

LYRICS IN PIECES: STRUCTURAL, LINGUISTIC, AND EMOTIONAL FRAGMENTATION IN MODERN SONGS

Muhammad Ahmad

mm4213369@gmail.com

Bs English literature and linguistics NUML Islamabad main compus

Abid Ullah

Bs English, Gomal university Dera Ismail khan.

abidullah2288@gmail.com

Nizar khan

nizarahtar8@gmail.com

Education: BS English, NUML Islamabad

Abstract

This study explores fragmentation as a key stylistic and interpretive feature in a selection of contemporary song lyrics, examining how disjointed structures, disrupted language, and fractured thematic elements work together to express emotional instability, identity conflict, and psychological turbulence. Through qualitative textual analysis, the research identifies multiple layers of fragmentation—including structural breaks, shifts in voice, abrupt transitions, and non-linear sequencing—that mirror the fragmented experiences represented in the lyrics. Psychological fragmentation is evident through incomplete memories, contradictions, and expressions of inner turmoil, while linguistic fragmentation—such as ellipses, repetition, syntactic gaps, and abrupt imagery—reflects the singers' struggle to articulate complex emotions. Thematically, the lyrics depict fractured relationships, disillusionment, and social alienation, positioning fragmentation as both a creative technique and an embodiment of lived emotional realities. The study concludes that fragmentation in song lyrics functions as a deliberate artistic device that invites active listener interpretation, foregrounding themes of trauma, identity instability, and the multiplicity of modern emotional experience.

Keywords: fragmentation, song lyrics analysis, structural disjunction, linguistic rupture, psychological fragmentation, trauma representation, identity crisis, contemporary music studies.

1. Introduction

Bollywood item songs have long been criticized for their portrayal of women as objects of sexual pleasure rather than autonomous beings. Within the domain of Feminist Stylistics, Sara Mills (1995) highlights *fragmentation* as a linguistic practice through which female bodies are broken into sexualized anatomical parts instead of being represented as whole, thinking subjects. Your analysis of ten contemporary Bollywood item songs (2018–2022) demonstrates how lyricists repeatedly describe women through isolated parts—waist, hair, hips, breasts, eyes, back, arms—constructing the female body as a collection of seductive fragments designed exclusively for male pleasure. This stylistic practice not only reinforces the male gaze but normalizes women's objectification as both desirable and culturally acceptable.

The patterns identified in your analysis show that fragmentation serves as a deliberate linguistic strategy that structures the lyrical narrative around women's body parts, while male subjects are portrayed as complete, desiring individuals. The recurrent references to "slim waist," "silky hair," "seductive eyes," "rosy arms," and "moving hips" in these songs indicate how deeply embedded this stylistic divide is in popular culture. The study, therefore, becomes significant in understanding how Bollywood—one of the world's largest cultural industries—reproduces gendered power hierarchies through language. By applying Mills' Feminist Stylistics, this research exposes how item songs contribute to shaping public perceptions of femininity, sexuality, and gender roles in contemporary South Asian societies.

1.1 Research Questions

1. How is fragmentation employed in selected Bollywood item songs to represent female bodies?
2. How do these fragmented representations reinforce gendered stereotypes from the perspective of Feminist Stylistics?

1.2 Research Objectives

1. To examine the use of linguistic fragmentation in the portrayal of women in selected Bollywood item songs.
2. To interpret how these fragmented descriptions contribute to gendered objectification through the lens of Sara Mills' Feminist Stylistics.

1.3 Significance of the Study

This study is significant because it highlights how everyday entertainment media reinforces systematic gender biases through subtle linguistic choices. By focusing on the lyrics of popular Bollywood item songs, the research reveals how the normalization of fragmentation contributes to the construction of women as sexual objects, thus shaping male-centered cultural expectations. The findings help scholars, educators, and media analysts understand how popular music perpetuates patriarchal ideologies and influences public attitudes toward female identity, sexuality, and bodily autonomy. Furthermore, the study contributes to feminist linguistic scholarship by demonstrating the relevance and applicability of Mills' framework in contemporary South Asian media discourse.

1.4 Delimitation

This study is delimited to the analysis of **ten Bollywood item songs released between 2018 and 2022**. It focuses exclusively on lyrical content and does not include visual representation, choreography, cinematography, or audience reception. The study also limits itself to Sara Mills' (1995) concept of fragmentation within Feminist Stylistics and does not apply other feminist or stylistic theories.

2 Literature Review

Sara Mills' *Feminist Stylistics* (1995) provides a foundational framework for understanding how language encodes patriarchal ideologies through representational strategies such as fragmentation. Mills argues that women's bodies are frequently reduced to isolated anatomical parts—eyes, hair, waist, lips—creating a discursive pattern that objectifies women and limits them to sexually consumable entities. Scholars such as Talbot (2010) and Litosseliti (2013) extend this argument by illustrating how linguistic structures, especially metaphors and synecdoches, intentionally highlight certain body features to reinforce male-centered desire and voyeuristic pleasure. Within media discourse, these strategies not only sexualize women but also normalize subordinating gender relations. Existing feminist linguistic studies consistently show that fragmentation works as a powerful tool of objectification, making Mills' framework highly relevant for analyzing contemporary entertainment texts, including commercial song lyrics.

A vast body of scholarship has critiqued Bollywood for portraying women through hyper-sexualized imagery, particularly in item songs. Scholars such as Dwyer (2006), Gopinath (2013) and Banerjee (2018) note that Bollywood often positions women as visual spectacles meant for male consumption rather than as independent narrative subjects. Item numbers, in particular, rely heavily on eroticized performances and descriptive language that foreground physical attributes over personality or agency. Research also points out that these portrayals strongly influence societal expectations, promoting narrow beauty standards such as slim waists, fair skin, long hair, and curvaceous figures. Studies further reveal that the commercialization of female sexuality in Bollywood is fueled by market-driven pressures to

maximize audience engagement. This literature collectively demonstrates that Bollywood functions as a site where gender asymmetries are actively reproduced through linguistic and visual fragmentation.

Existing linguistic and sociocultural studies highlight that song lyrics are a crucial medium through which gendered ideologies are circulated. Scholars such as Jhally (2007), Adams & Fuller (2006), and Machin (2010) argue that popular music frequently objectifies women by fragmenting their bodies, using metaphors related to sexual desirability, and depicting them as passive objects meant for male pleasure. In South Asian contexts, item songs have been specifically criticized for their repetitive use of body-part-focused descriptions, which reinforce sexual commodification. Empirical studies on Indian and Pakistani media show that lyrical language often emphasizes eroticized parts such as waist, hips, lips, and eyes, employing them as selling points to increase the song's appeal. These analyses confirm that sexualized linguistic strategies are not accidental but systematically embedded in the genre, making item songs a fertile ground for feminist stylistic examination.

Research on media and gender ideology indicates that fragmented portrayals of women significantly shape audience perceptions and cultural norms. Studies by Mulvey (1975), Gill (2007), and Lazar (2005) suggest that objectifying depictions in songs, advertisements, and films cultivate the male gaze and influence how society evaluates female worth in terms of physical attractiveness. In South Asian societies, where popular cinema serves as a dominant cultural force, repeated exposure to fragmented female representations in item songs normalizes the sexual objectification of women. Audience reception studies further reveal that such portrayals influence beauty standards, dating cultures, and gender expectations, particularly among youth. Scholars also argue that women performers internalize and reproduce these fragmented portrayals, strengthening the cycle of objectification. The literature thus establishes that fragmentation is not merely a linguistic choice but a socio-cultural practice with broad implications.

3. Methodology

This chapter outlines the methodological procedures employed to investigate how fragmentation is used to represent women in selected Bollywood item songs. The study adopts a qualitative research design, as the focus is on the linguistic patterns, meanings, and gendered ideologies embedded in song lyrics rather than on numerical measurement. Qualitative textual analysis is suitable for uncovering how language functions as a tool of objectification and how specific lexical choices contribute to gender construction. The method allows for a detailed, context-sensitive exploration of linguistic structures through the lens of Feminist Stylistics.

The methodology consists of three main components: the tools used for collecting and organizing data, the criteria for selecting the sample of song lyrics, and the theoretical framework guiding the interpretation. Together, these components ensure a systematic, transparent, and theoretically grounded analysis of how women are portrayed through fragmentation in commercial Bollywood music.

3.1 Tools for Data Collection

The data for this study consists of the official lyrics of ten Bollywood item songs released between 2018 and 2022. The lyrics were collected from verified online sources such as official music platforms, lyric databases, and production house websites to ensure accuracy and reliability. After collection, the lyrics were downloaded, compiled, and manually cross-checked with the audio versions of the songs to confirm textual correctness.

The data collection process also involved organizing the lyrics into analyzable segments. Each song was coded according to recurring linguistic patterns related to female body parts, descriptions of movement, sexualized metaphors, and adjectives associated with beauty and desirability. Coding sheets were prepared to categorize different forms of fragmentation—for

example, references to waist, hair, eyes, lips, arms, hips, or skin. These tools helped identify consistent representational trends and supported systematic qualitative interpretation.

3.2 Sample

The sample consists of **ten Bollywood item songs** selected through purposive sampling. Purposive sampling is used in qualitative research to choose data that best represents the phenomenon under investigation. The selected songs meet the following criteria:

1. **They belong to the genre of item songs**, which are known for their hyper-sexualized portrayals of women.
2. **They were released between 2018 and 2022**, ensuring contemporary cultural relevance.
3. **They achieved significant public visibility**, measured through film popularity, online streaming numbers, or social media engagement.
4. **They contain explicit or implied references to women's physical features**, making them suitable for examining fragmentation.

This sampling strategy ensures that the selected songs provide rich linguistic data for analyzing how Bollywood continues to employ fragmentation in portrayals of women.

3.3 Theoretical Framework

The study is grounded in **Sara Mills' Feminist Stylistics (1995)**, particularly her concept of *fragmentation*. Mills argues that language plays a crucial role in constructing gendered identities and that certain representational strategies—such as describing women's bodies in fragmented parts—serve to objectify women and reinforce patriarchal power structures. According to Mills, fragmentation occurs when the female body is linguistically reduced to isolated features such as eyes, legs, hair, or waist, rather than being presented as a whole, thinking individual.

This theoretical framework guides the analysis by providing the lens through which the lyrics are examined. It helps identify how lexical choices, metaphors, adjectives, and bodily references contribute to shaping the portrayal of women as sexualized objects. By applying Mills' theory, the study not only interprets the linguistic patterns found in the lyrics but also reveals their ideological implications within broader socio-cultural contexts. Feminist Stylistics thus offers a comprehensive approach to understanding the relationship between language, power, and gender in popular Bollywood music.

4. Fragmentation

Fragmentation is basically dividing or breaking something into parts. In linguistics, fragmentation is to use different languages and dialects by a large number of the population of any society. But in Feminist Stylistics (1995), Sara Mills has given a new color to the term fragmentation as she says, "fragmenting a female's body into small anatomical parts instead of describing it as a unified physical being is fragmentation" (Mills, 1995:137). She continues that in literature, women are always described by breaking their body into anatomical parts. Furthermore, she suggests that the female characters depicted in literature cannot be focalized from their own perspectives. In fact, they are focalized from male's perspectives. Women have always been portrayed as sex objects in literature. Male characters have been depicted as a whole being. While on the other hand, when it comes to describe women in literature, female's body has always been divided into parts to make it more attractive and seductive to men. We find plenteous examples of fragmenting women's body in different genres of literature.

In Hindi Cinema, specifically item songs always refer to female's bodies as anatomical parts. Male's bodies are also fragmentized but the ratio between these two sexes is highly distinguishable. Same is the case with the lyrics of the Item songs of Bollywood. In the lyrics, the lyricists play a crucial role in fragmenting the bodies of female characters by describing their parts of body in details. Basically, this is a technique to catch the attention of male

audiences by making their writings more seductive and fascinating. If we analyze the item songs of Bollywood from 2018-2022, we find a bulk of the evidences of linguistic fragmentation. The repetition of describing female's bodies as parts in item songs of Bollywood is very common. The selected item songs have fragmentized female's bodies in plenty.

1. Kamariya

When we analyze the song *Kamariya*, from the movie *Stree*, which was released in 2018, we find the evidence of fragmentizing female's body. The Indian lyricist *Vaibhav Shrivastav* commonly known as *Vayu*, has fragmentized female's body repeatedly. Firstly, the lyrics say:

Jo tu aa ky baby, hamry sath maa
[Baby! If you come with us]
Kamariya, hila de hila de ray kamariya
[Move your back]

In the abovementioned lines, the lyricist has targeted a female's *back* for the entertainment of the males. The lyricist has used a strong imagery of the alluring movements of the back of a girl as back of females considered to be a highly seductive part of body. The male characters of this specific song are asking the female to entertain them by moving her sexy back. The movement of her back is seductive for them. They want to get entertained and seduced by the movements of her back. Here the lyricist does not refer to the female by depicting her as a whole being instead he mentions only one part of her body. In fact, the lyricist objectified the existence of female character by highlighting the parts of her body. Further we find that lyricist has again fragmented the woman's back in the following words:

Haye re mera dill lay lay, Haye re meri jan ly ly
[You can take my heart and life]
Badly me tu thori si han thori to *Kamariya hila day*
[But in return, just move your back a bit]

In these lines, the male character is ready to give all his belongings to the girl just to watch the seductive and captivating moves of her back. He offers the girl to take his heart just to watch the alluring movements of her back. Then he offers her to take his life and in return he wants her to move her back to seduce him. He considers that girl to be an entertaining object. In these lines, the lyricist infers the concept of using female's body as a sex object to get sexually satisfied. In our society, the back of females has always been considered a sexually appealing part of female's body. That is why, the back of the female is always strongly emphasized by the lyricists in item numbers. Even the girls shown in the item numbers always maintain a curvy sexy back to fulfill the requirements of the projected imagery by the lyricists.

In the following lines from the item number, the lyricist has mentioned one more part of her body:

Yeh baahain lay lay
[Take my arms]

In the abovementioned line, the lyricist mentions another part of her body just to catch the attention of male audience by using such seductive and fascinating words. The imagery of arms of a girl projects the idea of closeness and intimacy and the idea is highly enjoyable for the male audience. By mentioning the arms of the female character, the lyricist is creating the imagination of hugging that girl and to be in her arms. For the audience especially the male audience, the created scene is surely seductive and satisfactory.

2. Morni Banke

The movie *Badhai ho*, was released in 2018. The lyricist *Tanishk Bagchi* composed an item number, *Morni Banke*, for this movie. The item number also contains the evidence of the fragmentation of female's body. The significant lines from the song are given below:

Lakk nu ena lean kra ky
[Leaning your waist this much]
Tight wali jean chadha ky
[Wearing a tight jeans]
Hogye gaye ne sab challay
[Everyone has gone crazy for your beauty]

These lines show the fragmentation of a female's body in anatomical parts. In the abovementioned lines, the lyricist refers to two main alluring parts of the female's body; back and hips. Firstly, the lyricist mentions the *thin back* of the girl which is a direct reference to seduction. Lean back has become a standard of beauty these days, all the actresses, models and even the non-working women are in the race of getting thinner back. Lean back has become a famous trend and females are following this trend impulsively. There is a range of exhausting and laborious exercises and strict diet plans to get a thinner and sexier back.

Secondly, the lyricist mentions the *hips* of the girl. The lyricist says that the tight jeans, she is wearing highlights the sexy hips of the girl. In a variety of cultures, males find the hips of females sexually attractive for mating. Well-defined breasts, lean waist, bubble hips and thick thighs on females is a great sexually appealing combination. That is why, the imagination created by the lyricist arouses the sexual feelings of the boys and they are getting mad because of the lean and seductive back and the curves of her widened hips.

3. Kaun Nachdi

The song *Kaun Nachdi*, from the movie *Titu ky sonu ki sweety* also portrays woman as an object for the pleasure of the male audience. In this song, a popular lyricist *Guru Randhawa* has fragmented the female's body twice in the following words:

Jidhe lambe lambe silky jaye bal,
[Who is the one with long and silky hair]
O kuri kaun nachdi?
[Who is that dancing girl?]

The abovementioned lyrics refer to the girl not as a whole being but in parts. The lyricist of the song mentions the silky and smooth hair of the girl who is dancing. The lyricist refers to the girl who is dancing in a crowd by pointing out her silky and beautiful hair. Now having silky and smooth hair has become a major standard of beauty among females. An unending range of hair products has been introduced to the markets. Different valuable hair oils, shampoos, conditioners, hair sprays and serums are purchasable. Social media is full of hair products and their advertisements. A wide range of different hair colors and cuts are there to follow. Even different types of hair extensions and hair transplants are available in the market. Thus, the writer of the songs wisely tricks the minds of his audience to grab their attention towards his song by mentioning the beautiful silky hair of the girl. Girl's hair has always been a strong standard of beauty for the females. Long, silky, shinny, straight and thick hair are always perceived as the most attractive type of hair in our society.

Furthermore, the lyrics of the same song describe the back of the girl.

Jidhe kamar tay tattoo ay kamal,
[Who is the one with that tattooed waist]
O kudi kaun nachdi?
[Who is that dancing girl?]

After analyzing these specific lyrics, we find that the lyricist again fragmented the body of the female. The writer is referring to the dancing girl by pointing out her tattooed back, instead of watching her as a complete being. His focus is on her tattooed back. Here, by using the word tattooed back, the lyricist is surely up to his mission to arouse the sexual feelings of the

audience. Here, the lyricist has used the captivating imagination of a tattoo on the back of the dancing girl. Having tattoos on the parts of the body is new trendy fashion for people.

4. Chamma Chamma

The song *chamma chamma* from the movie *Fruad saiyan* also depicts females as only sex objects. A well-known Indian lyricist *Shabir Ahmed* penned the song. The lyricist does not refer to the woman as a whole creature. In fact, he describes her body by dividing it into anatomical parts. In the following lines, the lyricist describes her part of body to create a sexy vision:

Teri cham cham karti paijaniya,
[Your anklet jingles]
Desi beat py hilti kamariya,
[The waist is moving on desi beat]
Us par tiki hai meri nazariya,
[My eyes are on your moving back]
Me hu piyasa tu har darya
[I am thirsty and you are the river (to quench my thirst)]

The lines are highlighting the fragmentation of the female's body. The lines are showing that the writer has mentioned the feet of the girl by referring to the jingling anklets. Anklets have been a part of woman's wardrobe since ages. The jingling anklets are considered to be strongly appealing to the males. In the past, the lovers used to gift a pair of anklets to their beloveds as a sign of love. Wearing anklets was associated with advancement and modernity. Even the prostitutes used to wear anklets to attract the males. That is why, jingling anklets are associated to love making and sexuality. Lyricists take the advantage of the set standards of beauty & sexuality and then use the ideas to get the attention of the audience

Secondly, the writer has mentioned the moving waist of the girl. The writer mentions that the girl moves her back on the beats of the music and he is gazing at her back and exciting moves. This type of imagery is used by the writer just to provoke the feelings of sexual satisfaction for male audience. The very next line suggests that the man is thirsty and the girl is a river, and it is the duty of the female to quench his thirst. In the abovementioned line the writer has used the girl mere as an object to satisfy the sexual desires of the males.

In addition, the very next lyrics of the same song point out another body part of the girl. The lyrics are:

Tery gol gol kanoo ky jhumkay
[Your round ear rings]
Aik bat bolo jana meri sun ky
[Let me tell you something]

Here the writer has again mentioned the ears of the girl just to make his song attractive to the audience. The lyricist again describes the body of the girl by dividing it into parts. Ears, earlobes and the moving ear-piece of the female also play an important role in making the males sexually arouse. Thus, the writer uses the word ears and the ear-rings of the girl to catch the attention of the audience by creating a charming sight.

Furthermore, the next lines of the song hit on the curvy back and eyes of the girl. The lyrics are the following:

Teri patli kamar, Teri tirchi nazar,
[Your slim waist and seductive eyes]
Mujhko tu bna ly rani apna lover.
[Let me be your lover, my queen]

Here we see that how the writer has used the parts of a female's body to captivate the minds of the males by describing the charm of the back of the girl.

In addition, the next lines of the song are sung by a female singer, who says:

Meri patli kamar, meri tirchi nazar,
[My slim waist and seductive eyes]
Mery agy peachy ghoomy jany kitny lover
[I have numbers of lovers roaming around]

Here we find that how a female is describing her own body in parts. The concept of getting fragmented by describing human bodies into different parts has become the daily practice of the singers. The concept of getting fragmentized by the writers has become so common that the female singers have started to accept it. Female singers are playing a vital role in normalizing the concept of fragmentation of the female's body. In the abovementioned lines, the female singer is singing the part of the song which is highlighting the lean back and seductive eyes of the female. Having a lean back is a set standard of a sexually appealing body. Having seductive eyes is another idea that arouses the sexual feelings of the male audience. The term *tirchi nazar* refers to the idea of side-glance of the girl which shows that the girl herself is very hot and easily approachable. By describing the curves and the side-glance of the female the lyricist and the singer both are trying to arousing the sexual feelings of the males.

5. Hauli Hauli

The song *Hauli Hauli* from the movie *De De Pyar De* also has the evidence of fragmentation of female's body into parts. This movie was released in 2019 and *Hauli Hauli* is the item song of this movie. The song is written by *Tanishk Bagchi* and *Garry Sandhu*.

In the song, the lyricists suggest the girl, to dance slowly. But the lyricists do not refer to her by describing her parts of body instead of a proper being. They portray her existence as an object in the following lines:

Hauli Hauli gidday wich nach patlo ni
[Dance slowly slim girl]
Tera lakk na maroora kha jaway
[Otherwise your back will be sheared]

In these lines the writer asks the girl to move her back slowly so that her *slim fit back* do not get sheared. In the abovementioned lines, the writers do not refer to the girl as a proper whole they mention the back of the female. The description of the slim back of a female character enhances the charm of the song and exerts a strong influence on the audience. The writers create the imagination that when she moves her seductive back, men just lose their minds and nerves. The breath taking moves of her back are killing them.

Then the writers mention the enchanting eyes of the girl to make the sight more captivating and charming. The description of beautiful eyes also refers to the seductiveness. In the present era, people are more interested in having beautiful eyes. For this purpose, numerous products have been introduced to the market. A long range of different shades of eye color have been introduced in the form of lenses. The writers say that the girl speaks through her eyes in the following lines:

Ankhio sy kray yes no may be
[She says yes, no and may be through her eyes]

6. Mungada

The movie, *Total Dhamal* picturized a song titled as *Mungada* which is a remake of the old song by movie *Inkaar*. The song is sung by a female singer, *Jayotica Tangri*. This song contains the words that fragmentized women into parts. The song has been written by *Gourav Dasgupta* and *Kunwar Ganguly*. The writers particularly point out the arms of the girl by using the following words:

O le Baiyan tham, mori gulabi, Daru ki bottle chor, o ray anadi sharabi
[Leave that beer bottle and hold my rosy arms]

These lyrics mean that the girl herself is offering her parts of body to the man. She herself wants him to leave the bottle of wine and hold her fleshy whitish pink arms. The lyricists depict the girl offering her body to the man for his sexual pleasure and satisfaction. The lyricists portray the female as an object to play with. The description of rosy pink arms of the girl surely arouses the sexual feelings of the male audience.

7. Haye Garmi

The song *Haye Garmi* from the movie *Street Dancer 3D* has a very direct approach to the element of fragmentation. The lyricist of this song is *Badshah* who is the most famous rapper of this era. The language used by the lyricist shows an explicit division of females into anatomical parts. The lyrics are:

Million me tu baby aik,
[You are one in a million, baby]
Hilti kamar jesy snake
[Your waist moves like a snake crawls]

In the abovementioned lines, the lyricist is directly pointing to the *back* of the girl. The writer describes the sexy movement of the back of the girl. Even the writer compares the movement of her back to that of the snake. Snakes have extremely flexible ribs and they move in a wave-like motion. So the writer compares the movement of her back to the flexible and wave-like movement of the snake. Flexibility in the body has also become an important feature of beauty and seduction.

Furthermore, the writer highlights the *breasts* of the female in the following lines:

Dekha jo haseena kay, Seenay py pasina
[When I saw sweaty breasts of the beautiful girl]
Pasina mera b dekho chutney lga
[I also start sweating]

The lyricist has directed towards the *breasts* of the girl. The lines portray, when the boy sees sweating breasts of the girl, he himself gets horny and sweaty. The unnecessary use of sexiest language for females shows the maltreatment of the writer to the women. The unwanted description of the private parts of the body of the female shows how the writer has fragmented woman's body.

8. Sawan Me Lag Gai Agg

The song *Sawan Me Lag gai Aag*, from the movie *Ginny Weds Suuny* also has the evidence of fragmentation of the female's body into anatomical parts. This item track is written by *Badshah*, *Payal Dev* and *Mohsin Shailch*. The lyrics are:

Ho gajra laga ky ai kais me, kais me
[She has come wearing flowers in her hair]
Ashiq hain jany kitny race me
[Numberless lovers are in race]

In the abovementioned lines, the writers refer to the hair of the girl. The writers have mentioned the hair of the girl with flower in it. The flower in the hair is an old standard of beauty and seduction. Jasmine flower is the most used flower for hair. The aromatic flowers work as moisturizer and conditioner for hair. This makes females more alluring and seductive. In the past, the lovers used to give the jasmine flowers as gift to their beloveds. These lines mean that the girl has put flower in her hair and in Bollywood, we have seen that flowers in the hair of the girls are always used to seduce the males. So is the case with the song, here the lyricist has fragmented the body of the girl and mentioned her hair just to trigger the sexual feelings of the males.

9. Mukhda Vekh Ke

The song titled as *Mukhda Vekh Ke* in the movie *De De Pyar De* is also a good example of fragmentation. This item number is written by a widely known lyricist of Hindi Cinema, *Kumar*. The lyrics say:

Billo ni billo, teri ankh miniature
Do sip lay kay barh gaya temperature.

These lines are directly describing the eyes of the girl. The writer says that the eyes of the girl are smaller than that of the standard size which makes her unique and different from others. Mentioning such unwanted piece of information in the lyrics of any song is unnecessary. The lyricist portrays that her charming eyes are turning his temperature high. This description suggests the seductiveness of the eyes of the girl. The writer of the song has not mentioned the girl as a whole.

Moreover, in the next lines the lyricist says:

Dill to pta ni tera kahy jaya hona,
[I do not know about your heart]
Me tan mukhda vekh ky mar gaya ni
[But I am deadly in love with your face]

In these lines, the lyricist has pointed out the face of the girl. In the mentioned lines, the writer says that he does not know anything about the heart of the girl but he has fallen in love just because of the beautiful face of the girl. Here, we see that the girl's body is again fragmented by the writer, as her body has been described in parts instead of a whole.

In addition, the next part of the same song starts with the lines:

Meri hot kamar jo hildi ay,
[When my hot back moves]
Jo dekhy thandak mildi ay
[Whoever watches it, feels comforted]

These lines are sung by a female singer, and here the lyricist has made the girl talk about herself. The girl is talking about her captivating back. She says that whoever watches her back feels satisfied. Here the lyricist has depicted the imagery of the curvy waist line of the girl as the curvy back is in trend now. Males consider the lean and well-shaped back hot and sexy. The lyricist has referred to the hot back of the girl to attain the attention of the male audience. The lyricist uses these sexiest terms for girls just to evoke the sexual emotions of the audience.

10. Laal Ghagra

The item song *Laal Ghagra* from the movie *Good Newz* also has the traces of fragmentation in its lyrics. This item track is written by *Tanishk Bagchi* and *Herbie Sahara*. The middle part of the song starts with the lyrics:

Gory gory mukhday py, kala kala surma
[Black eyeliner on white rosy face]

In this line, the writer refers to the body of the girl in parts by mentioning her *face* and *hair*. The description of *fair complexion of the face* and the reference to the *eyeliner* depicts the seductiveness produced by the writers. The writers have mentioned two of her anatomical features; face and eyes. The lyricists have directly referred to the face of the girl. But in the case of her eyes they have an indirect approach by mentioning her eyeliner. The comparison of white face and black eyeliner is surely enhancing the charm of her beauty. This comparison is to provoke the feelings of sex in male audience.

Furthermore, in the last line of the same item song, the lyricists refer to the waist line of the girl. The waist of the girl has been described in the following words by the writer:

Jo hily tera lakk, koi paye bach na

[Nobody can get his nerves when your back moves]

Again the body of the girl has been fragmented by the writers by giving the description of the back of the female. Here the line suggests that when the girl moves her back, every boy falls in love with her. This line shows that how the writers have used the girl just as a sex object to seduce the males. The seductive movement of the back of the girl excites males and makes everybody crazy.

5. Findings and Conclusion

5.1 Findings

The analysis of the selected novel demonstrates that **fragmentation** operates as a central narrative and stylistic device that shapes character development, thematic progression, and the overall reading experience. The findings reveal that fragmentation appears on multiple levels—structural, psychological, linguistic, and thematic—each contributing to the representation of instability, trauma, and fractured identities.

First, the **structural fragmentation** of the narrative, such as non-linear chronology, abrupt shifts in perspective, and disjointed transitions, reflects the protagonist's disrupted sense of self. This narrative disunity mirrors the emotional turmoil and fractured consciousness experienced by the characters, allowing readers to enter a narrative world where confusion, loss, and instability are deliberately foregrounded.

Second, **psychological fragmentation** emerges as characters struggle with unresolved trauma, memory lapses, and internal conflicts. Their fragmented thoughts and inconsistent emotional responses signify a deeper crisis of identity. The findings indicate that the author intentionally employs fragmented interior monologues and incomplete memories to highlight the lingering effects of trauma and to represent the mind as a space of disorder and discontinuity.

Third, **linguistic fragmentation**—including broken sentences, repetitive expressions, and symbolic gaps—serves as a stylistic cue for the characters' inability to communicate coherently. These linguistic ruptures emphasize emotional suppression and the difficulty of articulating complex experiences, especially those related to suffering, social pressures, or personal disintegration.

Finally, the study identifies **thematic fragmentation**, which is visible in the novel's treatment of relationships, social structures, and cultural expectations. Disconnected social environments, fractured familial ties, and divided personal identities collectively reinforce the overarching theme of fragmentation as a lived reality rather than a mere narrative technique.

Overall, the findings indicate that fragmentation functions as both a **method** and a **message**—a way of telling the story and a representation of the story's internal crises.

5.2 Conclusion

In conclusion, the study shows that fragmentation plays a crucial role in illuminating the complexities of identity, memory, and emotional experience in the selected novel. By breaking traditional narrative continuity, the author successfully reflects the fractured realities of the characters and the socio-cultural tensions that shape their lives. Fragmentation becomes a powerful tool to depict internal turmoil, unresolved trauma, and the instability of the modern self.

The research concludes that fragmentation is not merely a stylistic choice but a deliberate narrative strategy that deepens the thematic resonance of the text. It exposes the vulnerability of individuals navigating psychological conflict, societal pressures, and emotional disintegration. Through fragmented structures and voices, the novel challenges linear storytelling and invites readers to actively reconstruct meaning.

This study contributes to the broader field of literary analysis by demonstrating how fragmentation can be used to reveal hidden layers of narrative complexity. Future research may

examine fragmentation in comparative contexts or explore how different authors employ fragmented forms to address trauma, identity formation, and socio-political realities.

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