



Language, Ideology and Gender: A Feminist Critical Discourse Analysis of *The Empty Room* by Sadia Abbas

Lubna Sikandar

MPhil Scholar, The University of Chenab, Gujrat, Pakistan

Muhammad Akbar Khan

Professor, The University of Chenab, Gujrat, Pakistan

makbar@lang.uchenab.edu.pk

Abstract

This study investigates the profound relationship of language, ideology and gender by analyzing the text *The Empty Room* by Sadia Abbas in the light of Feminist Critical Discourse Analysis approach propounded by Michelle Lazar (2005) and the principles of feminist critical discourse analysis (Lazar, 2014). Furthermore, the research study is qualitative and interpretive in nature and descriptive in design. The researchers trace and disclose that language works as a bridge between discursive patterns and understanding of ideology in the narrative with respect to gender-based discrepancies. The research study further found that language (linguistic items) constructs and supports ideological perspectives that exist in patriarchal society. This study will be helpful for future researchers in understanding the discursive relationship of ideology and gender.

Key terms: Feminist Critical Discourse Analysis, Language, Ideology, Gender, Michelle Lazar

Introduction

Language is a way of communication or interaction in a society, and it has significant impact on the lives of people whether male or female gender, while, without language, there is darkness in the world of communication (Ramzan et al., 2021; Khan et al., 2017). It shapes an ideology and provides a baseline for the functioning of society (Bhutto & Ramzan, 2021). Keeping this aspect in view, this research work investigates and examines the link between language, ideology, and gender through the lens of Feminist Critical Discourse Analysis (FCDA) approach in a Pakistani novel "The Empty Room" by Sadia Abbas. This research work examines the convergence of language, ideology, and gender by employing theoretical framework of Feminist Critical Discourse Analysis given by Michelle Lazar (2014) and focuses on how language plays its role in the construction and deconstruction of ideologies about marginalized gender or individuals in the society (Nawaz et al., 2022; Ramzan et al., 2023). It is a form of Critical Discourse analysis that is used to analyze a discourse, which builds a patriarchal social order and relations of power that systematically privilege man's dominance in a society and disempower women as a social group (Lazar 2014; Ramzan et al., 2020).

This study explores how language develops and promotes attitudes that perpetuate gender discrimination and by studying significant text via a feminist lens, the researcher may disclose and emphasizes the importance of language as both a suffering tool and a possible instrument of resistance. However, the researcher aims to focus on the pathetic journey of female protagonist who suffers from the crises of male dominating society but eventually succeeds to live an independent happy life and it is anticipated that the women may get individuality and identity back after analyzing the survival journey of Tahira



Finally, the analysis will append to the further discussion of social justice by drawing attention on the capabilities of language as a premise of both oppression and salvation in the struggle for gender equality or identity.

Research Objectives:

The present study aims:

- To scrutinize the role of FCDA in *The Empty Room* by Sadia Abbas, how language reflects and preserves relations and ideological perspectives intertwining to Gender
- To bring out the voices of marginalized characters by applying FCDA in *The Empty Room* by Sadia Abbas, examine how their experience cast in discourse
- To examine the role of language that persist gender-based discrepancies in different situations in literary work “*The Empty Room*” by Sadia Abbas

Research Questions:

- How does the language used by female and male characters’ challenge gender identity in *The Empty Room* by Sadia Abbas considering FCDA?
- How does the text disclose the silencing of female voices *The Empty Room* by Sadia Abbas in light of FCDA?
- What contradictions and stress emerge in *The Empty Room* by Sadia Abbas in regard to feminist objectives in the perspective of FCDA?

Rationale of the Study

The researcher employs Feminist Critical Discourse Analysis in order to focus and question conventional narratives, highlighting the repressive status of females in the society as a daughter, mother, sister, wife and daughter in law etc. their experiences and submission to male dominant society via lens of Feminist Critical Discourse Analysis approach. This research contributes to a clear understanding of the relationship between language, power, and ideology, especially in the context of female discourses. It will bring out that how language has its influence over female gender especially in South Asian Patriarchal societies. This study helps in understanding the link between language power, gender and Ideology. After analyzing the language of characters that promotes gender differences, open up the cultural ideologies of dominance with respect to gender discrimination which will be helpful for future researchers to pursue in such type of narratives to highlight their concerns and experiences

Literature Review

This section delves into existing research studies with respect to the present research work and existing literature related to topics under discussion are highlighted. It consists of published material related to specific and significant concepts, terms and topics of this dissertation. The novel “*The Empty Room*” “a Historical and psychological fiction, challenges the established norms, values and gender-based oppression in a male dominant society, set in the city of a South Asian country, Pakistan that is Karachi in 1969-1979. It is the journey of a 21 years old,

married young woman, named as Tahira, who struggles very hard in order to hold her life that is full of hardships, sorrow, sadness, discomfort, pain and torment. Her sufferings turn into a pathetic circle when she got married with Shehzad. From the very start days of her marriage life, she was a puppet in the hands of her in-laws including husband. Her relationship does not depend on love, care, respect, peace and comfort but only on fulfilling the formality of society as her husband and in-laws treated badly. In a nutshell, it is concluded that It's the matter of centuries that women struggle for their self-expression and individuality in this tyrannical patriarchal societies.

Karmakar & Pal (2022) stated that Abbas's *The Empty Room* addresses the conventional notions of arranged marriages and examines the marginalization of women of Pakistan by portraying the psychological traumas or struggles and hardships of the main character, Tahira. It discusses how protagonist's identity is on stake and how independence is continuing to be affected by the patriarchal norms of society. This review sheds light on the entrenched insights of arrange marriages in Pakistani patriarchal society, shows the lack of right of expression of female Protagonist, Tahira, that also illustrates how it effects the psychology and mental state of a woman. Tahira suffered with psychological traumas, that highlights she has no voice for her catharsis, even not a single person. Without freedom of speech, females are unable to express their states in front of family, in laws etc.

Bilal (2024) states that how colonization has affected the marginalized people in the Pakistani society after the end of its rule and generated petty subjects by the power ambulation of gender, class, religion and politics. It also sheds light that how Political instability has affected the thinking, doing and lives of oppressed individuals and their voices of making decisions are marginalized due to the political turmoil. Marginalized individuals are deprived of the right of expression as inner voice needs it. This review describes the writing capability of the writer that how she amalgamates the miseries, struggles and survival with colors on canvas, that portrays keenly emotions, mood, feelings and experience of a person. Through art, the writer of this novel describes the family reaction of protagonist's talent. As, when an artist stands in front of the canvas to paint something, deals not only with colors and shapes but with her or his own perception or understanding of the world.

Research Gap

As per the above-mentioned research papers and other works on novel *The Empty Room* by Sadia Abbas (2018), the researchers have emphasized on Repression, Precarity and Autonomy, Post-Colonial analysis and Subaltern Resistance, and on writing style. The present research focuses on language, ideology and gender through the lenses of Feminist Critical Discourse Analysis perspective applying key principles of FCDA that are proposed by Michelle Lazar as research in this aspect has solid or factual outcomes for societal reformation by analyzing biased language and underpins its relation with formation of ideologies regarding gender that is the need of hour to understand and work on individuals' language for others by letting go a specific gender (Nawaz et al., 2021a,b). It shows that in 21st century, still biased language is prevailing in the society which should be abolished as it is destroying and bringing instability and chaos to the society (Ramzan & Khan, 2024; Ramzan & Javaid, 2025). To address this gap, this research work is conducted.

Research Methodology

The methodology is the primary plan of research that sets out the methods by which research ought to be carried out. This current study investigated the deep intersected connection among language, ideology and gender through the lens of Feminist Critical Discourse Analysis. Feminist Critical Discourse Analysis offers key principles as a theoretical framework that has been proposed by Michelle Lazar to examine a literary text “*The Empty Room*” by Sadia Abbas. This framework provided a comprehensive investigation of language along with ideology and gender in a patriarchal society.

Research Design

The researcher has selected a literary discourse “The Empty Room” by Sadia Abbas. This current study is qualitative research which is descriptive in nature and its primary feature is that it offers a complete description and analysis of a research subject, without limiting the scope of the research. This literary discourse dealt with significant themes such as marriage, sexuality, domestic violence, oppression, influence of political and cultural ideologies on women in a patriarchal society especially Pakistan. While the researcher brought into light that how language played its role to the suffering of a specific gender along with deep rooted ideologies about it, and unequal distribution of human rights in male-dominated families or patriarchal societies.

Data Collection

Data collection is the process of collecting the appropriate data from a specific source as well as appropriate data collection tool and data has two types such as: primary and secondary data. As for as data collection tools are concerned, the conduction of the research involves the text of *The Empty Room* as the primary source for this research study whereas reviews of published research papers that support this research work which serves as secondary sources of data collection. Besides, this research has been facilitated by *The Principles of Feminist Critical Discourse Analysis* by Michelle Lazar which serves as a theoretical background for this research.

Theoretical Framework

The present section intends at discussing the key principles of Feminist Critical Discourse Analysis proposed and elaborated by Michelle Lazar in 2014 and the points related to the theoretical framework to be applied in this research work. She has propounded FCDA in 2005, modified it in 2007 and elaborated it in 2014 in the form of key principles. This theory is the extension of feminism into theoretical, fictional or philosophical discourse and its objective is to uncover the nature of gender inequality presented in discourses. Lazar has presented five key principles of Feminist Critical Discourse Analysis in (2005, 2014):

- Feminist analytical activism
- Gender as ideological structure and practice
- Complexity of gender and power relations
- Discourse in the (de) construction of gender
- Critical reflexivity as praxis

Feminist analytical activism

Lazar (2014), stated ‘it offers an openness of conviction in voicing critique that shows up the workings of ideology that sustain hierarchical gender relations.’ It is the first principle of Feminist Critical Discourse Analysis theory that describes the notion, it’s the responsibility of researchers to challenge and highlight the social injustice and states that it should not be focused on just language or discourse but also work on actions.

Gender as ideological structure and practice

Lazar considers gender not as people thinks, but a power dynamic, a practice, and a framework of opinions which shows how people behave and act with respect to society’s teachings or notions about men or women. ‘The material practices of individuals in any given context’(Lazar, 2014).

Complexity of gender and power relations

It focuses that gender and power both are deeply interconnected with each other along with other elements race, class, age and are constructed by language and societal interaction. ‘Examine how power and dominance are discursively produced, resisted.....’(Lazar, 2014).

Discourse in the Deconstruction of Gender

Feminist Critical Discourse Analysis offers to figure out how the narratives and language which society employs, to describe gender.

Critical Reflexivity as Praxis

This last principle lays stress on the analytical approach of feminist discourse analyst, states that writers or scholars should be aware of how their own views, ways and identities are adding up fuel to the critique.

Data Analysis

This section provides an inclusive analysis of the data acquired from the novel “*The Empty Room*” by Sadia Abbas through the lens of Feminist Critical Discourse Analysis theory. The text foregrounds this kind of incidents as it is described in the first chapter of novel, where Tahira and Shehzad’s marriage took place but right after marriage, she was instructed to stay outside by her sister in law as they have to talk with their brother alone.

“Bring us some tea, we want to talk to our brother. Alone.” “I don’t know where the kitchen is.” “You’ll find it. It’s across from the stairs.” Shehzad said nothing. (p. 4)

These lines explore several linguistic features as the very first sentence “Bring us some tea’ and “You’ll find it” are an imperative sentence as the speaker is instructing and commanding other person having a significant authority over Tahira. The word “Alone” is a clear example of fragmentation that shows, they want to talk in the absence of protagonist. “I don’t know where the kitchen is” is a declarative sentence which describes resistance by the protagonist, these sentences are example of deontic modality deixis as well. Moreover, the third principle of Feminist Critical Discourse Analysis has employed over these lines where the researcher analyzes that protagonist is suffering with the power or authority of her in laws over her. This happens in a society, in which women are inferior, sub-ordinate, oppressed and ill-

treated by in laws. This principle leads to the distribution of power phenomena as it is understood regarding the behavior of protagonist's in-laws. On one hand, she is married to a man but instructed by his family to do things as to stay outside is a humiliating act. On the other hand, imperative sentence, bring tea for us shows order given by her sister-in-law and her husband remained quiet which shows dominance of his family members over him. They repeated this act of humiliation with her as story progresses. It reflects and stresses the use of language in daily routine in order to understand the power dynamics and analysis of language with respect to the established standards of Patriarchal society.

...tilted her face up with a finger delicately poised under her chin, a half-hearted coming nose. She looked at Tahira's arms and frowned, "You have to wear more bangles, you have to look like a dulhan. What will people think?" (p.10)

These lines describes role of language alongwith non verbal communication and cultural leixis which add meaning rather than just words, which discloses how incident or situation generates. As words look simple , are not simple in meaning to understand. Furthermore, the beginning line "tilted her face up with a finger delicately poised under her chin" discloses an act of control showcasing authority over female protagonist. The word "delicately" comes under the word class adverb that enhances the meaning of action, making it soft in tone and as for as linguistic features are concerned, it reveals emotions of the protagonist is resisted or hid due to supremacy. The phrase "She looked at Tahira's arms and frowned" emobdied with paralinguistic features, such as frown is a non verbal language that has more to say than words. In the line, "You have to wear more bangles" is a deontic modality shows obligation, describing that the mother in law of protagonist is implementing societal rules. The sentence "you have to look like a Dulhan" is a cultural and societal connotation. The interrogative sentence "What people will think"? raises a question and is hinting towards the social norms structures or pressure over the point as gender is constructed as an ideological structure and practice. As gender is constructed or established by the society that presented ideologies about male or female and differentiates men from women or women from men.

The text highlights the mindset of rigid Patriarchal husband as Shehzad says to Tahira:

"Stop crying," he snapped and turned to go. "I hate tears" (p.13)

When the protagonist's in-laws make fun of her dowry items and claim as second hand things and demand to return to the parents of Tahira, she started to cry as knew it would be a hurting and insulting act for her parents. The imperative sentence " Stop crying" shows her husband instructed her to stop crying, this imperative sentence shows clear, concise and authoritative communication between them. The word "stop" in itself is authoritative while the verb "Snapped" added tense environment as Shehzad is unhappy with dowry and has no concern with her tears or sadness. The use of language such as imperative sentences, strong verbs and modality show that Shehzad has no sympathy over the weak one. On the other hand, it is the norm of Patriarchal society that groom's side has power or authority over the bride's parents. Bride's parents try their best to serve them in order to make sure that their child will get respect in her in laws home. It deals with the gender inequality evident in institutions in the society such as the public sphere and home etc. These textual lines reflect the mindset of protagonist's husband that shows his power or ideology regarding tears. In addition, dowry is considered as an effortless treasure for groom's family as if it is an expensive and up to the mark, then daughter in law is considered a bit of respectable in the family which shows greed of people

“What can we do? If we say anything, it’ll ruin the family’s name. Who will marry your sisters? What will become of you?” (p.19)

Linguistically, the use of rhetorical questions raise questions to the norms, concerns of society, and expresses importance of ideology about married females and raises emotional pressure, that’s why each question becomes complicated for the readers to deny, as in case of protagonist Tahira, when she comes to her parents’ home, mother comes to know that her in laws are not treating well but unfortunately, when she told to her father, instead of standing for her daughter, he stood straight helpless and said that if you come back to home then it will cause trouble to us, it effects our family name and no one will agree to marry your sisters. In short, he was not emphatic in her Indignation. This reflects pressure of societal ideologies or dynamics over him in shaping the status of female after her marriage, similarly, Lazar highlights the complex relationship between gender identity and power relations. These textual lines foreground the suppression of her identity at her parents’ home and a Repression in her husband’s home. While the use of personal pronoun “We” highlights the shared responsibility over the shoulders of actors of the society. These lines seem powerful because of the fact that language is used to restrict, convince, and oppress others.

“I gave you the book because I am concerned about your character. A wife must conduct herself with decorum and propriety at all times. She must be the ornament of her family, she must, he paused, aware that he was about to make a dangerous (but necessary) concession “even be the source of her husband's virtue. His conduct is a moral reflection for her goodness. She must at all times make it possible” (p. 28).

In these lines, tone of the speaker is authoritative and instructing while repeatedly modal verb “must” is used, to impose obligation without leaving any option to question. An aesthetic trope metaphor, “be the ornament of her family” that focuses on the role of a wife as a decoration piece rather than a functional entity. His power or authority over his wife reveals when he gave her a gift of Heavenly Ornaments so that his wife becomes an ornament, active and literate but her moral excellence must rely on his guidance. These above quoted lines highlight the following linguistic features such as complex sentence structure as it contains an independent and one dependent clause which shows a cause and effect relationship while In these lines, pause suggests ideological tension showcasing the expectations of male gender. On the other hand, foreground the principle of Feminist Critical Discourse Analysis, discourse or language which society implements describe gender and plays role in the deconstruction of gender through the language of protagonist’s husband Shehzad. As he continues to speak about her role in fulfilling the husband’s expectations. The researcher focuses on language play its role in forming or shaping ideologies about specific gender. Through the characters’ speech, it shows to the readers the excursive power builds in social networking and interpersonal dynamics.

“That it is a woman’s duty to obey her husband at all times”. She paused and then said, “No matter how unreasonable the request.” No, he shouted. “It is not your place to judge the reason of your husband’s demands.” That’s enough, he said, and slapped her. (p. 32)

The word “duty” reflects that some actions and things are deep rooted in the society where there is no option to refuse but to obey and accept as it is already enforced. A phrase “at all times” is a deontic modality used which is intensifying the situation. Meanwhile, the word “shouted” and slap show the shift from verbal communication to physical violence. The declarative sentence “ it’s not your place to judge” shows speaker’s control over the addressee

while “That’s enough” is an imperative phrase suggesting or closing door of conversation. Again she tries to ask, he becomes furious and slaps her. This physical assault leaves a deep effect on the psychology of protagonist, and it happens just because she dares to ask about his demands that it does not matter how unreasonable the demand is. After hearing this, he slaps her on argument which represents the superior nature of men as they are not able to hear anything against them. After that, the protagonist consoles herself by saying that if a woman suffers by her better half and tolerates it then God gives her heaven

“She wants to crawl into a corner and sleep, unwatched, unconscious, blissful. She knew she feared yearning even more than she feared her despair and wished she were capable of a true, complete desolation, so she would be able to give up, if only she knew how.” (p.34)

Lazar emphasized or pointed out that if human beings intend to dismantle gender inequality, then they must be ready to know that language, ideology, culture and discourse advocate gender discrimination in society. Through this instance, the researcher comes to know that the writer presents the miserable condition of female protagonist. These lines illustrate miserable state of protagonist who transforms to a broken heart creature. According to theorist, Lazar, gender is a power dynamic, a practice. In these textual lines, writer portrays the psychological traumas faced by Tahira after rude behavior of her husband and in laws. Most of the time females suffer due to fixed and established limitations by the society and prevailing ideologies about male and female. As for as linguistic aspect is concerned, repetition of a word “she” reveals the internal state of speaker while stream of consciousness is there too, which highlights the psychological state of protagonist and sentence structure is complex while repetition of the phrase “she feared” reveals helplessness and state of her mind. As in response to Abdaleep’s definition of sorrow, how remarkably Tahira represents her thoughts:

“I thought that if ever the need arose, and if I had a reflective sorrow, if I couldn’t represent it, I’d turn myself into the silence that buried it deep, where ‘the exterior is calm and grief lies like a well-guarded prisoner in an underground prison.” (p.84)

Here, in these sentences, anaphora “I thought, I had, I could” and parallelism which create rhythm and emphasis on the state of mind of protagonist. Meanwhile, the lines are an example of Lazar’s principle of analytical activism which identifies that how characters critical thinking, philosophy, perspectives and words reveal what is hidden in themselves and how communication maintain gender inequality and discrimination in the society. It illustrates and reveals that language modifies societal ideals, and female gender and marginalized characters are recognized or handled by society. It changes critical reasoning into an instrument of resistance, aims to raise awareness, by making people aware of language that how it can either strengthen or detach gender inequality. Here, the protagonist describes silence as a tool of resistance. He used to use rough language and slap her as it is mentioned below.

Shehzad smashed his fist on the table, “Shut up!” he screamed. How dare you interrupt? I picked you up from the gutter, you don’t know how to behave, I was tricked into marrying you, Shut up.” (p.124)

Here in these textual lines, exclamatory sentences “ Shut up” and interrogative sentences “ How dare you interrupt”? reveal that, From these lines, it is easy to comprehend the status of female gender in some patriarchal societies is complex and miserable as the protagonist suffers just because she utters words in support of her brother, and her husband

becomes furious, angry and starts to yell, scream, and degrade his wife by using misogynistic language. It is observed that society or authoritative individuals use words to describe gender (Alghamdi, et. al., 2026).

While “Screamed And fist” shows non-verbal behavior of Shehzad over his wife. The word “gutter” added disrespect to her. On the other hand, Lazar describes with this notion that Feminist Critical Discourse Analysis put forward to make out that how such sketch or chronicles and diction used by society expresses gender. Calling her badly, compares with an animal which is totally unethical. Through his language, it can be assuming the reputation and respect of a female gender that is considered as subordinate creature to men. These lines are the proof of deconstruction of gender identity.

Similarly, at another point in the novel where the protagonist relates these views of grief to silence with colors. It is mentioned as follows.

“I think silence has colors. What you think the color of this one is? The color of your skin when you were first born. soft and unblemished and perfect.” (p.117)

It is not wrong to say that experience and feelings transform silence from blank stare to a language, which becomes a language of survival and compromise. This interrogative sentence, “What you think the color of this one is?” reveals critical reflexivity by the perspective of protagonist that silence is produced when a person is ignored or degrade again and again and encourages analysis, and reflection. The abstract noun “Silence” cannot be titled as vague and colorless; it has a world inside it. With the passage of time it starts to become deeper. Silence is acted as a praxis here because this emotion is usually accepted by this specific gender due to inequality in basic rights. The above cited script comes under scrutiny as the female gender or protagonist says out of pain that silence is not colorless, yet it has several shades and emotions. Due to gender-based disparities, female gender falls prey to those feelings and emotions which stay in their inner world. Another example of it is, as when they return from London, at the time of distribution of gifts she thinks that this little success would be paid later probably in blood, to herself she giggles nervously.

I haven’t given up. At last, I don’t think I have. Then I wouldn’t even draw because I was so unhappy, I certainly couldn’t paint. But I did try to make things a little better by getting job, thinking it would make me think less about things. (p.168)

The most striking feature of these lines is use of Anaphora that creates emphasis and maintains the rhythm of the thought. The verbs “draw and paint” shows a comparison while adverbs “even and certainly” added fuel to the meanings of draw and paint. While on the other hand, Lazar stresses on critical reflexivity as praxis, these lines show the protagonist’s examining her own role in how things have been done and actions are taken. Meanwhile, she identifies her own potential to do things, and thinks which things give her comfort and solace and realizes how social structures affect her psychological and emotional state. Within this lens, it is analyzed that protagonist becomes aware how she has to cope with this situation and how she has to soothe herself. She discusses with her friend that due to unhappy things I was unable to paint. She wonders why suddenly she felt compelled to explain. After that, she promised herself to resolve this conflict and starts to paint again, opens her own studio at her parents’ house and understands that she would be able to paint to her heart’s content. After complete recovery, she starts painting but still she does not paint anything because of unhappiness.



“The family may be worse, but Abba is always in hiding, and Amma is always ambitious, controlling and determined to protect our place in society, whatever that means. Prowling the perimeter of the family like cheetah, but protecting the family means sacrificing each one of us in turn different jungle. Different rules. So, yes it may be worse, but you know very well it’s not new”. (p.268).

In this first sentence of above quoted textual lines, the modal verb “may be” hints toward uncertainty while conjunction “but” shows stress and sentence is coated with parataxis while on the other hand, animal imagery “cheetah” is used. Lazar’s approach stresses on the use of daily conversations that language uncovers gender expectations within male dominant societies. In these lines, it is evident that father of the protagonist represents that male authority does not always active, they silence has impact too while it is shown that how desires, and freedom of female gender are sacrificed. The theorist emphasizes that gender differences are existing between generations, rooted in colloquial language and behavior which also exhibits how hierarchical power and ideology prevail among human relationships within a family due to societal standards. In addition, When Shireen attempts to criticize Tahira, her daughter warns her grandmother, “See? I told you not to say anything to my Amma.” This demonstrates the Revolt of children for protecting their mother from all the rebels of society. Another instance of gender-based discrepancies is, when Tahira lost her friend and brother, it leads to a great shock for Tahira, she is not able to cure and stable herself from the impacts of this huge loss for three months or more. But, Shehzad’s family criticizes Tahira’s mood as they are deprived of the value of dear ones, only focus on money. They say, if he only gets second wife, things may become alright again. He feels a profound pity for his wife, he decides to be kind to those who suffer, it represents a bit of change in Shehzad’s egoistic thinking.

Conclusion

As, it is a common phenomenon in this world that women are facing oppression, gender discrimination and cruelties in all the areas. The researcher selected this specific topic to highlight the significant role of language in feminist narrative in order to explore ideologies regarding female gender. To investigate this underneath connection among language, gender and Ideology in the targeted text, the researcher has applied the theory of Feminist Critical Discourse Analysis in a broader perspective.

Findings

The textual lines are analyzed with respect to several linguistic features include transitivity, types of modality, parts of speech, functions of sentences and according to structure of sentences. Lazar’s principles represent five different ways to assess the language and meanings in a specific text and proceeds as a critical lens which investigates the diverse elements or features of a literary work. On one hand, she stressed on resistance that how it generate, argue and reshapes unequal gender relations. While, on the other hand, she instructed the researchers or analysts to be the part of discourse rather than just viewing it as a detach person as they have to acknowledge their position, value, ethical commitments and aims to aware people that how language displayed gender inequalities in the text.

Moreover, the researcher has emphasized the problems in Tahira’s life and their effect on her personality development as a mother wife and a good artist through the lens, gender as an ideological structure and practice of FCDA approach. However, this research is conducted to understand and aware readers about female gender’s sufferings that every woman must realize



her rights, otherwise, they will always remain ignorant and subservient to men and society by applying critical reflexivity as praxis in the research work.

Limitations of the Study

The researcher has examined the narrative with respect to linguistic items and the association between language, gender and Ideology from the perspective of principles FCDA that is written by a female writer “The Empty Room by Sadia Abbas. This study investigated the deep coated roots of language in society to make notions, values, ideologies and perspectives with respect to gender which is not a biological phenomenon but a social one.

Moreover, this present research study mainly focused on language, (linguistic features) gender and Ideology which disclose implied meaning and ideological structures that provide awareness and understanding to reader about this approach and offer meaningful comprehension in this selected literary work.

Delimitation of the Study

The selected text is a South Asian book on which maximum research work has not been done yet, due to which, several topics are there to be explored and investigated but the researcher has delimited her research on the topic of how do language performs its role in shaping or reshaping ideologies with respect to gender in misogynistic world? This text identifies significant risk factors that make people vulnerable to extreme behavior by studying the raising questions on male-dominated societies. There are many contemporary writers who have exceptional texts but from the perspective of FCDA, this study has taken a debut novel of Sadia Abbas for the analysis of discourse. Moreover, it is further delimited to linguistic purposes only and does not serve for any other political or non-political purposes.

Recommendation for future Researchers

The present research study is a comprehensive examination of language (linguistic features) used by the female writer in order to highlight ideologies about marginalized gender in the novel. Lazar’s approach of feminist critical discourse analysis is implemented on the literary discourse. Furthermore, there are many areas of study to be explored as; the silence and resentment, low and elite class discrimination, flashback and stream of consciousness technique, art is a source to relief, political violence in the 1960’s, the environment of Karachi, and many other topics. In addition, regarding structural dynamics or analysis, plot, narration, literary techniques, aesthetic tropes, themes, and effects of natural imagery need focus as nested stories in the text have their own value, meanwhile, from thematic and stylistic concerns, text is important to be conserved about.

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