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I. All manuscripts in English should follow the following format:

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- 1.1
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From Gender to Adjectival English Constructions: A Stylistic Lexical Analysis of The House of Broken Angels

Marghoob Ahmad¹, Riaz Hussain², Mamuna Ghani³

Abstract

The study reported in this paper investigates how potentially gender has operated in adjectival English constructions side by side with its cultural bond and decodes linguistic features of lexical categories sampled from Urrea's 'The House of Broken Angel'. Two aims of the study are (1) to construe gender operating in adjectival language of text; (2) to interpret cultural association of adjectives with gender. Purposive sampling of thirty lexical items on adjectival language alluding to gender moves was designed and axial coding was affixed to analyse significant features in data. Leech & Short (2007) model has been opted and lexical features have particularly been interpreted on the basis of their contextual occurrence carefully engraved by the author in text. A motif throughout the study has been to discover gender moves in adjectival language used in text. Findings evinced the choice and function of adjectives coalesced in text and this bonding also projected a light on life, culture, gender roles, social settings, and love explicated in lexical items. Qualitative paradigm has been laid down to explore gender moves in adjectives illustrating the naturalized male & female identities. The usefulness of study is demonstrated by initiating a journey to interpret linguistic characteristics of literary text and evidence contribute adequately to pedagogical implications.

Keywords: *Gender Moves, Adjectival English Constructions, Lexical Categories, Male & Female Identities*

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1. Introduction

Gender is defined as the fact of being male or female and in some languages refers to each of the classes i.e., masculine, feminine and sometimes neuter (see e.g. Wehmeier, 2000). An adjective modifies a noun phrase describing its referent and its semantic role is to change information given by the noun and proceeds a corresponding noun on a prepositional basis. Ibrahim (2014) contends three possible functions of grammatical gender i.e., easy to express the natural gender of animate beings, a valuable tool of disambiguation rendering clarity about antecedents, and in literature used to personify inanimate nouns. Thus, it also realized as inflection conditioned by other types of inflection especially number inflection where the singular-plural contrast can interact with gender inflection, and in many languages, nouns possess grammatical genders when a noun refers to an animate object, and its grammatical gender typically reflects the biological sex or gender identity (review e.g., Zubin and Köpcke, 1986; Corbett, 1991; Kramer, 2014).

Historically, the grammatical genders of inanimate nouns have been estimated more idiosyncratic and less meaningful than the grammatical genders of animate nouns (see e.g. Brugmann, 1889; Bloomfield, 1933; Fox, 1990; Aikhenvald, 2000). Cognitive scientists have used laboratory experiments to test whether speakers of gendered languages reveal gender stereotypes (see e.g. Sera et al, 1994) and most famously, when choosing adjectives to describe inanimate nouns. Some scholars have also recounted the grammatical genders possessed by inanimate nouns as creative and meaningful (review e.g. Grimm, 1890; Wheeler, 1899) and have contemplated them to be idiosyncratic (see e.g. Brugmann, 1889; Bloomfield, 1933).

Thus, gender, identity and gender expression have evolved and expanded (see e.g. Bamberger & Farrow, 2021). Gender and its cultural relations demonstrate potentially how the difference between men and women process in any society on the basis of their physical differences and cultural domains and gender roles are directly associated with social and cultural differences connected to men and women in any society. English is considered as a means to present one's own identity and local culture to others around the globe (see e.g. McKay, 2003). As such, Brown (2007) suggests that our zeal for spreading English needs to be accompanied by concurrent efforts to value home languages and cultures.

Hofstede (2012) presents six different cultural aspects such as power & distance, individualism & collectivism, masculinity & femininity, uncertainty & avoidance, pragmatism & normative, and indulgence versus restraint. Neculaesei (2015) has emulated that cultural dualism is a reality explaining default simulation of cultural values of individuals. According to western studies, there is a sharp difference between sex and gender delineating an anatomical and cultural difference between men and women on the basis of their biological concept of sex. Kulich & Condon (2015) while celebrating a centennial of E. T. Hall's contributions have referred to communication as culture thus, communication (i.e. verbal, nonverbal, implicit, explicit) is the way leading us to be male or female and we behave according to gender. One is not a born, but rather becomes a woman (review e.g. Coffin, 2010).

Accordingly, religious, mythical, philosophical and political discourses transmit us values and norms about our roles comprising gender such as permissions (what can a man or woman do), prohibitions (what cannot be done by a man or woman). Some communication behaviors are acceptable for boys but others for only girls. Because of this, the manner of learning the language use occur differently. The language itself reflects the social role for women and men. For men, communication is a form to exercise control and demonstrate independence or to improve their status. Ergo, communication models (conversational style, linguistic strategies, conversational ritual, nonverbal behavior, manner of use of space and time) differ between sexes (see e.g. Mulvaney, 1994; Hofstede, 2012).

On that account, men are competitive, assertive, daring and make visual and auditory associations while women have superior emotional intelligence, networking capacity and abstract thinking. For women it's truly important what they are, while for men it's deeply important what they do (see e.g. Hofstede et al, 2012). The difference between male and female gender on the basis of physical attributes or the mentality of the gender does not mean to be superior or inferior; that's exactly what feminism is trying to elaborate. We also notice a difference in the social and moral development of women and men in the sense that values as fairness and equality matter more for man; in this case we talk about a "morality of justice". Women value more the protection from pain which rather characterizes a "moral responsibility" (review e.g. Neculaesei, 2015).

In “The House of Broken Angels” Urrea delineates a Mexican-American family striving hard to tackle the problems they are confronted with and maintains realistic lens throughout the text by way of memoir, resistance, or a traditional realistic approach by portraying issues of life. Urrea transmits difficulties endured by those residing along border line and focuses on patriarchal family of Big Angel. Thus, the mixture of English and Spanish is accessible to non-Spanish users because the narrator moves from character to character displaying the variety of people forming the family. That being so, the mixed-language talk does not show alienation between the characters rather with Minnie and her mother, it proves to be a strong connection established via language. Urrea puts together emotion and language in the text to bring about real sentiments and his characters do not show broken performance because they are realistic in their drama, confidence, loyalty, vulnerability and emotion and everyone is a performer during events and dialogues. In Urrea's fringe world of “The House of Broken Angels” characters have come into connection with strains emerging from numerous kinds of contrast by characterizing the mind set of different characters who provide a sound basis for generalization of their roles on the basis of their gender in the targeted society by immigrating from one border to another. His way of creating genders in the text is highly commendable due to the reason of richness of the linguistic devices that he has employed. As a writer of belonging to two different identities he knows very well how seriously borders shift and how routinely culture plays its immensely successful role in politicizing the identity and representation of individuals within the society at large and has also unpacked how soberly culture becomes an important segment in marginalizing and interpreting the gender roles of individuals.

Accordingly, we truly believe that how seriously sifting adjectives is important from lexical features of text on the basis of gender moves for English language learning and teaching in universities of Pakistan. Thus, it is not fully implicated by English teachers, and learning English by rural & urban students is earnestly obstructed preventing their creativity in speech encounters. On this account, this investigation focuses on numerous options to facilitate teachers and multilingual students in understanding lexical features i.e. general features, nouns, verbs, adjectives and adverbs in relation with gender and it is an all-inclusive qualitative attempt to discover gender moves operating in adjectival English constructions of text. (see e.g. Ahmad, Ghani & Malik, 2020). The study addresses the following questions.

1.1. Research Questions

- 1.1.1. What are different adjectives used for major characters in text?
- 1.1.2. How do adjectives portray distinct gender roles in text?
- 1.1.3. How does the bond operate between gender and adjectives in text?

1.2 Significance of the Study

This investigation is potentially significant in highlighting the gender moves operating in lexical features of text and particularly adjectives showing cultural association of male and female identities and also spots a light on the usage of such lexical items meaningful for students of literature and linguistics. The text is an excellent instance of cultural values and the language is a powerful mean to signify the genders in the context in which the text is woven. The end-users are students and teachers engaged in the process of learning and teaching English along literary text in universities of Pakistan. (see e.g Ahmad, Ghani, Malik, 2020).

2. Methodology

This qualitative investigation has been understanding-oriented and lexical choices are made by way of purposive sampling from text and the researchers' own judgment crop a tendency of biasedness (review e.g. Myneni, 2016). In analysing data sets, the adjectival English constructions have been marked with axial coding for meaning, reality, events and activities adhering to the theoretical framework of Leech & Short Model (2007) and the following checklist of linguistic and stylistic categories (see e.g Leech & Short, 1981) is given as under:

Main Category	Sub-category
A. Lexical categories	1) general; 2) nouns; 3) adjectives; 4) verbs; 5) adverbs
B. Grammatical categories	1) sentence types; 2) sentence complexity; 3) clause types; 4) clause structure; 5) noun phrases; 6) verb phrases; 7) other phrase types; 8) word classes; 9) general
C. Figures of speech	1) grammatical and lexical schemes; 2) phonological schemes; 3) tropes
D. Cohesion and context	1) cohesion; 2) context

On top of that grammatical categories, occurring repeatedly were interconnected with the research findings which allude to questions of study and adjectives have been marked for thematic patterns in data. (see e.g Ahmad, Ghani, Malik, 2020). Questions are addressed in analysing data (see, e.g., Gay, 1996). In interpreting data, meanings are found to answer

questions in findings and linkages have also been seen in data sets. In the end, results and findings are recounted leading to infer the conclusions.

Over and above, we have explicated the data to establish the link between gender roles and adjectives via lexical features in the text corpus by forming repeatedly occurring grammatical categories (review, e.g. Rafi, 2020) and thematic patterns. However, meanings and events shape an evidence-driven advice about teaching gender roles through adjectival English constructions in the given text of ongoing study.

3. Data Analysis

Table 3.1 Adjectives & Characters

Characters	Adjectives
Old age	Incapable
Perla	Señora, Strident
Yndio	Protector, Defender

Mama America, the mother of Big Angel uses the adjective “Incapable” for Big Angel who has been filled a hundred times. His mother has no confidence in him as a man. She has also used the adjective “señora” for his wife Perla. Señora is a Spanish word for a divorced lady and it is his mother's mindset correlating her as a widow not as the wife of his son. Urrea uses the adjective “Strident” for Perla which is meant a very rough, grating and loud voice showing fear for her husband of losing him. Being strident, she uses power to own her relation with husband and has assimilated from her culture to obey at every cost even knowing the weaknesses in him. Urrea uses the two adjectives “Protector” and “Defender” for Perla’s oldest son Yndio because he has faced all the tough time with his mother being the oldest child after the death of his father and has got the stamina to defend her mother's owner in the streets of La Paz. Yndio is also the reflection of bravery and powerful intentions to defend country and relatives in any difficult time. In the American Mexican society, both genders are found supportive with each other in difficult times, because they are potentially addressed by the tradition of spotting the humanity and sufferings of fate, and Urrea uses frantic adjectives for characters on the basis of their abilities with relation to other characters.

Table 3.2 Adjectival language of Characters

Characters	Adjectives
Big Angel (De La Cruz)	Strong, young, dark, skinny, good, always handsome, eyes bright, old man mutating, flimsier, thin, weak
El Yndio	Strong
Tía Gloriosa	Strongest, young, skinny girl
Minnie	Strong Blood
Castro	Skinny Young
Perla	Skinny, brown skin, frantic, inner shoulder, dimpled thighs, dark grooves

Urrea makes use of adjectives as waterproof in presenting the male and female characters on the basis of their physical appearance by providing them positive-negative abilities. How gravely the protagonist Big Angel, de la Cruz is shown a strong personality having sense of being panic during the course of events and has been very sturdy man in his youth. In his old age, he remembers his youthful days when every character recognizes him with his youthful powers now that he has become skinny and dark by losing the glory of youth but still, he has the control over the other members of the family and leads his family like a sailor without caring of his health. Urrea has not only portrayed male characters by giving them physical attributes but also female characters. Perla is the wife of Big Angel and she also possesses the personality traits that her husband has in his physical appearance. Her physical appearance is also impressive for her husband and still in his old age, he praises her wife due to her flamboyant physical appearance. Gloriosa is also attributed with the adjective of being physically young, like the other female characters, she has also been produced in such a prism turning out to be a very influential character in the text.

Table 3.3 Adjectives in Text

Text	Page
“Coming into the ring, weighing two hundred pounds, from parts unknown—the Omega!” Baffled women and kids would clap as Little Angel raised his hands.	29
‘Brutal Force’ Big Angel and his father had forced Spanish on Little Angel with brutal force.	97
“These people did things all day long. They were frantic. ”	216
“She saw how he charmed—and was charmed by—other women, and she was frantic to keep him from their beds.”	35

In these grammatical categories, Urrea makes use of choices to evoke emotional responses by presenting emotive attributes of characters and events where well-chosen adjectives interplay to create an emotional effect in a context. They are not titled to one or two emotions rather they permeate to invocation of all major emotions of male and female from love to bitterness, from joy to pain, from beauty to ugliness and from strength to weakness. The first quotation from the text shows that how little angel has very contradictory feelings about female characters and considers them to be completely bewildered on the basis of their emotions that are too much perplexed. Female characters of the text are shown as those who are trying to position themselves on the basis of their relationship with other characters. How soberly he considers them as bewildered human beings. These emotions are also a result of the contradiction found between him and the other members of the family on the basis of their identity. He belongs to America and is called the American. The other members of a family belong to Mexico that's why they share a kind of period over him on the basis of their Mexican identity. Big Angel and his father have always been brutal towards Little Angel on the basis of his identity differing from them. He has always been regarded as belonging to America and is always surprised to have a life that is according to Mexican culture. The signifier brutal force is of utmost importance as the word shows that how earnestly he was forced to follow brother and father who have ferocious feelings for him to learn Spanish language. He is not divorced from the family on the basis of his gender rather he has been divorced from the equality on the basis of his living in America. The signifier frantic has been used referring to be panic, how potentially various characters have the same motions of anxiety and fear for each other. The whole family has been called frantic and Big Angel calls his mother to be

frantic. Almost all the characters consider each other mad and scary just because of their indifference towards each other. Urrea has very beautifully used emotive adjectives to represent the feelings of insanity for different characters on the basis of their lingual expressions. Urrea embedded each and every character according to the emotions justified by them within the premises of their family relationships and equally derived powerful emotions for each character without marginalizing them on the basis of their gender differences and has very craftily shown how different people have certain emotions and how they justify the spirit of their emotions along with the use of different adjectives.

Table 3.4 Gender & Adjectives

Men	Women
Tall	Younger
Good	Older
Young	Jaunty (Strut)
Strong	Fragile (Vulnerability)
Lucky	Suppressed (tears)
Surviving	Smug
Important	Muffled
Most loyal	Unmitigated (agony)
Adorable	Baffled
Voracious	Wondrous

Urrea's adjectives potentially demonstrate men and women. Men are presented with positive physical traits and mental state. On the contrary, women are shown mostly on the basis of their emotional state of being. So, they are emotive and psychological in nature more than physical ones. However, woman as the softer sex is viewed as a set of emotional feelings that enhance strength to them rather than reducing them to weaker entities of society in comparison with male characters. Urrea associates extraordinary beauty exaggerating physical charms of women in his fiction. As the protagonist becomes weak and paralyzed due to bone cancer and unable to even walk to washroom. So, the younger sister of the wife of protagonist is also represented as charming girl in the text and the choice of adjectives are extraordinary used for her when she is exposed to the world of men specifically, Little Angel who is impressed by her beauty but when a man gawks at the Goloriosa one can simply observe her 'altered' gaze exhibiting the shyness of a rural girl for whom masculine stare is a matter of embarrassment. The adjectival

choices show the key motif which is neither beauty nor emotions but the labour to brighten the reunion, care and love for family and the thing which is deeply important, is the happiness for family from scratch to a sound social standing in Mexican American society where the human beings are busy like a machine. Most of the characters drift from the typical gender polarization defining categories of human beings into males and females while also conceiving their social roles, esteem and nature of socialization in a specific spectrum. All the characters are striving for making their family happy and supporting each other for this purpose. Adjectives perform their functions in multi-dimensional ways and do not only create difference among genders biologically and socially but also the relationship within the same gender and across the genders which is construed on the basis of adjectives.

Table 3.5 Antithetical Adjectives & Characters

Antithetical Adjectives	Characters
Great fascination/ hatred	Little Angel
Skinny and strong	Protagonist
Familiar and unfamiliar	Gloriosa
Happy and afraid	Protagonist/ wife
Suppressed and crying	Sister
Tearful and affectionate Reunion	Mother/Son
Surprised and unsurprised	Little Angel/ Gloriosa

Urrea uses another aspect of adjectival English constructions to represent gender in the text by reflecting contradictory ideas and knits these antithetical adjectives to create a transformative impact on a sense of relativity of reality not fixed. The choice of representing adjectives as opposites add a sense of insignificance resulting to enable the readers in selecting the possible meaning out of a situation presented in the text. This vague smoke of doubt overwhelms the members of one gender trying to establish an untraditional contact with a member of the other gender and the emotional state of characters is represented via adjectives used in antithetical ways. Gloriosa seems to Little Angel a woman who is familiar and unfamiliar at the same time, familiar as he enjoys an intimacy with her despite time gap in between their occasional meetings and unfamiliar because that strange woman is having an affair with him but is not inclined to show a life-long matrimonial bond of honour. That is why this insignificance of their relationship leaves them in a fix and this leads to the end of meetings with confused feelings. The

emotional state of characters is also implanted when Urrea uses antithetical adjectives in the text because the protagonist has double-header weekend because on one side, he wants to celebrate his last birthday and on the other hand, he meets the funeral of her mother and his wife is happy on the celebration day but with this happiness she abruptly changes into sorrow with tears when she thinks about her younger son Yndio killed by the thieves. Urrea's use of antithetical adjectives appear relevant adding variety to the deduction of connotative meaning from the lexical choices in text and adjectives play a vital role in portraying the identity, differences and the very specific roles assigned to each gender.

4. Results & Findings

The researchers have identified the astonishing amount of gender operating in adjectival English constructions of text during data analysis and perceived benefits of teaching gender via lexical features. The researchers have also established the relation between gender and adjectives which can be planned from text for multilingual students and detected literary text to be useful for teaching English language online (see e.g. Ahmad, Ghani, Malik; 2020) or face to face instruction in multilingual classroom. Teachers and students can be engaged to identify gender in adjectives through well worked out activities in a language class, and teaching gender distinction through adjectives can be a healthy activity to progress in acquiring receptive and productive skills. We have found that language teachers need to stick firmly to applications in teaching students how to spot gender in adjectives when confronted with real speech encounters in society and they can opt Burroughs' method of cut-ups by clipping anterior of text in designing a lesson plan (see e.g. Dube-Belzile, 2019). Urrea's gender depiction in text is miraculous because the researchers have meticulously perceived the usage of antithetical adjectives creating an effect on a sense of relativity of reality which is not fixed. So, the choice of representing adjectives as opposites add a sense of insignificance. This vague smoke of doubt overwhelms the members of one gender trying to establish a typical affair with a member of the other gender and the emotional state of characters (male, female) in the text is represented via antithetical adjectives. The researchers have also traced out that Urrea's adjectives demonstrate men and women. The former is presented with positive physical traits and mental state and the later as softer sex is shown mostly on the basis of their emotional state of being and are psychological in nature more than physical ones. The researchers have also discovered that Urrea associates an extraordinary beauty exaggerating physical charms of women in text and has embedded each character according to emotions justified by them within the premises of their family relationships.

Urrea is craftily showing how they justify the spirit of their emotions through the use of different adjectives. They are not titled to one or two emotions rather they permeate to invocation of all major emotions of male and female gender i.e. love, bitterness, joy, beauty, ugliness, strength and weakness. The researchers have also noticed that Urrea has portrayed male and female characters by giving them physical attributes and makes use adjectives as water proof in presenting the gender on the basis of their physical appearance by providing them positive-negative abilities. In American Mexican society, both genders are found supportive with each other in difficult times because they are potentially addressed by the tradition of spotting the humanity and sufferings of fate. Urrea also uses frantic adjectives for characters on the basis of their abilities in relation to other characters. The researchers have also noticed in the text a peculiar interest of gender and social esteem attached with men and women in their society. So, the women show a supportive and caring attitude towards her family members. Both the mother Perla and daughter Minnie are the reflection of women who care about their family members. So, the protection of home is mostly undertaken by the women. Men do their best to do major task to raise up their family and also play the role of leader in domestic state, thus, gender in adjectives form a captivating fine picture of the domestic responsibility of a woman.

5. Discussion & Conclusion

The researchers have discovered that Urrea is bestowed with the powers to analyze the literary effect of different gender roles and their interpretation by way of cultural implementations. The researchers have located different adjectives attributing to the relationship of characters on the basis of their gender variations. Urrea's adjectives perform the function to represent various gender roles and gender elucidation places a vital role in interpreting the identity of characters by correlating them with the culture in which they live and for which they aspire because different characters of the novel are concerned with each other on the basis of their cultural assimilation and also justify portrayal of gender roles in target society representing multiple issues of various characters encountered on the basis of their gender differences. The researchers have come across the grammatical gender expressing the natural gender of animate beings. It is a valuable tool of disambiguation rendering clarity about antecedents. In literature, it is used to personify inanimate nouns (see e.g. Ibrahim, 2014). We have found cognitive scientists using laboratory experiments to test whether speakers of gendered languages reveal gender stereotypes (see e.g. Sera, 1994).

Findings of this study deduce that there is a sharp difference between sex and gender delineating an anatomical and cultural difference between men and women on the basis of their biological concept of sex, and Urrea uses colloquial language to display the complexities of a domestic Mexican-American immigrant's life, and also shows the mixture of English with Spanish which is accessible to non-Spanish users because the narrator moves from character to character displaying the variety of people forming the family. That being so, the mixed-language talk does not show alienation between the characters rather with Minnie and her mother and it proves to be a strong connection established via language. The researchers have discovered that many religious, mythical, philosophical and political discourses transmit us norms about our gender roles as permissions and prohibitions and some communication behaviors are acceptable for boys but others for only girls. The researchers have wound-up that Urrea makes use of adjectives as water proof showing male and female characters by virtue of their physical appearance and positive-negative abilities. In these grammatical categories, Urrea picked out to evoke emotional responses by presenting emotive attributes of characters and events where well-chosen adjectives interplay to create an emotional effect in a context, not titled to one or two emotions rather they permeate to invocation of all main emotions of male and female i.e. love, bitterness, joy, pain, beauty and ugliness. The researchers have detected some scholars recounting the grammatical genders possessed by inanimate nouns as "creative" (review e.g. Grimm, 1890; Wheeler, 1899) and have unearthed many thinkers contemplating to be idiosyncratic (see e.g. Brugmann, 1889; Bloomfield, 1933). The researchers have deduced that most of the characters drift from the typical gender polarization defining categories of human beings into males and females while also conceiving their social roles, esteem and nature of socialization in a specific spectrum. Adjectives perform their functions in multi-dimensional ways and do not only create difference among genders biologically but also the relationship within the same gender and across the genders which is construed on the basis of adjectives that how earnestly adjectives are employed for both genders in a particular manner. The researchers have finished that Urrea uses another aspect of adjectival language to represent gender in the text by reflecting contradictory ideas because the choice of representing adjectives as opposites add a sense of insignificance resulting to enable the readers select for themselves the possible meaning out of a situation presented in the text. The researchers have inferred the conclusion that how gravely are the implications for teachers and students regarding gender roles via lexical features? (see e.g. Ahmad, Ghani, Malik;

2020) Teaching gender distinctions through adjectival English constructions require preparedness plans on the part of teachers to administer literary text effectively and by chalking out tables of specification charts fraught with linguistic activities achieving useful gains in multilingual class (see e.g. Ahmad, Ghani; 2021). The study concludes that the suitable approach to teach gender distinctions through lexical features from corpus of textbook is to plan the lessons meticulously by way of setting specific objectives and content charts for multilingual students in online mode or face-to-face teaching of adjectives in classroom.

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