

The Good Woman is the Silent One: A Feminist Critique of Proverbial Stance on Gendered Talk

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Abstract

Taking insights from Feminist Critical Discourse Analysis, this study has focused on Punjabi proverbs mentioning the theme of 'talk' and 'silence' with reference to male or female speakers. Data is collected through purposive quota sampling from the collections of Punjabi proverbs. Women have been designated as loquacious in contemptuous terms as an indication of their 'empty brains'. Their argument has been assumed to be meaningless as compared to the one offered by some male speakers. The metaphor of 'hen' has been used to refer to women talk in derogatory terms. Silence in women has been appreciated as a chief trait of a socially acceptable character. On the other hand, men's talk has been glorified as an essential trait of Manliness. Men are explicitly advised neither to act upon their wives' suggestions nor to share their secrets with them. To conclude, it can rightly be said that we have to be aware of the negative effects of such discourses on silencing the feminine voices for their rights and giving vent to their creative talents. A conscious effort should be made by the media and academia to spread more positive and constructive discourses to make women an active and productive part of the social dialogue.

Keywords: Gender, Proverbs, Talk, Silence, Patriarchy.

تلخیص

حقوق نسواں تنقیدی گفتگو تجزیہ سے بصیرت لیتے ہوئے، اس مطالعے میں پنجابی محاوروں پر توجہ مرکوز کی گئی ہے جن میں مرد یا خواتین بولنے والوں کے حوالے سے "گفتگو" اور "خاموشی" کے موضوع کو ذکر کیا گیا ہے۔ پنجابی محاورے کے مجموعوں سے پہلوئی نمونہ بندی کے ذریعہ مواد جمع کیا گیا۔ خواتین کو ان کے 'خالی دماغ' کے اشارے کے طور پر حقارت آمیز شرائط میں بے عیب نامزد کیا گیا ہے۔ ان کی یہ دلیل بے معنی سمجھی گئی ہے جب کہ کچھ مرد بولنے والوں نے اس کی پیش کش کی ہے۔ 'مرضی' کا استعارہ توہین آمیز الفاظ میں خواتین کی گفتگو کا حوالہ دینے کے لئے استعمال ہوتا رہا ہے۔ خواتین میں خاموشی کو معاشرتی طور پر قابل قبول کردار کی ایک خاصیت کی حیثیت سے

سر اہا گیا ہے۔ دوسری طرف، مردوں کی بات کو انسانیت کی ایک بنیادی خوبی کے طور پر تشبیہ دی گئی ہے۔ مردوں کو واضح طور پر مشورہ دیا جاتا ہے کہ وہ اپنی بیویوں کے مشوروں پر عمل نہ کریں اور نہ ہی ان کے راز ان کے ساتھ بانٹیں۔ نتیجہ اخذ کرنے کے لئے، یہ بجا طور پر کہا جاسکتا ہے کہ ہمیں حقوق نسواں کو اپنے حقوق کے لئے خاموشی اختیار کرنے اور ان کی تخلیقی صلاحیتوں کو جنم دینے سے متعلق اس طرح کے گفتگو کے منفی اثرات سے آگاہ ہونا پڑے گا۔ خواتین کو معاشرتی مکالمے کا ایک فعال اور نتیجہ خیز حصہ بنانے کے لئے زیادہ مثبت اور تعمیری تقاریر پھیلانے کے لئے میڈیا اور اکیڈمی کے ذریعہ شعوری طور پر کوشش کی جانی چاہئے۔

کلیدی الفاظ: صنف، کہاوتیں، گفتگو، خاموشی، پدرشاہی

Introduction

Folklore as a subject of study can be the most compensating one. It serves as a reflection of culture and it is a mirror well worth investigating. According to Mieder (2004), proverbs are the most succinct folklore genre, however, not really the least difficult. The great number of studies on maxims is adequate verification that they are definitely not commonplace issues in human correspondence. They satisfy the human need to outline encounters and perceptions into pieces of shrewdness that give instant remarks on personal connections and societal matters.

Ali and Khan (2012) have claimed that the control and regulation of Pakistani society can be said to be largely due to the fact that the metaphor, we acknowledge deliberately or unknowingly can turn into a solid impact on our reasoning and activity. In any case, proverbs represent any culture and enable researchers to make justifiable inferences about the point of view of the speakers who use them continuously and vigorously. Being transmitters and reflectors of aggregated insight, they are commonly acknowledged indiscriminately; and are an appearance of the conventional estimations of the general public. With regard to language and gender relations, proverbs obtain incredible hugeness in light of the fact that they reflect the conventional power connections between genders (Rasul, 2015).

The estimation of proverbs expands complex in a conventional setup like the Punjabi society where people view folk wisdom as the most elevated form of astuteness. The everyday discourse of Punjabi individuals is never without sayings as markers of conventional intelligence. Being, as a matter of fact, insightful, the previous research about the Punjabi language stays quiet on the philosophical prospects of maxim oriented speech. These examinations overlook the point that in conventional societies, proverbs are embraced by men to support themselves as makers and gatekeepers of information which females are accepted to be incapable of. This study expects to investigate the subject of gender-based generalizations and disparities reflected through the language of Punjabi adages.

The rationale behind the choice of Punjabi maxims is both scholastic and individual. Maxim users rely enormously upon analogies and similitudes from their surroundings so it is fundamental for researchers to have a comprehension of the traditions, standards, conventions, and estimations of the way of life that they propose to examine. Hence, a researcher from the area under scrutiny is in the best situation to recreate what is interior to the outside world. This exploration intends to accomplish an inside and out comprehension of Punjabi adages from the point of view of gender, speech, and women's rights to communicate. Moreover, it will at last assist with bringing this gendered perspective of Punjabi maxims at the cognitive level.

This research started with an assumption that the folk wisdom of Punjabi community as revealed in its proverbs might have some significant notions to reveal about the nature of perception regarding the verbal behaviour according to the gender of the speaker. Having constructed an unfavorable mental and social schema for women, proverbs seem to be reinforcing the patriarchal tendencies of Pakistani society (Khan, Mustafa, and Ali, 2017).

The researchers, from multiple linguistic and cultural backgrounds, have mostly focused on the stereotypical representation of women in the folklore generally and in the proverbs specifically. These studies range from African to Anglo-American to European, Asian linguo-cultures (Petrova, 2002). Though a comprehensive analysis of gender representation has been carried out in a myriad of languages including Punjabi proverbs, no significant work could be found on the gendered talk in the traditional Punjabi speech community. This study is an attempt to answer these inquiries: 1) What is the ideology constructed by Punjabi proverbs about gender with reference to talk? 2) How are the patriarchal tendencies communicated through proverbs targeting talk and silence?

Review of Literature

As indicated by Kohls (2001), watching at aphorisms, maxims and proverbs of a country offers a way to deal with “get at the concrete yet evasive values that guide our lives” (p. 40). As to the capacity of maxims, Monyai (2003) accepts that blessed with power, precepts help model individuals' jobs and characters. The people, who don't fit the endorsed conduct, are slandered.

A large portion of the current research centers around the creative idea of precepts, their design, structure and the astuteness they bestow starting with one age, then onto the next, just as their capacity to convince individuals to embrace a more certain perspective (Magwaza, 2004). Some customary parts of maxims perceived in certain investigations are: passing on the message in “the most inoffensive discreet and economic method”; proceeding “as advices for effective action and living” and demonstration of “the expression of the persons” (Nwala, 1985, p. 36). Being in fact, savvy, these studies stay

silent on the philosophical prospects of precept situated rhetoric. These investigations disregard the point that in the customary societies sayings are embraced by men to support themselves as makers and gatekeepers of information on which females are accepted to be awkward.

The exploration done on the language of proverbs is generally on African languages with comparative discoveries. Notwithstanding the contrasts between social orders and methodological contrasts, similar subjects rise up out of these investigations about the portrayal of people. Women have been introduced in a debasing way while men as the positive side of humankind. Men are strengthened as “self” while ladies as the “other” (Asimeng-Boahene, 2013; Balogun, 2010). Mieder (2008) has analyzed proverbs from around the world and proverbs in the modern age. Fati – Rabat (2013) has investigated the gender representation in Moroccan proverbs; Brunvand (1986) has studied the contextual use of proverbs in the American folklore; whereas Dominguez (2010) has explored the proverbial functions in the Mexican languages. Ahmed (2005) has conducted a comparative analysis of Sudanese and English proverbs.

Ambu-Saidi (2010) has examined Omani adages and reasoned that negative pictures related to women in Omani sayings might be overshadowed by the ones about men. Besides, the meetings with local individuals revealed that a great deal of sexual orientation one-sided adages have been terminated from Omani society. American adages are investigated by Kerschen (2012) and he noted that adages about females are stacked with cutting joviality and sharp comments. While a few precepts appear to be positive or unbiased, the greater part of them depicts the female as an indulgent, harshly toned, toy-like, and careless creature who is deceitful to the male by whom she ought to be governed (p. 8). Ennaji (2008) contemplated Moroccan, Arabic, and Berber precepts furthermore, Mohammed (1999) investigated Darfur adages and came to comparative findings.

Storm (1992) dissected some Japanese maxims that present females in a mediocre way. They are introduced as being unintelligent, fiendish, loquacious, having an absence of actual strength, and sick nature. Yemeni adages have been investigated by Shvitiel (1996) to pass on a certain and the negative peculiarity of females. Nonetheless, positive qualities are substantially less in number than negative ones. He has discovered such subjects about women as intrusiveness, lavishness, trickiness, garrulousness, fraud, shrewdness, sluggishness, insatiability, and inconvenience making, as reflected by explored precepts. Zhang (2002) gave some Chinese maxims that mirror women’s low status in the Chinese local area. He additionally announced that Chinese precepts show that ladies are miscreants.

Gikuyu oral genres being investigated concerning gender by Njogu, Wanjiru, and Kaburi (2015) uncovers opposition and disruption to male strength in stories, sayings, and tunes. It is noticed that these axioms being a male kind underscore the mediocrity

of ladies. Resistance to the man-centric society has likewise been found in the examination of these precepts. It is obvious from this examination that axioms are transcendently a male genre that regularly assesses the qualities of women contrarily.

Schipper (2010) has noted in the adages from around the world that "Women are generally connected with apparent charms, and men with insight" The thought that ladies have no intellect is exhibited in the sayings of numerous dialects and societies over the globe as he gives the example: "More excellence than a peacock, however the intellect of a square of wood" (Mangolian); "A doll's head and an unfilled brain (Polish)" what's more, "Ladies are wacky, ladies are vain; they'd preferably be pretty than have a decent cerebrum (English, USA)" (p. 79). An Arabic adage is also quoted by him "Ladies have just a half of a brain" (p. 41). Rasul (2015) in her comparative study has also discussed the theme of the talk, but she focused on English proverbs rather than Urdu ones. Her conclusion that a young girl speaks incessantly, seems to be based on insufficient Urdu data.

Siddiqui (2013) has written a chapter on Urdu proverbs in his book on 'Language, Gender and Power in South Asia' and has centralized his analysis on faulty and transitory beauty of women, their snaring nature, to be the bone of contention, cause of worry for parents, having loose character, being quarrelsome, immodest, and intruder. Only two proverbs have mentioned the talk of women and that too in a deprecating tone, "*A man who falls victim to a woman's advice loses his respect*"; "*An unsheathed sword and an evil-tongued wife are an ever-present threat to a man*".

In the adjacent cultural setting, Sanauddin (2015), in his study on women in Pakhtu proverbs, has touched upon the theme of talk and women and discussed Pashtu proverbs delineating women as talkative, brainless, unreliable creatures which are unable to process any logical reasoning and impart some workable advice. Men are explicitly advised not to listen to their wives and nor to act upon their suggestions. The mere act of talking with women can make the man lose his control over the home and family. Shah, Sultan, and Kaker (2018) have concluded after analyzing Balochi proverbs that females are presented as dependent, dull minded, and submissive.

Khan, Mustafa, and Ali (2017) have worked on the construction of multiple gendered identities in the Punjabi proverbs. Their focus, however, has been the bipolar representation and construction of masculine versus feminine identities in different binary categories. They contended that females have been portrayed in a disadvantaged and face-threatening manner as compared to their male counterparts who have been represented in more empowered and face-saving manner. However, no detailed analysis could be found in which the focus would have been the proverbs which are talking about the men and women's talk and the advice imparted explicitly or implicitly to both the genders about the appropriate verbal code of conduct.

After reviewing the relevant literature, it is established that no significant work could be found which has made gender and talk its focus exclusively in Punjabi proverbs. The present study has tried to abridge this gap by focusing on the speech, talk, and silence targeting proverbs with reference to gender from the Punjabi corpus.

Theoretical Framework and Methodology

The theoretical support for the present investigation is taken from the Feminist Critical Discourse Analysis (FCDA). The focal point of FCDA (Lazar 2005) is on how the belief system of gender and power-based ideological relations are (re)produced and consulted in portrayals of gender, and in people's cultural and singular characters in talk and texts. Ideological structure based on gender divides human beings into men and women, in the relation of dominance and subservience, respectively Gender has been cultivated through dynamic, iterative, and progressing desultory practices in various language rehearses. 'Gender Relationality' (a focal guideline of FCDA) involves and investigates the characters of "women" and "men" concerning each other.

This research is qualitative and a dictionary of Punjabi proverbs (Shahbaz, 2005) is utilized to elicit a broad collection of proverbs portraying gender. The selection is made through purposive quota sampling of proverbs which have mentioned directly or indirectly, women, and men concerning 'talk', 'silence', 'argument', 'listening', 'advice', 'secret keeping' etc. A total of 18 proverbs have been analyzed in this study. Content analysis has led to help to analyze the elicited proverbs under different dominant themes.

Data analysis

In this section, the author has attempted to provide representative data from the dictionary of Punjabi proverbs, to come up with a feminist and critical analysis of this genre which has performed its constructive role to subjugate women and glorify men.

Women and Talk

- *Bud kerdar rach jandi ay, bud zaban nhi rachdi*

(The lady with moral laxity can survive in a marriage, but the not a badmouthed one).

This proverb has explicitly advised a woman to be cautious about the use of speech as it has a negative consequence for her marital life. A prostitute is claimed to be a better house maker than a loud-mouthed and bitter talking women.

- *Galleon pae tey wasno gae*

(The lady who gossips cannot be a good wife).

This proverb has explicitly created a co-relation between happy/unhappy marriages with the wise/unwise use of the tongue by the wives. The lady who involves in gossip is warned with the harmful effects on her married life.

- *Kadi kukrri di bang vee rawa hoi ay?*

When does a hen cluck meaningfully?

A woman's talk/argument does not have weight and logic enough to be taken seriously.

This proverb displays an important societal bias against women. Unlike a cock who crows to declare his territory, a woman's judgment is deemed undependable. A woman's verdict, as a result, remains as a phantom voice in the background.

- *Soch karey so sugharr nar, ker sochay so koorr*

(A wise girl thinks before she speaks, while an unwise one thinks afterwards).

"Think before you speak" is used exclusively for a female to lure her to practice silence, contemplation and avoid immediate answers.

- *Chup chapeeti kamm sanwarey*

(The silent woman performs efficiently).

The silent woman is apprised in this proverb by creating a relationship between silence and well-organized performance in the household. It again discourages the talkative one as this trait will hamper her performance in a negative sense.

- *Jinhy laya galleen, ohday naal tur challi*

(The lady starts believing in every talk of a talkative person and performs accordingly)

It is used when a woman believes in every talk by anyone and is ready to act accordingly.

- *Moonh di kooli gallan pataway*

(A soft-spoken lady will flirt/be flirted)

This proverb is used to advise women to be sweet and courteous with their own husbands only. Their soft speech may encourage strangers to flirt or court with her.

- *Jay shoh akhay fittay moonh, taan mein jiwi*

(When the husband rebukes, I get enlivened)

Used for a wife who has surrendered to the verbal aggression of her husband by taking as a symbol of his strength and power. Humble submission to every gesture of man and internalization of insulting behavior is reinforced in this proverb.

- *Gallan walon main waddi, kartootan waddi jithani*

(I am senior in the talk, the sister-in-law is senior in the actual feat)

A lady who talks more and works less is rebuked and criticized by the use of this proverb.

- *kumm dee kohrri, moonh di sajjar*

(A woman who is inefficient in her performance but active in the talk)

Another proverb which is used to castigate a talkative woman. It can be used to verbally sanction a work-shirker lady/wife/bride.

- *Galleen lagee tey ata kutyan khadaa*

(The wife was busy in gossip while the dogs were eating the flour)

A talkative wife is the wastage of resources as she remains unaware of the proper care of the belongings. Her mind remains entangled in the meaningless talk which ultimately leads to an ignored household.

Men and Talk

- *Marad da bolya tey fajer da gerjyaa bartha na jaey*

(The thundering cloud of the early morning and a man's talk cannot go wasted)

A man's words are appreciated here by comparing it with the cloud, thundering in the morning, which ultimately results in rain so a man's talk will be productive inevitably.

- *Marad dee gul tey guddi da paiya aggay nu jandey ney*

(A man's talk and the tires of a moving car ever travel forward).

Another proverb reinforcing the importance attached to a man's words which assures the productive results of a male rendition.

- *Mounh tey kahwey tan marad mano*

Consider him a real Man, who speaks the truth in front of someone.

A real Man will not shirk from telling the fact in front of the culprit. He does not involve in back-stabbing though back-biting. It also implies courage and bravery as essential traits of a real man, which don't let them cringe from speaking the truth.

- *Qaul haaran jwanan daa kumm nai*

Backing out is not the trait of real Men.

This proverb is used to remind men that their Malehood is associated with the compliance of their promises. A man who backs out is culturally despised as lacking some manly trait.

- *janani nu bhait na dey*

(Don't disclose your confidential information to a woman).

It is a piece of direct advice to men to not share their confidential information with a woman as she is not capable of keeping a secret.

- *jehra runn day akhay lagay oh khrab theenda ay*

(A man who follows the advice of his wife has to suffer a lot).

The man is explicitly advised not to listen to the advice offered by his woman as she is completely incapable of rendering some workable options. The man who does listen to his wife will have to face negative consequences as a threat to his social prestige.

It is another proverb with the same focus which forbids men from following the logic and suggestions offered by their women and especially wives.

- *Rannan naal matha lawey tan kanna dee khayr manawey*

(A man who involves in an oral scuffle with women should be warned of his ears).

Men are advised in this proverb to avoid indulging in an argument with women as they would ultimately drain him through their useless but in abundance verbal ranting.

Discussion

Taking insights from FCDA (Feminist Critical Discourse Analysis) (Lazar, 2005) in particular and language and gender theories (Deficit (Jespersen, 1922) Dominance (Lakoff, 1975; Spender, 1980), and Difference (Tannen, 1990) models) in general, this study of the Punjabi proverbs has focused on the perception of 'talk' and 'silence' in relation to men and women. The notion of 'gender relationality' is taken in special consideration as the sole picture of 'woman and talk' would not be enough to present a wholesome pluri-dimensional analysis. Hence, the proverbs mentioning men with reference to talk are also analyzed.

The analysis of the Punjabi proverbs representing gender and talk, in general, revealed that proverbial discourse is more inclined towards 'deficit' and 'dominance' models as compared to 'difference' approach. Women, in the first step of this 'silencing' process, are recognized with lower levels of rational ability in Punjabi proverbs '*Aurat di mutt gut pichy*', ("Wits of a lady rest under her ponytail") (Khan and Ali, 2017). After ascribing 'assumed' low level of intellectual capabilities, they are further termed and identified to be more 'talkative' as compared to their male counterparts. In Punjabi culture, being talkative is generally considered as a symbol of being 'shallow' and 'foolish' "*thotha chana bajay Ghana*" (The empty vessel makes more sounds) while 'silence' is equated with wisdom and higher levels of analytical abilities '*aik chup 100 sukh*' (One silence guarantees 100 of blessings) (Khan and Awan, 2019). After establishing positive connotations with silence and negative connotations with talk, the proverbs have incessantly constructed the image of woman as a 'talkative gender' through multiple literal and symbolic proverbs. Furthermore,

her talk has been termed as ‘insignificant’ through the oft quoted animal image of ‘hen’ metaphor in *‘kadi kukrri dee bang vee rawa hoi ay?’* (Has ever the clucking of a hen been meaningful?). On the other hand, multiple proverbs have explicitly delineated men’s talk as something valuable and meaningful which will ultimately bring some fruitful results. Rasul (2015) has quoted an American proverb about feminine participation in the political discourses “*Women in state affairs are like monkeys in glass-shops*”.

The proverbial discourses, like many other genres, are consciously as well as unconsciously constructing a face-threatening and powerless image of females while a face-saving and empowered image of males (Lazar, 2005). The main goal of FCDA is to critique such discourses by pointing the ideologically laden foundations from the perspective of patriarchy. In the words of Schipper (2010), “In proverbs, a woman’s tongue is often warned against as a powerful and dangerous part of her body. The dimensions and dangers of a woman’s tongue and talking are sometimes expressed in exaggerated terms.” These gender and talk focused proverbs have distinctly created a correlation between the ‘right’ or ‘wrong’ use of tongue by a female and the level of success her married life would achieve.

According to Khan, Mustafa, and Ali (2017), “the pleasure of husband is the ultimate target to be achieved by every wife because he is the reason of her existence”: “*Oho ranian jo khasman bhanian*” (“Only those wives are queens who are liked by their husbands”). Marital success has been directly associated with the use/misuse of tongue by the wife to the extent that a proverb is preferring a morally weak woman to a bad-mouthed one in “*Bud kerdar rach jandi ay, bud zaban nhi rac m, hdi*” (The lady with moral laxity can survive in a marriage but not the one with bad-mouth). Women are criticized for trying to equate their husbands in verbal scuffles. Sanauddin (2015) has mentioned that “Women and younger men in Pashtun culture are not supposed to argue with men. Even to talk aloud in front of elder men is considered an insult”. Additionally, a proverb has presented the verbal aggression shown by a husband was taken by his wife positively (*When the husband rebukes, I get enlivened*) which is a clear indication of the internalization of self-abnegation by the wife in a male dominating set up.

Women are explicitly advised to avoid speaking softly with the strangers *Moonh di kooli gallan pataway* (A soft spoken lady will be flirted more often). Vatuk (1982) has also observed that “among Muslims of South Asia, women are expected to —observe avoidance of loud speech and laughter and the limitation of conversation with non-family males to necessary work topics” (p. 70). Khan, Mustafa, and Ali (2017) have identified that “women are advised to remain reserve while dealing with strangers who are male: *hassi ty phassi* (A girls is easy to trap when she smiles)”.

Punjabi culture puts special emphasis on keeping the females engaged in some physical activity as their empty brains may house the Satan in "*Wehli run shetan da charkha*" ("A wife is just a satanic machine") (Khan, Mustafa, and Ali, 2017). The talkative women are deplored and criticized from the view of deficient performance due to indulgence/overindulgence in talk/gossip. It is delineated that the women who are loquacious, which most of them inherently are, do not perform their household obligations whole heartedly. Certain proverbs have compared two women the talkative one and the performer with a positive inclination towards the latter and a disparaging tone towards the former. On the other hand, 'silence', 'contemplation', and 'reticence' in women are highly appreciated and associated with the successful marriage positively as in "*Soch karey so sugharr naar, ker sochay so koorr*" (A wise girl thinks before voicing her thoughts, while an artless lady would think after speaking) "*Chup chapeeti kamm sanwarey*". (The silent woman performs efficiently). Like the ideal Pashtun women, the Punjabi women are encouraged to be silent sufferers. The two popular Pashtu proverbs quoted by Sanauddin (2015) in this category are: "The earth and the Pashtun women do (should) not speak"; "The city was on fire, yet the girls were quiet".

According to Gal (1991, p. 175), "those (women) who are denied speech cannot make their expression known and thus cannot influence the course of their lives". Governing norms for men and women's verbal behavior have been specified by many cultures. An English proverb summarizes this rule: "Maidens must be mild and meek, swift to hear and slow to speak" (Stoianova, 2001).

Men's talk is represented in highly dignified and powerful terms which is bound to create positive and meaningful output as in *Merd da bolya tay fajar da gerja berth na jaey*. (The thundering cloud of the dawn and the words uttered by a Man don't go wasted). Men are presented as the people of their words who stand by what they utter like a word on the stone *Qol haran jawana da kam nhi*. (Real men don't back out). Furthermore, men are advised neither to consult their wives nor to act upon the suggestions put forward by them '*Jehra runn dee mannay oh khwar theenda ay*' (5, 169). An English proverb quoted by Kerschen (1998) has also forwarded a similar notion "A woman's answer is never to seek" (p. 409).

Another advice is about maintaining the secrecy of any confidential information from any woman as she is believed to be inherently incapable of keeping secrecy intact '*janani nu bhaid na dey*' (Don't disclose your confidential information to a woman). The English saying has also put forward a similar idea "*A woman conceals what she knows not*" (Kreschen, 1998) Men are also suggested to avoid engaging in an argument with women as they would beat them through their meaningless and loud turn takings.

Sanauddin (2015) has contended from his analysis of Pashtu proverbs that men's freedom likewise implies their capacity to be autonomous in verdict making. Men

are exhorted against tuning in to ladies' recommendation: "*Listen to women, but do not obey them*", "*Ruined is the man who listens to the advice of women*". As women are considered short-sighted, acting on their advice implies the male dependence on them: the proverb "*Women's vision does not travel beyond the end of the village*" implies that women are simple unable to think beyond their immediate context. Even conversing with female and getting frank with them is termed as an unmanly act. It is explicitly mentioned in a proverb that "*The more you talk to women, the more you lose your authority over them*"

The present analysis has revealed that "proverbs are not statements, but a means of socialization" (Lazar, 2005). "The 'truths' about themselves that women have been told through the proverbs in the course of times are likely to have left their stamp on women's self-esteem". Husband should be given high status and homage by his wife as someone who stands "higher in the hierarchy of gender" "Elusive in the maxims and in the inter-discursive and inter-textual fabrics (ties) among them is the male-controlled inculcation of loyalty and obedience by infusing, inferiority, fear, conformity compliance, and even remorse in womenfolk" (Bartky, 1996).

Spender's (1985) claim "that dual job is done through semantic subjugation and derogation of females in proverbs" is verified through the present investigation: "it supports to hypothesize female subservience and it aids to sanction it". Frequently it is claimed that language is biased against womenfolk, reviewing Punjabi proverbs verifies this statement. Freire (1998) proposes that self-denial comes from the internalization of the unfriendly practices by the persecutors. It is also guaranteed that being much of the time told about their inefficiency and uselessness, the oppressed groups become persuaded of their futility and inadequacy.

Gilligan (1982) has observed that in patriarchal cultures "the conclusion has generally been that something is wrong with women, when the standards set by males are not met by women". The prejudiced inclination stacked in the Punjabi precepts can likewise be clarified by Ryan's (1976) phrase "blaming the victim," which he created "to describe how some people essentially justify inequality by finding defects in the victims rather than examining the social and economic factors that contribute to" their faults (Schaefer & Lamm, 1995). The overwhelming outcome of such a portrayal is, that womenfolk may receive the malicious viewpoints held against them and convince themselves that they are not equipped for performing commendable and noteworthy undertakings (Lazar, 2005).

Conclusions

This study has tried to make transparent the prevailing gendered ideology to deconstruct the hegemony and symbolic verbal aggression against women, which

is of the fundamental aims of Feminist CDA. The study has reached the conclusion that proverbial view of gender and talk is visibly biased against women and favorable towards men. Women's talk has been depreciated and her silence is appreciated while men's talk is delineated as a significant part of his manhood. Men are advised neither to listen to the female voices nor to share any secret information with them. Such discourses are systematically employed by asymmetrical Punjabi society to maintain the gender imbalance in favor of one gender. According to Gal (1991), "those who are denied speech cannot make their expression known and thus cannot influence the course of their lives". This analysis, in the words of Sanauddin (2015), recommends that "rather than considering folk proverbs as valuable and factual sources of cultural expression, scholars should pay more attention to their 'performatory', 'derogatory' as well as 'declaratory' aspects as these often relegate women (and 'other', weaker groups) to a lesser position in society."

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