

A COMPARATIVE STUDY OF THE PAKISTANI BRIDE BY BAPSI SIDHWA VS FASTING, FEASTING BY ANITA DESAI IN TERMS OF MARXIST FEMINIST PERSPECTIVE

Muhammad Iqbal^{*1}, Khalida Parveen², Riaz Hussain³

^{*1}Department of English, Northern University Nowshera; ²M. Phil scholar, Institute of Southern Punjab, Pakistan; ³Visiting Lecturer, Department of English, The University of Layyah

¹iqbalsaqi.1987@gmail.com; ²umeerub786@gmail.com; ³riazhussain1561990@gmail.com

Corresponding Author: *

Received: 08 March, 2024

Revised: 13 March, 2024

Accepted: 19 March, 2024

Published: 26 March, 2024

ABSTRACT

The current paper analyzes the female figure in the novels Bapsi Sidhwa's *The Pakistani Bride* and Anita Desai's *Fasting, Feasting*. A qualitative research method is applied under the theoretical framework of Marxist feminism propounded by Heidi Hartman Robinson. Thematic analysis is a research tool used in this study. The patriarchal system and capitalism are major contributors to the persistence of male supremacy. Bapsi Sidhwa's novel *The Pakistani Bride* portrays a lady who is imprisoned within her home's four walls. She is regarded as a trustworthy asset. All societies, especially Asian cultures and customs, impose limits to keep women in check. Men from Pakistan and India regularly subject women to physical and psychological abuse. They are denied of their economic and social independence while claiming that their family, culture, and religion are being protected. Women have historically been marginalized by men in all spheres of life, but especially in Asia. In addition, males utilize marital contraction as a means of controlling and stifling women. The study reveals glaring parallels between Pakistani and Indian societies' representations of women.

Keywords: Marxist Feminism, Pakistani Bride, Fasting, Feasting, Female Figure, Bapsi Sidhwa

INTRODUCTION

Political, social, and intellectual undercurrents that center on the idea of gender equality on all fronts—personal, social, political, and economic—are the emphasis of feminism. Ensuring fairness and equality to facilities in all areas of life is the goal (Raina, 2017). Divergent opinions exist among academics on the feminism's genesis, ranging from Greek philosophers to Jane Austen. The first wave of feminism appeared in the early 20th century. The feminist movement officially began in 1948 at the Seneca Falls Convention with a march of one hundred men calling for women's equality. Elizabeth Cady Stanton outlined the principles and goals of the new movement in her 1902 Seneca Falls Declaration. The second wave began in the 1960s and persisted into the 1990s. This wave emerged against the backdrop of the civil rights and anti-war movements, as well as the growing self-awareness of many minority communities worldwide. Postcolonial and postmodern ideas shaped the third

wave of feminism, which began in the mid-1990s. During this specific era, a number of conceptions were destabilized, including the concepts of the "universal womanhood," body, gender, sexuality, and heteronormativity (Rampton, 2015). The core beliefs of feminist contributions to society are that women are marginalized individuals and that social reform is necessary (Denny of Pasque, 2011). In numerous settings of women's subjectivities, work, sexuality, and rights, postcolonial feminism explores how colonialism and neocolonialism connect with gender, nation, class, and race.

Anita Desai, a feminist author, wrote the 1999 novel *Fasting, Feasting*. The novel's feminist viewpoint and gender bias are examined, and the social, moral, and racial concerns of the female characters are understood in the context of a world ruled by men. Feasting and fasting are symbolic of how women are shaped by society to fulfill the desires of males. She

speaks out against violence on behalf of silent characters in her writings (Prasad, 2015).

Prominent Pakistani author Bapsi Sidhwa penned *The Pakistani Bride* in an effort to highlight the terrible state of marriage and the precarious position of women in her country. It came out in 1983, following *Crow Eaters*. Both books depict the severe customs of Indian and Pakistani culture as well as the downtrodden, lonely, miserable marriages, and suffering just for being women. These American writers discuss the obstacles that their foreign counterparts have placed in the path of women's social and political equality while focusing on the political, social, and family concerns facing expatriates. Men manipulate women and take advantage of feminine forms and bodies while disguising their actions as according to sociocultural and religious norms. The truth that Pakistani society's sexism severely and precisely limits women is depicted in her work, a painful reality. Chaudhary (2013) explains how literature plays a crucial role in providing women with a platform to express their concerns about patriarchy and male-chauvinism.

A comparative analysis of Bapsi Sidhwa's "*The Pakistani Bride*" and "*India*" was done by Marwah (2008) against the backdrop of feminism and the female body. The study concluded that women are restricted, marginalized, and limited because of their gender. Since they are raised in a culture that is controlled by men, they are not being taught. In these communities and in their daily lives, they are completely dependent on men. A visual representation of male chauvinism in stereotypical culture may be seen in Qaisra Shahraz's painting, *The Pakistani Bride and the Holy Woman* (Rasheed 2019). A strong voice was raised by both authors against these ongoing atrocities. In addition, they condemned gender inequity in all walks of life. Women of today have overcome all these barriers, asked a plethora of questions, and opposed this ancient, cruel, primitive system that confines them to the four walls of their homes. The older generation demonstrated loyalty to stereotyped customs and patriarchal beliefs.

In Bapsi Sidhwa's novel *The Pakistani Bride*, characters from both rural and urban Pakistani society are depicted, with cultural clashes resulting in a dichotomy between males and females. The culture of these areas is based on culture and cultural norms, which are considered the standard of living and ultimately cause suffering. Qasim, the main

character, interacts with many women and makes decisions about them based on customs and social norms. These social mores are caste-based, vary within a same culture, or apply to different families. In return for the debt he had provided to her father when he was a small kid, his father brought his first bride, Afshan. This was an early union. She received extremely nice treatment, but prejudice occurs when Qasim reaches adolescence and is regarded as if she were a different person from a different tribe. She gave birth to four children, all of whom perished from the plague. She then passed away from this financial illness. Owing to all of these disasters, Qasim was forced to relocate from his home country and take up job as a security guard in a bank in Mumbai. A few years later, over a minor disagreement, he kills a Sikh. The Indo-Pak split had hardly begun when Qasim arrived in his tribal territory. A train of refugees had been assaulted, and he had brought a small girl who had been harmed with him. He renames her Zaitoon instead of Munni. They find safety at his friend's home in Lahore. In Punjabi culture, she was quite free and independent. She married a Sakhi guy who lived in a tribal location. Her life was completely transformed by it. Her husband's tribe married her into a flaming fire. After being thrashed like an animal, he treated her like a slave. She left the harsh existence in the mountains, where she had been subjected to extreme physical and psychological torment along with excruciating malnourishment. Out of a sense of honor, men sought to kill her. The military personnel eventually succeeded in saving her.

Fasting, Feasting written by Anita Desai manifests the life of Uma, the protagonist in stereotypical Indian Hindu society. Due to racial discrimination, namely gender prejudice, she is treated like a slave. In a culture that is dominated by men, a woman's primary responsibility is to take care of her family and household duties. She is denied access to her basic human rights, including employment, education, and independence. Her wounds and agony are exacerbated by failed marriages. Her younger brother, on the other hand, is content and free from any constraints. Uma can never make her own decisions in life; she is constantly reliant. Anamika, her talented cousin who studied literature, is a victim of domestic abuse following her marriage. The one transgression they commit is being a woman in a world where men rule. Both in rural and urban settings, custom-bound women are obligated to serve

their male clients. Women's struggles and their underprivileged status are central to the story's whole plot.

Research Objectives

To explore the portrayal of women figure in terms of marriage, domestic roles and empowerment.

To analyze the patriarchal impact and its manifestation in female figure.

Importance of the Study

The catastrophic event of 9/11 had a detrimental effect on many innocent Pakistani expatriates in USA Following 9/11, well-known authors and the global media falsely depicted Muslims as terrorists. The global Muslim identity has been tarnished and denigrated by the West. This common accusation gave rise to Islamophobia. Furthermore, the Muslims in the United States of America suffered greatly as a result of this false labeling, and this prejudiced treatment opened the door for uneasiness among them. A lot of Pakistani immigrants experienced discrimination because of the USA Patriot Act of 2001. Such prejudice is emphasized in literary works such as *Home Boy* (2010) and *The Reluctant Fundamentalist* (2007). This essay will focus on the tragic problem of Chuck, the main character, experiencing victimization, identity disintegration, and Othering. This aims to illuminate the global misrepresentation of Muslims, especially in the United States.

Theoretical Framework

Textual analysis has been employed as a research method in qualitative research, with the main text being analyzed using the theoretical frameworks of Homi K. Bhabha, Edward Said, Frantz Fanon, and Gayatri Chakravorty Spivak.

Literature Review

Patriarchy, customs, and cultural standards are just a few of the ways that women continue to be victims of male chauvinism in the world. The political, intellectual, and social paradigmatic frameworks that make up feminism must be contributed to in order to achieve political, economic, and social equality for women in all spheres of life. The political, economic, and social terminology that dismantles oppression, colonization, and injustice in society are what Postcolonialism and feminism fall under. Though from various perspectives, contemporary Western feminism highlights the same problems. The three waves of feminism are categorized. The first wave of

feminism addressed women's basic rights; the second wave focused on equality and discrimination; the third wave focused on domestic abuse and women's productive rights. The cry for women's rights in Europe and the East was raised by Mary Wollstonecraft (1759–1797). In the 19th century, Jeremy Bentham's (1748–1832) writings and Begun Rokeya's (1880–1932) advocacy for women's rights led to the rise of feminism in England.

Western feminism, which was limited to women in the West and never addressed the concerns of colonial women, gave rise to third country feminism. Given that Western feminism addresses the issues faced by European women, it contradicts the notion of feminism in those nations (Mishra, 2013). Conversely, postcolonial feminism explores the ways in which social injustice and inequality are constructed within specific political, historical, cultural, and economic contexts. Women authors in India have a niche in novels despite facing several obstacles in the postcolonial era. After moving to the United States of America, Anita Desai focused on immigrant difficulties and distanced herself from India's reality. Her works depict characters that are trapped in their inner worlds inside a male-dominated society (Kumar, 2022). Despite the fact that the number of female English writers is more than that of male writers, their work during the past thirty years still deserves notice. A progressive multiplication of the reader's interest occurs (Myles, 2006).

The women of India and Pakistan are bound by cultural conventions and traditions, and they must uphold the honor of their family. They sacrifice themselves to ensure the comfort of others, not considering their own unique identities (Nathan, 2020). According to Chaudhary's research study, Indian English writers produce literary works for the purpose of reforming their society (Chaudhary, 2019).

The most notable exponent of postcolonial writing in India and Pakistan throughout the 20th century is Bapsi Sidhwa. She attended Kinnaird College in Lahore after graduating from its campus in Karachi. Later, when literature was not regarded as a major field of study, she spoke up during Pakistan's dark literary eras. Back then, publishing a book was an enormous undertaking. She received her book, "The Crow Eaters." In her stories, women and men are depicted as being completely different from one another in every social construct, particularly when

it comes to marriage. Her books, which include *The Crow Eaters*, *Ice Candy Man*, and *The Pakistani Bride*, are replete with feminist messages. She openly depicts the anguish and agony of women. She forbids males from crossing the rigid confines of feminism in her books.

Men's domination, early marriage, hybrid society, brides from different ethnic origins, and their married life are all discussed in *The Pakistani Bride*. In *The Pakistani Bride*, Zaitoon, the main character, is a representation of the tribal woman in Pakistan, who is completely reliant on her husband and is obedient to him. Her parents were slain and she got lost on a train during the subcontinent's division. Her upbringing in Lahore was provided by Qasim, a tribal guy. Nikka Pathan and his family became Qasim's close friends. Women were utilized as a resource for reproduction in the mixed household in which they lived. Zaitoon was prohibited from attending school. Without her consent, she was married to Qasim's cousin.

Zaitoon was wed to Sakhi, a wild guy. On the first day of their marriage, he gave her a thrashing. She noticed that her mother-in-law and other ladies were treated like animals. She made the decision to leave this torture chamber (Her Home), but not before overcoming obstacles that included being raped and beaten. The military forces rescued her while the tribal guys pursued her. The tale of Zaitoon serves as a metaphor for the anguish and suffering endured by Pakistani women who endure these harsh circumstances while choosing to keep quiet out of respect for morals and integrity.

In Ali's corpus-based study on *The Pakistani Bride* (2020), the adjectives used to denote male and female gender were determined using the "Ant Conc" software program. The study demonstrates that when describing males, powerful words are employed, whereas when describing the other gender, weak adjectives are utilized. The primary topics of the book, it was determined, are gender discrimination, women's submissiveness, and patriarchy or male chauvinism.

In his study on *The Pakistani Bride* on moral standards, Khan (2013) examines the connection between men and women. In Pakistani society, he believes, women have relatively little respect. He also emphasizes the fact that women's subordination is a global issue, which is why feminism is at its most severe in other nations. *The Pakistani Bride* tells the

narrative of the 1940s, yet things are still the same in 2023.

In developing nations such as India and Pakistan, the main causes of women's enslavement are culture and economic circumstances. Three different categories of women are portrayed in *The Pakistani Bride*: metropolitan women, women from tribal areas, and third-type women who are American citizens. In summary, it wouldn't be incorrect to argue that women are society's primary source of reproduction and a tool for achieving sexual fulfillment. In Pakistan's cultural community, they are viewed as second-class citizens (Umber 2021).

Mansoor (2022) investigates in his study paper why women in society have consistently been ranked second to males. They experience sexual harassment, physical abuse, discrimination, and victimization in a patriarchal culture. In civilizations where males predominate, women have always been at risk. For the sake of traditions and social mores, they are shackled. Bapsi Sidhwa is one of the female writers who have personally experienced domestic abuse. A portrayal of the ongoing abuses women endure in the twenty-first century may be found in *Pakistani Bride*. Women are marginalized, oppressed, supported, and viewed as worthless entities because they are seen as the personal property of men. They are ostracized; within their families, they exhibit dependency and indecision. In South Asian societies, particularly in India and Pakistan, they are devoid of emotions and sentiments. Their departure, in terms of marriage, unsettles and demolishes them. Patriarchal structures are portrayed in a painful manner and are completely ignored (Daiya 2013). Anita Desai is a feminist writer from India. Her books show the unwelcome restrictions and barriers that drive women to their perilous ends. She is a symbol of the oppressive circumstances that South Asian women face, forcing them to act rebelliously in order to survive.

The issue of the mistreatment of female figures in Hindu patriarchal culture is addressed via fasting and feasting. The novel's characters Malanie, Uma, Aruna, and Anamika must overcome terrible social challenges in order to protect their identities. The novel portrays women's powerlessness in a world that is dominated by males. These themes— isolation, familial problems, gender-biased discrimination, domestic abuse, etc.—are revealed by the textual and contextual study of "Fasting." The main character of the book, Uma, is reduced to serving her brother Arun. Female quiet and observation are norms that

the family upholds and supports. She doesn't require formal education. Even she is unable to use her phone or make calls to anyone since it goes against the established norms of society. Her family declines Dr. Dut's employment offer to her since it goes against their customs. In a similar vein, her family opted to end their marriage via a divorce. In other words, family makes all of the decisions about a woman's life. It is forbidden for women to speak out in favor of or against them.

Marriage is an accepted social compact that creates identity, as Parija (2016) investigates in her research on "Fasting, Feasting." However, based on their caste and custom, the girls' parents make this life-altering decision. Families break down when love, respect, and mental affinity are completely disregarded. Traditional traditions and customs are valued more highly than religious principles. Everybody has aspirations, but in patriarchal systems, women are not entitled to the freedom to think and express their dreams. Women are exploited in society under the guise of marriage. A clear picture of the inequality and oppression faced by women is painted by the characteristics of fasting and feasting.

The primary character in Fasting, Feasting, which is targeted and exploited by the violent patriarchal system, is shown in a research by Attar (Attar 2016). The differences between South Asian and American women are vast. In other words, a woman's financial situation has a significant impact on both her level of success and difficulty. While women in the West have freedom and autonomy in making decisions about their lives, women in less developed nations are submissive to and under the control of a male-dominated culture.

Analysis and Discussion

The researcher attempted to use Marxist Feminism, which examines gender inequality, deeply rooted patriarchal traditions, and the liminal status of women in Pakistani and Indian culture, after reading the book analytically and thoroughly. This was depicted in The Pakistani Bride and Fasting, Dining. These six phases of theme analysis will be applied to both works:

- Become Familiar with the Data
- Generate Initial Codes
- Search for Themes
- Review Themes
- Define Themes
- Write – Up

Understanding the data entails being comfortable with it; the researcher gathered the data on The Pakistani Bride and Fasting, Feasting in a way that made all of the related concerns clear to him. The researcher develops certain fundamental programs for analysis after getting to know the data. The novel's current topics are connected to the original codes. This stage involves eliminating any unnecessary motifs or codes that might lead to prejudice. Review themes are collections of related concepts; in this case, the researcher selects a single, consistent subject. The researcher identifies the main themes after going over the topics at this point, and then the researcher sets up a narrative that cogently summarizes all the themes.

The Pakistani Bride depicts the difficult existence of Zaitoon, a tribal girl from the countryside, who marries Sakhi, a wild guy. She experiences violent abuse from the moment she marries. She left her house because she wanted to free herself from the patriarchal system's bonds of enslavement. Sidhwa portrays Pakistani women via the figure of Zaitoon. Lindstrom (2010) investigates in his research that two essential tenets of Marxism are class and money. He goes on to say that class and money are the same concepts in The Pakistani Bride and Fasting, Feasting, which determine Zaitoon and Uma's outcomes, respectively. The portrayal of women in these works is that of commodities rather than deserving human beings. Sidhwa claims in The Pakistani Bride that it is simple to kill a lady in order to get her belongings. According to Sidhwa (1983, p. 25), the author goes on to assert that women in Pakistani society are denied access to fundamental rights including education, marital freedom, political participation, and so on.

The researcher investigates how the both writers illustrate the typical financial conditions within a Marxist conceptual framework. Patriarchy is the root cause of women subservience. Miriam couldn't continue the basic education of Zaitoon, even Qasim tried to learn something from her, but when she was able to write Urdu letters, he gave up learning. Miriam convinces Nikka that Zaitoon should not attend school anymore, as in our culture girls don't go to school. So, her education was banned anymore. When Zaitoon saw the conditions of tribal areas, which were completely devoid of education and awareness, she begged her Abba to take her back with him. She sobbed in front of Qasim because she could not live there, but it was a cry in the wilderness

because he was a man of conservative thinking who believed that a girl could not deserve the right to education and security (Bandyopadhyay, 2008). Actually, the people living in tribal territories were not allowed to read or learn, and this fantastical region was ruled by wealthy and dishonest kings. A daughter must abide by her father's decision. This fact was highlighted in the sentences that followed: "Zaitoon, don't talk to your father like this. A girl of honor is unable to choose who she wants to marry. I have determined that you will get married in a week. I've committed because my honor will make the final decision. Words are not as essential as keeping my word. I would use my own hands to murder you if you defy me (Sidhwa, 1983, p. 133).

Within Pakistan's patriarchal society, girls' weddings are arranged by their father and brother. The girls discourage anybody who disobeys their decisions. Adult men and women have the freedom to choose their marriages, but both spouses must provide their permission, according to the Universal Declaration of Human Rights (WHO, 2014). The rule of law, however, is only a written page in Pakistan.

The most pressing problem in Pakistani rural and urban areas is marriage disparity. According to Shahzad's research, the age of marriage is 20 in urban regions and 18.5 in rural areas. The reproductive age range is 15 to 49. Men are exempt from home work by virtue of the institution of marriage, while women are required to undertake these jobs since it is a requirement of their status as spouses. In all aspects of life and decision-making, males are autonomous, whereas women are reliant. Following a marriage, women are obligated to obey males, especially their spouses. Sakhi physically punishes Zaitoon by beating her on her thighs and head, as we see in *The Pakistani Bride*. He also states, "You are my woman; you must follow me; you cannot disobey me" (Sidhwa 1983, Chapter 143).

The notion that women are valuable commodities in the "marriage market" is examined by Awan and Nasir (2018). Marx claims that women have become commodities to be bought and sold as a result of this economic mentality. The dowry issue was discussed in the narratives of Bapsi Sidhwa and Anita Desai, along with this one. Women are treated like commodities in blood and revenge cases, according to Sidhwa's novelistic accounts. When Qasim was still a youngster, his father informed him about the animosity and the unpaid loan. As he is handing us his daughter, he said, "It will be settled soon."

Saying, "Resham Khan promised us his daughter, so it won't lead to an endless feud," (Sidhwa 1983, p.14).

According to Marxist Feminism, the primary factor that materializes the social hierarchy is money. To prosper and elevate humanity's standing on the earth, money is essential. One can have both sexual and physical pleasures with money. When Qasim once went to Heera Mandi in Lahore, he observed gorgeous girls buying and selling their bodies. These girls are a source of revenue for prostitution. With regret, Sidhwa breaks this societal taboo in her book *The Pakistani Bride*. It may be said that male characters utilize and mistreat women both physically and emotionally in these two works. In the recommended literature, women are treated like goods.

Festing capitalism is highlighted in *The Pakistani Bride* and *Fasting, Feasting*; this system takes advantage of the lives of men and women in a patriarchal culture. But women are subservient and subject to authority, whereas males are free and autonomous. In this arrangement, women receive a pitiful compensation package for performing tasks that men in Pakistan and India, where men predominate, are paid generously for. "Women are only seen as productive tools by the bourgeois" (Marx & Angeles, 1988). The pain that women endure begins the moment they give birth to their children. Her unpaid work is beginning at this point (Sidhwa, 1983, p. 11). Zaitoon once was ill and wasn't able to get better, but Miriam's home care eventually helped her get well. Miriam said, "We all go through these bleeding days," when she was questioned about the procedure. That has to do with having children and being a woman (Sidhwa, 1983, p. 51).

Nikka and Qasim saw the insane way that wealthy people exploited women and their dignity. Rich folks and owners of large automobiles were admiring the physical beauty of women. Women were observed being held captive in cages with soft ankles bound with bells. Men were becoming emotional for sexual labor all around them. "Dance, madwoman," yells a man who is standing next to the dancing female. The man standing there was unable to consider the honor of women. Rather than defending her, everyone present preferred to sleep and enjoy themselves. A chuckle went up, and Qasim saw the jesting. Sidhwa (1983) said that two other males were laughing and taking pleasure in the activity. Nikka and Qasim went

to the prostitutes' home. Together with other spectators, they relished the sensual and naked dance. The guests were served drinks by the Madam, and after six hours they fell asleep. The dancer's attire was strewn about. Her long, black thighs' sensual flow was highlighted by her skin's molten glow. And when she resumes dancing, it becomes even more sensuous and seductive (Sidhwa, 1983).

Men draw the borders of Pakistan's patriarchal society to keep women in check. Both physically and emotionally, they are not free. The act of escaping is a sign of betrayal towards the family. The primary responsibilities of women are to take care of the home unpaid, reproduce, and submit to men. Sakhi approached the soldiers, and there was a heated argument with Major Mushtaq. Afterwards, he uses these lines to tell the Zaitoon story: "The entire tribe is hunting her." If they locate her, what will happen to her? They may murder her in addition to beating her. A few rascals sexually assaulted her throughout her nine days of hiding in the mountains. It is customary to subject women to violence in Pakistani society, which is patriarchal (Sidhwa, 1983) *Fasting, Feasting* portrays some characters from Indian patriarchal society whose independence has been curtailed as they are women. Uma, the protagonist is imprisoned in the four walls of the house and deprived of basic rights such as education, job and better half etc.

Since a woman's fate is predetermined from the start, work at home that is performed for pay is not considered employment. It is expected of women to do all household chores alone. In her book, Anita describes how Uma was forced to prepare meals from the day she got married. In patriarchal households, it would not be incorrect to argue that women are viewed as maid servants, particularly after marriage. Mother-in-law regards herself as somewhat divine. The bride's duty to prepare meals from the first day of her departure is not an unusual one. The employment prospects available to women in Indian society have been significantly reduced. Furthermore, in Indian society, illiterate women considered inferior than literate women. Very few women from low-income families work outside the home in order to support themselves financially. According to the Hindu Marriage Act of 1955, the individual must be single or the previous wife must not be living. However, Uma's spouse already had a family when they were married. He merely got married in order to receive a dowry and money.

Under the false pretense that a house is being built for Uma, her in-laws requested a substantial sum in advance along with jewels. In Indian patriarchal households, women are utilized and abused in this manner. When questioned about the money, jewelry, and dowry they had received after breaking off their engagement, they maintained it was all spent on the home (Desai 1999). In traditional households, especially in patriarchal systems, Jahez, or dowry, is an accepted form of abuse.

Conclusion

One of the main goals of the current study is to compare how the female figure is portrayed in postcolonial writing. According to the research, all women are bound and obedient to men, whether they are Westerners or indigenous people like the Zaitoon people shown in Sidhwa's *The Pakistani Bride*. It appears from the treatment of women in Pakistan, especially in the tribal regions, that they are beaten and tortured over little matters that come up in day-to-day life. Women are subject to social limitations that are based on honor, custom, and culture. Uma, the main character in *Fasting, Feasting*, is treated similarly, kept inside the house like a pet, and her actions are solely determined by Mama Papa. Her marriage amounted to little more than the families receiving a sizable dowry.

References

- Ali, A., & Shakir, A. (2022, March). Gender Differences in the Use of Hedging Devices in the Pakistani Opinion Columns: A Corpus-Based Study. In *Linguistic Forum-A Journal of Linguistics* (Vol. 4, No. 1, pp. 21-28).
- Awan, A. G., & Nasir, A. A. (2018). Matrimonial issues and Marxist approach in "Pride and Prejudice" by Jane Austin. *Global Journal of Management, Social Sciences and Humanities*, 4(3), 651-676.
- Awan, A. G., & Rasheed, H. (2019). Gender Stereotypes in the Pakistani Novels. *Global Journal of Management, Social Sciences and Humanities*, 5(3), 608-623.
- Bandyopadhyay, M., & Subrahmanian, R. (2008). *Gender Equity in Education: A Review of Trends and Factors*. CREATE Pathways to Access. Research Monograph No. 18.
- Chaudary, F. (2013). *Hiding and seeking identity: The female figure in the novels of Pakistani Female writers in English: A feminist approach* (Doctoral dissertation, University of Huddersfield).

- Chaudhry, J. (2019). British Pakistani students' experiences in multi-ethnic secondary schools in England.
- Daiya, K. (2013). The Pakistani Bride: Crossing the Unbridgeable Abyss.
- Faisal, K., Rashid, A., & Khan, S. (2022). What Leads to Premarital Sex among Young Males in Pakistan. *Journal of Professional & Applied Psychology*, 3(1), 69-84.
- Idris, M., Iqbal, K., & Shehzad, S. (2019). Violence Against Women: A Gender Issue And Role Of Educational Institutions At Secondary Level In District. *Pakistan Journal of Gender Studies*, 19(1), 75-90.
- Kumar, S. (2017). Female body an onslaught terrain in mahasweta devi's 'breast stories'. *International Journal in Management & Social Science*, 5(5), 110-115.
- Lindström, L. (2010). Youth citizenship and the Millennium generation. *Citizenship, Social and Economics Education*, 9(1), 48-59.
- Mansoor, A., & Bano, M. (2022). Women academics in Pakistani higher education institutions: who really is the Big Bad Wolf?. *International Journal of Leadership in Education*, 1-19.
- Marwah, A. F. S. (2008). *When I raised my head again: feminism and the female body in Bapsi Sidhwa's novels The Pakistani bride and Cracking India* (Master's thesis).
- Mishra, R. K. (2013). Postcolonial feminism: Looking into within-beyond-to difference. *International Journal of English and Literature*, 4(4), 129-134.
- Myles, A. (2006). *Feminism and the post-modern Indian women novelists in English*. Sarup & Sons.
- Parija, S. (2021). A journey through the realms of the Great Indian Diaspora and India's diaspora engagement policy.
- Prasad, S., & Lautoka, F. Gender as a Social Construct.
- Raina, J. A. (2017). Feminism: An Overview. *International Journal of Research*, 4(13), 3372- 3376.
- Rampton, M. (2015). Four waves of feminism. *Pacific University Oregon*, 25, 1-10.
- Srilakshmi, J. (2023). Reflection of Gender Encounters in the Society Portrayed in Literature. *International Journal of English Literature and Social Sciences (IJELS)*, 8(3).
- Thanigachalam, D. P., & Nathan, P. A. Feminism and identity crisis in the selected novels of Githa Hariharan.

