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Когнитивно-прагматические характеристики романа Бапси Сидхвы «Невеста»

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Основной целью данного исследования является изучение языковых репрезентаций когнитивных моделей, относящихся к концепту «БРАК ПО ПРИНУЖДЕНИЮ», актуализированному в романе пакистанской писательницы Бапси Сидхвы «Невеста». В романе главный герой Касим был вынужден жениться, когда ему было всего десять лет; повзрослев, он оставляет свою жизнь в горах и переезжает в Лахор, где удочеряет девочку Зайтун. Когда Зайтун исполняется шестнадцать лет, он также выдает свою дочь-подростка замуж за члена племени против ее воли. В статье была проанализирована специфика различных языковых единиц, репрезентирующих концепт «БРАК ПО ПРИНУЖДЕНИЮ». Целью данной статьи также является изучение представленных в тексте романа когнитивных моделей как формальных, так и повседневных событий, которые отражают структуры различных ситуаций. Автор также рассматривает прагматические аспекты, связанные с репрезентацией лингвокогнитивных моделей ситуаций, относящихся к концепту «БРАК ПО ПРИНУЖДЕНИЮ».

Ключевые слова: когнитивные модели ситуаций, прагматика, художественный дискурс, концепт «БРАК ПО ПРИНУЖДЕНИЮ».

Introduction

Born to Zoroastrian parents in Karachi, Bapsi Sidhwa eventually relocated to Lahore with her family. She was afflicted with polio at the age of two, and the disease has plagued her ever since. Albeit, Sidhwa died on December 25, 2024, he had a lasting impact on English writing. Although Sidhwa has authored numerous novels, such as *Ice Candy Man* and *Water*, but *The Bride* is set in a mysterious setting. It was a genuine story, she said, of a poor city girl who had been relentlessly slayed by her own culturally estranged husband. This allowed Sidhwa to write *The Bride*, the book that is read and discussed the most.

The Bride recollects the story of Qasim, a young tribal man, who leaves his community in the remote Himalayas for the lowlands. As he becomes beleaguered in the struggle for the creation of Pakistan, he takes an orphaned girl as his daughter and brings her

to the thriving, luxurious city of Lahore. As the years pass, Qasim himself yearns for his mountainous and bucolic life, while his foolishly romantic teenage daughter, Zaitoon, imagines his nation as a place of tall, gentlemen who traverse the Himalayas like gods. When Zaitoon's dream is abruptly transformed into a grim reality of mindless obedience and never-ending labour, Qasim impulsively marries his daughter to a tribesman.

After getting married and being abandoned by Qasim in the backwoods mountain village, Zaitoon quickly comes to terms with the ridiculousness of her romantic marriage fantasies. Zaitoon rebels since she isn't used to such a rigorous existence, and her husband, Sakhi, encouraged by the other men, tries to harness her. She flees from the town and spends days lost in the mountains as she looks for the government residence where she may find safety since she is constantly afraid of his bludgeoning and sexual aggression. After being raped, Zaitoon does make it to safety. Despite being saved, she is still a marked woman who will never be able to go back home because she failed as "the bride".

Zaitoon's perplexity had no boundaries because she had no alternative option to consider or reevaluate. Sidhwa, who analyses the entire story from a feminist perspective, has skillfully created the scene. It has also brought to light the hidden, unsaid grief of women whose hands were given in marriage to men of different ethnicities and conduct. This is not to argue against women marrying males from different cultures. It is only meant to highlight the reality that it would definitely take some time for society to adjust to a new condition. The main reason for this is that culture and behaviour evolve with time.

In this backdrop of the succinct facts of the story, we will investigate and analyze cognitive model of representation of concept of forced marriage through different linguistic units employed in the text of the novel.

Background study for the research

The study of the relationship between language and the mind in areas including syntax, semantics, language processing, and language acquisition is known as cognitive linguistics. This integrated approach, which makes it easier to merge many different but related disciplines of research into this work, requires a deeper understanding of cognitive linguistics, its history, and the state of the art. The foundations of cognitive linguistics are found in many more traditional areas of linguistics and cognitive science, particularly those that deal with language, cognition, and conceptualization.

Understanding what we mean by cognitive model and how it is expressed in a language or through language units is essential before moving on. According to Zinoviev et al., "the model of an object is any other object which imitates it and which can act as its substitute in the process of investigation" [1, p. 83].

Despite having roots that go back a long way, cognitive linguistics is a diverse field of study that rose to prominence in the 1990s. The merger of linguistics and cognitive science – the latter already being a multidisciplinary field of study – is the main focus of this field of study, as the name implies. Unlike pragmatics, which studies language meaning and usage in context, cognitive linguistics is primarily concerned with psychological elements of language.

Semantic theory was unable to adequately account for the distinctions between speaker meaning and linguistic meaning, despite the fact that semantics has historically been the field that studies meaning. The origins of contemporary pragmatic theory are widely attributed to philosophers like Grice, Searle, and Austin, who were at the vanguard of the semantics-pragmatics controversy [2, p. 41; 3, p. 417; 4]. Since then, pragmatics has garnered a lot of attention from researchers and expanded into other fields of study. The majority of the research and publications related to this new field have been created during the 1990s, despite the fact that cognitive components of language have long been recognized. Cognitive linguistics did not truly develop as a specialty until the late 1980s.

Investigating how language functions as a tool for information organization, processing, and communication is the goal of cognitive linguistics study. It addresses topics including the relationship between language and cognition, the conceptual interface between syntax and semantics, and the psychological background of linguistic performance. Since the International Cognitive Linguistics Association was created and their quarterly magazine, *Cognitive Linguistics*, has been published since 1990, cognitive linguistics, like pragmatics, has gained recognition.

The 1960s and 1970s saw a shift from behaviorism to cognitivism, which led to a stronger focus on scientific experiments with measurable outcomes (as opposed to the introspection preferred by structuralist psychologists like Wundt or the behavior observation used by behaviorists like Skinner). This impetus was further increased by the growing accessibility of new technologies as well as more sophisticated research and experimental techniques, which put academics in a better position to assess and quantify the connections between voice, language, and mind. Although the interpretation of data was frequently quite subjective, obtaining quantitative outcomes was thought to be an objective way to assess theories.

Research methodology

This research paper will use a qualitative and descriptive approach, drawing from primary sources such as Sidhwa's text book for the novels *The Bride*, as well as secondary sources like critical books, journals, online articles, and critical essays. In addition to all that, the study will be exploratory and explanatory in nature. Only qualitative, exploratory, and explanatory methods will be used in this investigation.

Furthermore, during the research process, the approaches of pragmatic analysis, discourse analysis, and cognitive model analysis were employed. The cognitive models realized in *The Bride's* text were found and examined using the cognitive model analysis approach. A structured collection of related abstract mental components that are stored in awareness and comprise generalized knowledge about the components of diverse life situations is referred to as a cognitive model. The examination also used the comparative analysis methodology to examine the discrepancies between the pragmatic goals of Bapsi Sidhwa in the text of *The Bride* and the realization of the cognitive models.

Because the subject is continuously experiencing new life events, a cognitive model is always evolving; it gains new components, discards outdated ones, and refreshes the knowledge held in other components. The cognitive models in his or her consciousness are reprocessed and altered as a result of this process. A cognitive model's constituents are outlined, their relationships are defined, and the prominent components are identified using the methods employed. Additionally, the approach evaluates the relationship between the peculiarities of a language unit's meaning and form and the corresponding element of a cognitive model, and it proposes the language means that reflect the components of the cognitive model.

Literature review

The Bride by Bapsi Sidhwa essentially discusses the topic of forced marriage along with the study of human behavior and their psychological perceptions of people in distress when entered in ill-assorted wedlock. Cramer writes his book, "Defense Mechanisms in Psychology Today", human conduct and psychological impressions are, therefore, closely related to the defense mechanism [5, p. 55].

Several pertinent studies have been carried out in various locations across the globe. Sigmund Freud was the first to identify the link between psychopathology and the repressive defense mechanism. Defenses are only likely to be connected to psychopathology when they are employed excessively. Other defense mechanisms, such as denial, projection, displacement, and rationalization, were discovered subsequent to the initial finding of suppression. There are actually about forty-four distinct defenses described [6, p. 21].

It is palpable from a careful examination of the text of the novel in the context of psychoanalytic theory that both the main and supporting characters conceal their identities in accordance with their central problems by using these defensive mechanisms. For example, throughout the novel, Qasim struggles with a number of fundamental problems, including hubris, the fear of poverty, the dread of being abandoned, and a wobbly or uncertain sense of self. These fundamental problems follow him throughout his life, shape his behavior, and cause him to employ various coping strategies, such as denial of sheer happiness to his daughter which might be due to his own forced marriage.

The majority of personality researchers have found defense mechanisms to be both fascinating and frustrating since, while intellectually fascinating, their evaluation is frequently challenging. We examine and evaluate the two main self-report defensive mechanism measures now in use, the Coping and Defending Scales, in order to assist personality researchers in incorporating defense mechanism theory into personality research [7, p. 281].

The oppression of women in Pakistan's patriarchal society is the subject of Bapsi Sidhwa's book *The Bride*. The book is based on a genuine account that Sidhwa told about staying at an army camp in the most isolated parts of the Karakoram Mountains with her family. One of the most remarkable memoirs ever written is *My Feudal Lord* which is written by Tehmina Durrani this memoir by Durrani also shares certain similarities with the novel *The Bride*. Durrani uses her memoir to highlight her husband's callousness in particular as well as the whited-sepulcher face of Pakistan's ruling class in general. She uses her own marriage as an example to discuss the social ethos of Pakistani marriage in her book [8, p. 56].

Research Questions

This study will address the following research questions:

1. What components of cognitive models and the characteristics thereof are realized in the novel, *The Bride*, and how they help in representing the theme of forced marriage?
2. What language units are employed for representing the cognitive models which refer to FORCED MARRIAGE concept and what are their peculiarities?
3. Whether the components of cognitive models which represent the themes of FORCED MARRIAGE are willful or inadvertent?
4. What are the major cognitive linguistic elements that contribute to rendering of the concept of FORCED MARRIAGE, and what role does uncertain reasoning play in the conceptualization and processing of this concept?

Cognitive and Pragmatic Characteristics of the Text of "The Bride"

The novel opens with the first dialogue of Qasim's father in the following way: "*QASIM WAS TEN when his father, squatting by a raucous little mountain stream, told him: 'Son, you 're to be married'*" [9, p.1]. The opening line of the novel straight away talks about the theme of forced marriage but not in a usual way as a marriage is always considered something full of exuberance, happiness and excitement but in the novel this theme is dealt in an ironical way. Even the title of the novel *The Bride* is ironical. The age of Qasim – TEN – and the word marriage is a noun, and this linguistic unit does not correspond and juxtapose well with happiness, both seem alienated with each other. One of the cognitive scenarios realized in the novel is that marriage is not always a blessing it may be an everlasting scourge. In the tribal areas of Pakistan marriages are usually imposed on individuals especially

on girls to settle old feuds and loans. The wedlock into which Qasim is going to be entered at the age of ten is for settling of loan. Qasim's father says to his son: *"You know of the bad feeling between me and Resham Khan? It is because of a loan I made him last year. He hasn't paid me yet"* [9, p. 1].

In the sentence *He hasn't paid me yet* the author has foregrounded the following components of the cognitive model, i.e. SITUATION, to represent the theme of forced marriage on a child to settle an old loan. The very sentence *He hasn't paid me yet* heralds that something foul and fetid is going to happen especially to the readers of that locale, this feeling may not descend well, upon an exotic reader.

The very next sentence: *"The boy spat knowingly. Looking up from his ancient gun he met his father's gaze with theatrical intensity. 'I will kill him with this gun,' he announced, his hazel eyes flashing. ...Chiseled into precocity by a harsh life into mountains, Qasim had known no childhood. From infancy, responsibility was forced upon him and at ten he was a man, conscious of the rigorous code of honour by which his tribe lived"* [9, p. 1].

In the above paragraph there are different dispersed linguistic units like *kill*, *precocity*, *forced upon*, *ten*, *rigorous code of honour*, *tribe* (verb, noun, verb, noun, adjective, noun, respectively). There is always precreation in marriage instead of killing; there is always willful marriage instead of forced marriage; willful and legal marriage entails age of eighteen years instead of ten; in a marriage there is legal code of conduct instead of rigorous code of honour; marriage has always been beyond a union of two members of same tribe but it can be union of members of any two tribes, even nations, marriage finds no bounds and limits. These linguistic units portray marriage as a forced marriage instead marriage for conviviality.

The predominant cognitive models realized in the text of the novel are "MARRIAGE AS SOMETHING HORRIFIC" and "FORCED MARRIAGE", which refer to several situations portrayed in the novel. Here we discuss and another component of cognitive model, i.e. CHARACTER which represents the victim of forced marriage, Afshan, the bride: *"Afshan sat amidst the huddle of women. Thrice she was asked if she would accept Qasim, the son of Arbab, as her husband and thrice an old aunt murmured 'yes' on her behalf"* [9, p. 2].

According to Islamic Injunctions and Pakistani Muslim Personal Family Law Ordinance, 1961, when a man or woman is going to get married he/she has to acquiesce to that marriage and has to say 'yes' on 'no' unequivocally and in a loud voice, to accept or reject the proposal, as the case may be. But here we see, in the text of the novel, that proposal of marriage is accepted by *an old aunt* of Afshan not by Afshan herself, which shows that marriage is coerced upon her. On the other hand, when the friend of Zaitoon, Nusrat, gets married, the ritual of nikah was held in an Islamic way. The following excerpt from the novel delineates a true picture of nikah ceremony: *"At the brief nikah ceremony, the actual wedding, the Maulvi asked Nusrat if she would accept the groom; and the groom was asked separately.*

They first saw each other in a mirror. The weeping bride, supported by weeping women, at last climbed into the tonga to be driven to the station”[9, p. 81].

This marriage was forced upon both: Qasim and Afshan, not on Nusrat. The linguistic unit ‘yes’ is a component of the cognitive model, and it is an ACTION CHARACTERISTICS which represents the theme of forced marriage; it is foregrounded by means of lexical units denoting coerced marriage.

On the nuptial nigh, Qasim *was propelled into the bridal chamber amidst a clamour of cat-calls* and afterwards *he padded towards her in a nervous trance*. He (Qasim) *had been instructed to tilt up her chin and look into her face, but he dared not*. Qasim being a boy of ten years was *instructed* by his elders, what to do on nuptial night, how to behave with *slumped form of a young woman instead of the play mate he had expected*, he himself knew nothing about marriage. Here verb *instructed* is an ACTION component of cognitive model which represents forced marriage. The verb INSTRUCTED produces syllogistical pattern in the reader’s mind: when someone is instructed to do something, it is a harbinger of coercing → and coercing quells personal free will → and resultantly it makes the marriage a forced marriage. However, *instructed* is an ACTION verb, a component of cognitive model which actualizes the concept of FORCED MARRIAGE.

The girl (Afshan) didn’t know whether to laugh or cry. She had been told that her groom was very young, but she had thought that he would be, like herself, at least fifteen: *“He threw himself against the bolted door and, rattling it savagely, shouted, ‘Open! Open! I want to get out. ... Flushed with anger and embarrassment Qasim sidled to a corner of the room. Sobbing angrily, he last fell asleep”*[9, p. 4].

In the above excerpt of the novel, the usage of the verbs *to open* and *to get out* echoes a sense of entangledness for the reader that Qasim is like an inmate of a prison who wants to escape from that prison, since he has entered into wedlock bond through forceful manner to settle an old loan. Here the verb *open* represents such component of cognitive model as an ACTION of the PARTICIPANT. This lexical units actualizes the following logical scheme in the reader’s mind: *those who rattle the door savagely and shout open → suggests that doer intends to get out of the cocoon → the PARTICIPANT intends to salvage himself*. Thus, foregrounding ACTION components of the represented cognitive model “WEDDING CEREMONY” is used to actualize “FORCED MARRIAGE” concept. Another ACTION component of the cognitive model is *bolted door* which actualizes the concept of forced marriage because the wedded boy is unable to unbolt the door himself.

Chapter 10 of the novel starts with the following line: *“MARRIAGES WERE THE high points in the life of the women. As she grow older Zaitoon became an eager participant in the activity centered around them”*[9, p. 78]. Women always imagined about their marriages in a dif-

ferent way as compared with men, they visualize marriage as starting of a new life full of enjoyment, care, money and blessings but this euphoria stops short when the dream of the wedded woman dashes down to earth; and she finds herself entrapped in a quagmire, and there is no way out. The phrase “Marriages were the high points in the life of the women” is highly ironical, when we look what catastrophe Zaitoon faces after her marriage with Sakhi. Here the whole sentence is taken into account as a linguistic unit; and this ironical sentence represents major CHARACTER component of cognitive situational model. Thus, the cognitive situational model realized in the text of *The Bride* has a generalized character because it embraces a set of cognitive models from a variety of different situations: ‘marriages were the high points in the life of the women’.

In chapter 10 of the novel, Qasim is talking with Miriam about the marriage of Zaitoon who is just sixteen-years-old. Following is the conversation between Qasim and Miriam, the wife of Nikka:

“‘Sister, I gave him my word,’ Qasim spoke gently.

‘Your word! Your word! Your word! What has your word to do with the child’s life? What? Tell me!’

Qasim did not reply.

.....

‘How dare you,’ he said. ‘you ’ve never been there! You don’t understand a thing. I have given my word! I know Zaitoon will be happy. The matter should end.’

‘I know she won’t! Oh dear, how I love her. She’s like my daughter..... I ‘ve reared her.....’

‘But she is *my* daughter!’ Qasim cut in with biting finality.

Miriam flushed into hysteria” [9, p. 83].

The implicit pragmatic goal of the author is represented through the possessive determiner *my* written in italics which represents a cognitive model referring to the concept of forced marriage. The first-person singular possessive determiner – *my* – shows that Qasim is so much possessive about his daughter, he considers her a chattel and indicates his nature that he deems it proper to marry her wherever he pleases, he shelves the opinion of Miriam. His obdurate nature is also reflected when he says to Miriam *How dare you*, this phrase also represents the cognitive model for forced marriage and the characteristics of PARTICIPANT is an action.

Conclusion

The detailed and analytical study of *The Bride* novel shows that the dominant components of the cognitive models which include PARTICIPANTS, ACTIONS, and CHARACTERISTICS represent the “FORCED MARRIAGE” concept. The novelist, Bapsi Sidhwa, has used such a compelling language having disparate lexical units which made her point of view clear. These components are dominant because they are concerned with the theme of the novel, i.e. forced marriage and violence. They are represented through different components of cognitive models having characteristics like action, place and situation. The characters bear the importance which they have to show, especially the protagonist, Qasim, sometimes also seem to be the mouthpiece of the writer. These elements are represented by language units such as verbs that indicate aggressive and self-assertive actions; phrases that allude to the moral and noticeable effects of forced marriage thrust upon a son and a daughter; metaphors that implicitly allude to forced marriage concept in an indirect manner; verbs that allude to the likelihood of forced marriage; adjectives that indicate the low moral standards of the adversaries; and contexts that indicate the ambiance of a society that lacks its own identity.

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Cognitive-pragmatic Characteristics of Bapsi Sidhwa's Novel "The Bride"

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The main objective of this study is to examine the linguistic representations of cognitive models related to the concept of "forced marriage," as explored in Pakistani writer Bapsi Sidhwa's novel "The Bride." In the novel, the protagonist, Qasim, was forced to marry when he was only ten years old. As an adult, he leaves his life in the mountains and moves to Lahore, where he adopts a girl, Zaitun. When Zaitun turns sixteen, he also marries his teenage daughter off to a tribesman against her will. This article analyzes the specificity of various linguistic units representing the concept of "forced marriage." This article also aims to examine the cognitive models of both formal and everyday events presented in the novel's text, which reflect the structures of various situations. The author also examines the pragmatic aspects associated with the representation of linguistic and cognitive models of situations related to the concept of "forced marriage".

Keywords: cognitive models of situations, pragmatics, literary discourse, concept of "forced marriage."