helplessness.