



Tracing the Voices of the Oppressed: A Reading of Bapsi Sidhwa's Novel 'The Pakistani Bride'

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ABSTRACT

The purpose of this study is to examine how Bapsi Sidhwa treats the motif of feminism in her novel *The Pakistani Bride*. Women are oppressed, dominated, and exploited in a predominantly male-dominated society. This study aims to investigate the gender prejudices that exist in the tribal patriarchal society in Pakistan. In order to highlight the remote lives of women in an overwhelmingly male-oriented society, FTDM (Fairclough's 3-Dimensional Model) is used as a lens for analysis of the novel's text. The findings of the study demonstrate that females are oppressed and subjugated emotionally, physically, and socially. Women's marginalization, oppression, and patriarchal hegemony are all deeply rooted in cultural practices. This debate focuses on women because power in discourse identifies the exact ways in which it can be exercised physically and practically in order to achieve desired results. The textual analysis reveals the pitiful condition and deplorable treatment of women in remote areas of Pakistan. Furthermore, the research reveals that FTDM demonstrates how ideological language is used and the role of persuasive strategies in the development of social relationships.

Keywords: *Critical Discourse Analysis; Patriarchal society; Male hegemony; Pakistani tribal woman; Bapsi Sidhwa*

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INTRODUCTION

The Parsee writer Bapsi Sidhwa is an outstanding representative of the diaspora Pakistani community. Her work deeply influenced Punjabi, Parsee, and western culture. She has shared her experience as a Parsee, western, and Punjabi woman. In her work, she has concentrated keenly on Indo-Pak culture, women's marginalization, problems associated with marriage, and diasporic issues. *The Pakistani Bride* depicts the subjugated life of women. She has portrayed the limited world of women who are facing ambiguous and unbounded challenges in the sphere of social rules and regulations. *The Pakistani Bride* is perceived as a challenge to the patriarchal culture and values of Pakistani society (Ullah et al., 2021). Gender discrimination is the primary cause of domination (Imran & Wei, 2019). In simple terms, sexism is defined as the dominance of men over women (Van Dijk, 2013).

The Pakistani Bride elaborates on the sexual and psychological marginalization of women in the restricted and conservative tribal society (Singh, 2017; Bhardwaj & Pokhriyal, 2020). The lives of women become complicated in the tribal society, which leads to the rule of the jungle to run the social system (Vishwakarma, 2017; Imran, 2019). The three major women characters are Afshan, Zaitoon, and Carol, who are representative of diverse approaches to cultural, lingual, and social differences. Afshan is a married woman who lives in Lahore, and she is an exponent of Punjabi culture. Carol is an English woman, and Zaitoon's life is a showcase of Punjabi and Kohistani culture.

The novel moves around the true story of an orphan girl who is married in Kohistan to the man of her father's clan. After one month, her life becomes hell, and she struggles to leave the place and come back to Punjab. Her married life exposes the brutalities and restricted life sapphires in the Kohistani culture.

This paper is a critical exploration of power and gender issues that are presented under the three layers' depiction of Fairclough's FTDM, which are description, interpretation, and explanation. The novel is formed in the feministic narrative discourses and presents the themes of patriarchy and power. Sidhwa's women characters' revolt against the abuse and power hegemony. Zaitoon revolts against the cruel social system and challenges the traditions. Indian Pakistani society's patriarchal culture and values are being challenged. Women are considered the property and territory that are conquered by men in the tribal system (Imran et al., 2020). The husband of Zaitoon, Sakhi searches for a cause to beat and disgrace Zaitoon, "You are my woman! I will teach you to obey me" (Sidhwa, 1983: p.172). Sidhwa portrays the ruinous institute of marriage, the concept of fake honor, the blind followers of ambiguous norms and traditions, life insecurities, and the manipulative pictures of men.

The cultural and gender roles are supported by the framework of Cultural Hegemony by Antonio Gramsci (1937), the feministic issues are correlated with the philosophical ideas of Beauvoir's *Second Sex* (1949), and the social discourses and power relations are interconnected with the lingual ideas of Fairclough's 3-Dimensional Model (Griffin, 2017). Cultural hegemony is strongly related to the rule of dominated group of society. Men are the ruling powers in the social circle. It is part of Tribal culture that men have a right to treat women as their territory (Joyia & Gull, 2017). The application of Beauvoir's feministic issues is relatable to the lives of Kohistani women. The paper is an exploration of female status and struggles for survival that is communicated and reproduced in Sidhwa's novel *The Pakistani Bride* (Ali & Khawer, 2020).

As part of this study, we intend to analyze how language is used in power relations. In addition, we intend to examine the role of gender and culture in the lives of Pakistani women in general, as well as the role of structured discourse in Kohistani society in particular.

Significance of Research

The research is significant in the area of Pakistan to highlight the difficult and pathetic lives of women in tribal and village areas. The violation of women's rights is touching an extreme level. They are killed, slaughtered, and burnt alive in different cases. The study is necessary to indicate the life of women in the tribes in which women are killed if they attempt to go against their men. The culture of Pakistan is different and according to the provincial life of people. Punjab is a progressive and populated province as compared to Khyber Pakhtunkhwa. The life of the Punjabi people is easy because of the plans, fertile lands, healthy climate, and all facilities of life. The present research is significant to showcase the difficult life of the people of other provinces. Khyber Pakhtunkhwa culture is based on the tribes who are leading a difficult life. Women have no respect, and they are treated like animals by their sons, husbands, fathers, and brothers. Life is very hard in Kohistan because of its unpleasant climate and deserted areas. The present study is essential to attract the attention of the people towards the agonized life of women in the other provinces for the development of the living standard of these women who are leading a life bitter than animals having no luxury and happiness in their life.

Research Questions

This study is intended to answer the following research question:

1. Sidhwa's "*The Pakistani Bride*" depicts how women are oppressed in tribal societies.
2. What cultural constraints are indicated in Sidhwa's "*The Pakistani Bride*"?
3. How does FTDM (Fairclough 3-Dimensional Model demonstrates the ideological use of language?
4. How does Sidhwa use persuasive strategies to portray women as second-class citizens in the text?

METHODOLOGY

Qualitative research is a method of understanding and consideration of a problem that is faced by an individual, group, or society. This process of research includes procedures that are typically used for data collection. A Fairclough 3-Dimensional Model is deeply studied for the application. The research methods are based on the text analysis of the novel "*The Pakistani Bride*". This research uses a qualitative methodology with a combination of primary and secondary sources to address the key and central research objectives. The primary data is collected with a close reading of the literary text, and secondary data is collected from previous research work.

LITERATURE REVIEW

Malhotra (2019) discusses the female issues in his research work "*Tracing the Forms of Violence against Gender in Patriarchal Society: A Study of Bapsi Sidhwa's the Pakistani Bride*". He defines that Sidhwa has depicted the tyranny of men in the patriarchal Pakistani culture. She has described a true story of a girl who is sold in the name of marriage in the distant and remote areas of Kohistan. Throughout Zaitoon's story, we are shown the brutality of how female bodies are exploited. She struggles to leave the area, having nothing except a blanket that is used to hide from the severe coldness. Zaitoon runs because of the cruel attitude of her husband, who treats her like his property.

Sidhwa has highlighted the patriarchal oppression and aggression through the utilization of different linguistic techniques that are used to form the male and female characters (Ali et al., 2020). The adjectives that are used for the men point out the domineering and prestigious place of men in Pakistani culture. Sakhi enjoys a great deal of respect and protocol in society. Sakhi adopts an unacceptable and cruel attitude towards his mother and Zaitoon. He beats his mother for minor mistakes without any concern for her old age. He beats her badly. Sidhwa has developed male discourses very consciously to form the character of Sakhi, Misri Khan, and Qasim. The use of different adjectives shows their power over women, like dangerous, cold, dominant, stubborn, etc. These adjectives show the authoritative and male-dominated society in which women are innocent sheep having no power to control bitter circumstances. He tore the ghongat from her head and held her arms in a cruel grip (Ali et al., 2020).

Marwah (2008) explores female aggression and marginalization in her article "Feminism and the Female Body in Bapsi Sidhwa's novels *The Pakistani bride* and *Cracking India*". She defines Zaitoon as representative of female suffering, aggression, and powerlessness in a male-oriented society. She defines Zaitoon as representative of female suffering, aggression, and powerlessness in a male-oriented society. Her character is depicted through lingual techniques. The vocabulary words that are used for the character depiction of Zaitoon. The adjectives "little, black, bitch, silent, shy, and delicate indicate the helplessness of Zaitoon, who has no control over her life and circumstance before and after her marriage. Her suffering never ends with her escape from Sakhi's house, but also she is raped by three tribal men along the way. The distinction, style, and figurative language are used as a tool to expose the social discourses that are set for the restricted life of women. Zaitoon is beaten, raped, and remains hungry on her difficult and perilous journey on the mountain of the Karakoram, where she is rescued by the army officers.

Fairclough Three-Dimension Model (FTDM)

Critical Discourse Analysis (CDA) is an approach that is used for the analysis of the vocal, written, and spoken signs of language. It is a branch of applied linguistics. It is the study of the background of language implications. Critical Discourses analysis has emerged from critical linguistics that was developed by Roger Fowler (1970). It is directly related to the socio-cultural practices and hierarchy of power relations. Critical Discourse analysis is also called critical linguistics because it is a study of the internal system of language along with its multifarious exponents. Discourse analysis observes the construction of the statement that is mostly used by political and social institutions, and discourse studies aim to find out the social, cultural, and religious messages. Fairclough has divided Discourse Analysis into further three stages, that are; Descriptive, Interpersonal, and Explanation. The description is related to the textual analysis with the description of the linguistic function of the grammatical structure and word formation. Interpretation deals with the internal concern with the discourse analysis. It is an interpretation of an interpretative discursive and productive process. The interpretation is used to focus on the aspects that are used for the production and interpretation of the text. The third dimension is an explanation that has central importance in the discourse analysis because it is employed for the analysis of text in the contextual relationship with the social, political, historical, and cultural background (Bezar et al., 2018). Fairclough argues that discourse analysis has an internal relationship with society because when a piece of text is written or spoken, it is deeply related to the social background. Language has a deep impact on social circumstances that plays a fundamental role in the construction of language; hence it is integral to analyze language under social and ideological relations.

Feminist Critical Discourse Analysis (FCDA) is an innovative genre in sociolinguistics studies. The approach of FCDA was developed by Lazar (2008), who gives a new turn to feministic studies to comprehend the complicated and complex power and gender structures. FCDA deals with the oppression of women, pomposity between men and women, and sexism of gender. It is also constructed on the exploration of different forms of dominance and power (Amoussou & DIJMET, 2020). Feminist Critical Discourse experts seek to counteract this trend of subjugation in order to achieve a balanced representation of women in contemporary texts (Wodak, 2005). Sidhwa's narrative technique in "*The Pakistani Bride*" portrays the same struggle. An analysis of the text of *The Pakistani Bride* is conducted using FTDM comprised on three dimensions: description, interpretation, and explanation. It is primarily concerned with the textual features of the use of written language at the level of description, focusing primarily on the discourse of the text. It highlights the diversity of words and values that are interconnected with the text's relational and descriptive values. This level is a directory related to the description of the text, words formation, vocabulary, figure of speech, and word meaning. The interpretation level is an explanation of sources of text and the production of discourse. It is interconnected with characters and authoritative power that generates discourses. According to Fairclough, in the phase of explanation, divorce is evaluated and studied as the particular situation that is the actual cause of the fabrication of discourses. Beauvoir's feminists' ideas and Gramsci's cultural concepts are used as a lens to emphasize the structure of power relations and primary issues in the text of the novel with a determined social context.

FTDM has a deep reflection of hidden discourses. Fairclough deals with the dual role of constructed ideological tradition that works to restrict the world in the typical sapphires. He describes that three dimensions of the text's construction are used at different levels. Language is not a way of communication, but also it is constructed on power relations. Furthermore, political oppression and aggression are affecting women's lives under the repressive mechanism of power (Akbar et al., 2019). This study also highlights the general issues of Pakistani women and the views of multiple critics. The FCDA of a literary text is a tool to know the connection and relation that is hidden in the language, which is used in several ideological contexts. Fairclough has used his philosophical concepts for textual orientation at different levels. The CDA practices of Fairclough give shape and form by creating their relationship in the background of power.

DISCOURSE ANALYSIS OF 'THE PAKISTANI BRIDE'

Here are three extracts from the novel *The Pakistani Bride* by Sidhwa that are solely the subject of this study. A three-dimensional framework is used to analyze the text of the novel in order to examine issues of culture, gender, and

power. This study is primarily based on the text of Sidhwa's novel, while other data is gathered from scholarly journal articles and research publications. Furthermore, the presented extracted are explained and analyzed with the framework of Fairclough's 3-DM in the process of critical discourse analysis. The analysis of these paragraphs is committed by the three dimensions: description, interpretation, and explanation. The representation of hypocrisy and patriarchal hegemony in the discourse transpires on the selling and commodity of the pathetic fate of Zaitoon.

The cultural constraints in Sidhwa's 'The Pakistani Bride'

The below-mentioned extract is a conversation on the subject of their marriage to Zaitoon. The conversation is between Mariam and Qasim. Qasim is the father of Zaitoon. The dialogue demonstrates the hypocrisy and patriarchal hegemony of Qasim on the matter of selling Zaitoon for getting material advantages. On the one hand, he is playing the role of father, on the other hand, he is arranging her marriage with his tribal relatives, who are strangers to Zaitoon. The paragraph is linguistically structured in the domineering role of Qasim.

Excerpt-1. "Is it because that Pathan offered you five hundred rupees-some measly maize and a few goats?" 2. "Is that why you are selling her like a greedy merchant?" 3. "I will give you that, and more," she said with contempt." 4. "Nikka will! How much more do you want?" 5. "We will buy it." (Sidhwa, 1983: p.94)

Description

The sanctimonious nature of Qasim is the subject of the dialogues. The expressive and experimental values of specific words of vocabulary are employed as presented in Fairclough's Three-D model. The meaning and construction of interrogative sentences indicate the realistic cultural and social context. The excessive use of the signs of interrogation possesses linguistic importance in the construction of a patriarchal environment. The use of different phrases and words like in sentences 1, "Pathan", "some measly maize", "it is because", "rupees", and "a few goats"; sentence 2, "selling her", "greedy merchant"; in sentence 3, "you want", "much more"; in sentence 4 and 5, "we will buy it" are significant linguistically and socio-cultural contextual background. The clarification of the mode of the sentences is interrogation, like prohibition, complaint, and permission. An analogy is drawn between Zaitoon's seller and a greedy dealer who sees only for his profits, and it also demonstrates the possessive power that Qasim has over Zaitoon. The pronoun "you" is used several times for the representation of different male characters in sentence 1, "That" is used with the referential meaning of Misri Khan, who is the cousin of Qasim and deals to buy Zaitoon from Qasim like a goat. A simile is also used in sentence 2 to compare Qasim with a Merchant of the commodity. The adjective of quality and quantity "much, more, any" is also used in the sentences to indicate the intensity of the circumstances. Zaitoon is referred to as "It" using the neutral pronoun, which points out the neutral place of women in the male-oriented society where men are the center and women are marginalized.

Interpretation and Explanation

The extract of the text consists of the conversation on the matter of the marriage of Zaitoon in the tribal areas of Kohistan. Sidhwa consciously has indicated the cultural difference in the different provinces of Pakistan. There is a hell difference between the people of Kohistan and Punjab. Zaitoon lives in Punjab, and she even does not know the real meaning of marriage but the dealing of Qasim for the marriage of Zaitoon with the son of Misri Khan shows the tradition of Pathan culture in which girls are sold for getting money. It shows the consciousness of Sidhwa to highlight the merciless role of gender and cultural difference in the life of Zaitoon, who has no importance and is treated as lower than animals. Mariam's resistance against the uneducated brutal nature of Sakhi and the social environment of tribal areas of Kohistan shows female empowerment. The words that are used by Qasim for his defense in the selling of Zaitoon in the tribal areas indicate the harsh and cruel traditional life posture. In sentence 1, the specific word "Pathan" is not only used for the identification of Qasim and Misri Khan but also linguistically, it constructs the cultural meaning of the identity of Qasim and his cousin. It also exponent the dominating position of male characters on the inside and outside of their houses. The adjective also indicates the fate of Zaitoon is in the hands of her father. Zaitoon is sold at a low price which represents the valueless position of women in the Pathan culture. The metaphorical expression is used in the language to show the identity of Qasim, who has no shame or regret about his decision because selling and buying women is part of their culture. Mariam's interrogation to get the money from here reveals the brutal and greedy nature of Qasim who is a hypocritical man. He pretends to be a good father, but he gives importance to money rather than the happiness of his daughter. The voice of Mariam shows her interrogation and confirmation in the choice of whether Qasim loves money or his daughter. The pronoun "how" is used by Mariam. It declares that Mariam is attempting to save Zaitoon from gender oppression. She is a soft-hearted woman who loves Zaitoon like a mother, and she knows that Zaitoon cannot survive in the hard tribal life, but the behavior of Qasim shows her power over Zaitoon. He is also representative of the harsh culture of life in Kohistan, where marriage is arranged like a business deal. Marriage is a social institution that is practiced with the help of culture and traditional life posture of its people to educate them to show their behavior according to these traditions (De Beauvoir, 1949).

Discursive representation of power exercise and women's marginalization in the tribal society

The presented conversation is based on the dialogue between Sakhi and his wife Zaitoon. Zaitoon is treated severely by Sakhi. His conversation demonstrated the practice of gender powers in the tribal society in which men have a superpower that governs the lives of women according to their will. The dialogue indicates the brutal and cruel nature

of Sakhi with his wife, who is even unable to understand the reason for her insult. The relationship between Sakhi and Zaitoon is a mirror of the fatal cultural life of women in the tribes. Sakhi is representative of the dominant position of men who consider it respectable to beat their women. It is a sign of weakness to show politeness and love towards Zaitoon. It is cultural hegemony that gives power to men as a ruler over women (Abbas et al., 2018). Cultural hegemony is a form of power and control that is practiced by the superstructures of society, as opposed to its base or social relations of production of a predominately economic character (Abbas & Tan, 2022). The words that are used by the Sakhi for his wife are a clear representation of the cultural domination of men over women.

Excerpt 2 "1. You whore' he hissed. 2. His fury is so intense that she thought he would kill her. 3. He cleared his throat and spat full in her face. 4. You dirty, black little bitch, waving at those pigs...gripping her...5. Waving at that shit-eating swine. 6. You wanted him to stop and fuck you, didn't you?" (TPB p.185)

Description

The extract is based on the several types of grammar, communicative values, and vocabulary words that are being analyzed by Fairclough's (1989) 3-D model. The conversation shows the power relation in which Sakhi has the power to control his wife. As he is presented as an active speaker, while Zaitoon is a passive and silent listener having no words to define herself. She is silent to save herself from the beating. Different words, expressions, and phrases are employed in the text, like Sakhi calling her "Whore" which gives the meaning of prostitute that is only because she sees the passengers in the way. This word also reveals the social status of women who are considered respectable only in the four walls of the house in a strict veil. The use of different pronouns "she, he, her, his" in sentence 1 and 2 points out the inactive and passive tone of the novelist for the construction of social discourses. In sentence 3, "He cleared his throat and spat full in her face" indicates the powerful position of a man who has the freedom to deal with the women in such a disgraceful way, and the silence of Zaitoon is a mark of her helplessness. In sentence 4, the words "dirty, black little bitch" different sorts of adjectives are used to indicate the marginalized place of women in the Kohistani culture. The use of three adjectives dirty, black and little, shows the structured discourses that are presented by the writer through the realistic word choices for the depiction of the character of Zaitoon. These words are metaphorically used for Zaitoon. In sentence 5, the noun "pigs" is also a metaphor that is used for the soldier in the Karakoram Mountains. The compound noun shows "shit-eating swine", and in sentence 5, "stop and fuck you" is used for the men that indicate the ideological gender difference. While the abusive words, for Zaitoon demonstrates the bad and loose character in the social discourses. The use of the possessive pronoun "His" is employed for Sakhi which shows his subjugated nature while "her" in sentence 5 points out the passive position of Zaitoon. In sentence 6, a question mark is used that makes it an open ending to answer the audience (Srivastava & Singh, 2016; Asif et al., 2021).

Interpretation and Explanation

Fairclough's 3-Dimensional Model demonstrates the ideological use of language. Words are chosen and spoken according to the power relation. Zaitoon is oppressed in her house by the use of language. Sakhi uses abusive language and insults her because he is in power according to the social and cultural structures. He has the right to abuse his wife in front of the whole family. It is a sign of honor to have complete control over his wife, and he shows this thing by calling her a little black bitch. Here the word "bitch" stands for the characterlessness of Zaitoon. Sakhi is representative of power and dominance in the patriarchal society that gives him the right to treat his wife as a disgusting creature. The cultural constraints that are indicated in Sidhwa's *The Pakistani Bride* are cultural barriers that are fixed to restrain Zaitoon and delimited her world in the four walls of the house. Sidhwa is a discourse producer as she has put all demerits in the characters of Sakhi to structure his character as a narrow-minded tribal Pathan. In the same way, Zaitoon is presented as a well-nourished girl who is civilized and well-mannered. The difference between the temperament of Zaitoon and Sakhi indicates the difference between the Punjabi and Kohistani cultures. Zaitoon does not know the culture and tradition of Kohistan; hence, when she sees the soldiers, she waves her hand in childish pleasure, which is a traditional way of appreciation and happiness in the Punjabi culture while it is a sign of a corrupt character in the Kohistani Pathan culture. The use of the universal pronoun "you" showed the lower and disrespected social place in the Pathan culture, while the use of "his fury" in sentence 2 signs out the privileged place of Sakhi who threatens her to kill in the name of respect and honor of their tribe. The sentence "would kill her" reveals an extreme form of female oppression and subjugation in the Pathan culture. She has employed the authoritative nature of Sakhi who would kill her wife while her wife also thinks about it that why he wants to kill her. It is the higher level of her innocence and unawareness of the traditions. It is allusion and hypocrisy that works under the layer of culture. Tribal man who kills women in the name of respect, while it is contractionary in their action that they sell their women for getting money. Sidhwa has portrayed the hypocrisy of Sakhi and other Pathan who is under the strong influence of allusion to family name and respect that can be restored only by the murder of their wives and sisters. The conversation of Sakhi and his abusive words exposes the portrait of victimization, marginalization, subjugation, and oppression of women in the tribal society.

Persuasive strategies and discursive structure of honor killing

Sidhwa has employed different persuasive strategies in the formation of the text to show the discursive structures of honor killing. The excessive use of logos, ethos, negative motivation and pathos in the text gives a stance on women's issues. These persuasive strategies are employed to attract the audience towards the difficult life of Zaitoon in the tribal society. She runs away from the cruel life without knowing the paths and her destination. She runs to save her life as she knows very well that if she fails to go away from this tribe, she will be killed by her husband. The presented excerpt is based on the conversation after the murder of Zaitoon in the name of honor and respect. Sakhi promised his father to kill Zaitoon to save their name from the shame in society. Their reaction, interaction, and language consist of persuasive strategies to emphasize their action.

Excerpt-31 "But Yunus Khan blocked his path." 2. How? 3. "He demanded?" 4. "Where is the body?" 5. "I have buried her." 6. "The girl was dead." 7. "Misri khan's massive shoulders straightened." 8. "He thrust his chest forward and his head rose high." 9. "It was as if a breeze had cleared the poisonous air suffocating them..." (TPB: p.244).

Description

The depiction of the extract is a conversation about the murder of Zaitoon. The use of different persuasive strategies indicates gender discrimination and power abuse. Ethos is used to convince the audience according to the will of the writer. Sidhwa has formed the text on the exclusive choice of vocabulary words to touch the emotional and sentimental approach of the readers. She has used ethos to demonstrate that honor killing in the tribes is a routine life incident and they feel proud of killing. The sentence structure, vocabulary words, and phrases show the power corruption that is an active part of social discourses. The phrase "blocked his path" in sentence 1, "he demanded" in sentence 3, "where is the body?", "buried" in sentence 5, "dead" in sentence 6, "massive shoulders" in sentence 7, and "poisonous air" in sentence 9. The mood of the sentences is interrogative and Misri Khan is insisting on getting the body of Zaitoon. Sidhwa has used pathos to depict the cruel nature of Pathan who has no shame and grief at the death of Zaitoon but also wants to boost up their honor to show the dead body of Zaitoon to the villagers to restore their respect. In sentence 7, "*Misri Khan's massive shoulders straightened*" is logos that is a logical appeal to convince the audience of the power relation of men and the straight shoulders of Misri Khan show his sense of manly pride. Metaphorical language is employed in the 9. "*It was as if a breeze had cleared the poisonous air suffocating them...*" The words "breeze and poisonous air" describe the subject of power exercise and abuse of power that is used for destruction.

Interpretation and Explanation

Honor killing is part of the routine life of tribal people. Sidhwa has used different persuasive strategies to indicate the traditional life of the Kohistani people. Pathos is used for the emotional interference of the readers in the pathetic situation of Zaitoon. No one is weeping at his death but also they are happy and going with raised shoulders as they have put off the burden on their shoulder. Pathos is promoted by the utilization of meaningful language, emotional metaphors, and stories (Knudsen, 1998; Shah & Baporikar, 2013). Misir Khan wants to see the dead body of Zaitoon for his satisfaction. Metaphorical language is used to describe their happiness. The conversation between Sakhi's father and brother shows the gender discrimination and power relation in which men are free in their actions even if they are not punished after the murder, while women are killed for getting freedom. When Younis Khan confirms the death of Zaitoon and her burial gives a sense of pride at the death of a girl who attempts to break the rules and laws of a patriarchal society.

CONCLUSION

FTDM (Fairclough's 3-Dimensional Model) elaborates the function of language at different levels. FTDM demonstrates the ideological use of language and shows that Sidhwa has exposed the hypocritical role of gender prejudices throughout the linguistic techniques in her work. Zaitoon is representative of the tribal tyranny and atrocities by men. The use of specific vocabulary, word phrases, and adjectives demonstrates a careful organization of the text and also discriminates the male and female life in the background of the tribal Kohistani family. The analysis of Sidhwa's the Pakistani Bride demonstrates the deeper level of meaning as well as the use of language in different social and political contexts. As languages are used as a tool to give particular meaning to the users. Sidhwa has presented a complete sketch of the social and cultural intrigues that are used to ruin Zaitoon through her male relationship. His father sells her, her father-in-law forces his son to kill her, and her husband Sakhi treats her like an animal and finally kills her. The findings of the research give a clear insight into the use of ideological discourses by the developed cultural systems to suppress women physically, mentally, and sexually due to cultural, religious, and social discrimination.

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