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Cultural Representation of Women in Traditional Language in South Punjab

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Abstract

Status of women in South Punjab requires in-depth cultural study especially while describing the traditional role of women in South Punjab. This study focuses on Proverbs to understand the traditional status of women. Proverbs are the traditional mirrors that display the picture of traditional identities and characters. Proverbs also act as depositories of social knowledge and present social epistemology in particular social contexts. South Punjab's Saraiki character and identity is shared by the inhabitants of Urdu and Punjabi speaking communities. So, describing the cultural representation of Women in South Punjab requires a combined study of Saraiki, Urdu and Punjabi languages. The traditional tone of proverbial knowledge presents multiple characteristics of the status of women in society in South Punjab. By going through the proverbs this study not only questions the reductionist representation of women in journalistic and academic accounts but also suggest the preservation of the positive and powerful aspects of status of women in the social legislation in Pakistan.

Key Word: *Woman, South Punjab, Culture, Proverbs, Saraiki*

1. Introduction:

Culture is a theoretical form of social experience of a society that is scripted both on traditional and popular lines (Grindstaff, 2008). Social traditions embody the social experience of past both in lingual and practice based institutions (Edenser, 2002). On the other hand recent social developments are manifested in the popular culture (Parker, 2011). Both traditional and popular aspects of culture carry social support and recognition. In both cases agent is human being (Wolf & Clausen, 1982). To conduct a socio-cultural analysis of a particular segment of society or a community, two aspects are always important. One aspect is to observe people's contextualization of their social act and other is the framing of their social act in a recent situation (Alexander, 2003). This research is more concerned with a particular end of the first aspect. It takes proverbial language in South Punjab to examine the status of women. It helps to understand the background mechanism of people in South Punjab while dealing with the women. It does not include the second aspect that deals with the recent and pragmatic end.

Women are portrayed 'marginalized' on gender basis in South Punjab. An overall social impression carries negative remarks about the social status of women in South Punjab. They are portrayed as victims of social and cultural violence and also as deprived of their legal rights i.e. inheritance rights in a patriarchal society (Mustafa & Qasmi, 2017). This study examines the traditional part of socio-cultural understanding to expand academic understanding on the topic. It goes through proverbial language to explore and explain the traditional understanding of the society. It is based on the argument that although deprivations and victimizations are there but at the same time traditional knowledge also talks about their positive and powerful image in the society. This argument is based on certain initial findings of presence of multiple identities of women in proverbial language that strengthens that woman were not that much powerless and deprived in the society in South Punjab.

Discussion is divided into three parts. First part defines and explains the socio-cultural status of South Punjab by focusing on the socio-cultural transformations after the partition of Subcontinent and also in the context of recent increase in the urbanization. Second part after raising the question of socio-cultural identity of South Punjab explains the status of woman in the proverbs of Urdu, Punjabi and Saraiki languages. Third part, after analyzing the findings of the second part, describes the overall understanding of status of woman in South Punjab.

2. Understanding the Socio-Ethnic Structures of South Punjab:

Socio-cultural studies in Pakistan are subject to the socio-political determinism. Cultural identities are confused with the communal identities that mistakenly reduce the real meaning of culture. Different geographical parts of Pakistan are attached with particular linguistic and social identities. South Punjab is also not an exception in this regard. South Punjab is identified with Saraiki language and culture (M. Mahay, Personal Communication, October 2, 2022). This is true in the sense that this region is the motherland of Saraiki language and culture but this generalized identity creates some cultural confusion. As discussed in the introductory part that culture is not a static phenomenon but it is more a running process that runs with the social interactions and development. After partition of Subcontinent, this region witnessed outflow of a considerable Hindu population and influx of Muslim migrants from different part of India (M. J. Akmal, Personal Communication, September 30, 2022). They were inhabited both in urban and rural areas and carried the property left by the Hindus (N. Ahmad, Personal Communication, October 5, 2022). Presence of migrants in South Punjab shows that they are the part of the social process and development in the region and their presence is definitely reflected in the social and cultural formation of post-partition South Punjab. Culturally they carried their mother languages and cultures with them but socially they found themselves in different lines. They were carrying their tradition that was different from the locals (R. Iqbal, Personal Communication, October 4, 2022). This problem is evident from the fact that both migrants and locals have been hostile to each other. The problem of hostility is based on the difference of traditional cultural language (Blank et al., 2020). Besides traditional difference they are definite part of the 'popular' aspect of culture and in this way they are also the sons of soil based on the soil's social development in the last seventy years. This is evident from the fact that many of them

have started to identify themselves on the regional bases of identity. A migrant parliamentarian, for example, not only declared himself a Saraiki but also demanded a separate province for the people of South Punjab in the Parliament (S.R. Anjum, Personal Communication, August 24, 2021). So, even if one identifies the region as Saraiki, one can argue that this 'Saraiki' carries the impressions of people speaking Urdu and Punjabi languages as they have been the integral part of social process in this region. In this context, if someone conducts a social and cultural study, he should also include the traditional social and cultural aspects of the leading migrant communities as well.

This explanation is necessary before going through the proverbial language and status of woman in South Punjab. This study focuses on Urdu, Punjabi and Saraiki languages to go through the different aspects of identity and representation of woman in South Punjab.

3. Women representation in Proverbs

This specific region of Pakistan is basically called the Saraiki region. But if this region is divided on the basis of its population, communities and physical conditions, it can easily be seen that other than Saraikis, there are the migrators from India and according to agricultural impacts Punjabi communities are also the part of this region (S. Ali, Personal Communication, October 7, 2022). Before discussing the status of women in any of the phenomena, the adjusted social formulation that is governed on women must be seen from all possible angles. For this purpose an attempt has been made to study the status of women in the domain of three different communities that speak three different languages *Urdu, Punjabi and Saraiki*. In all languages of the world the talks of women are given high importance. That is why the mother tongue is considered the actual language of an individual.

To make an unending discussion limited, only the proverbs are used for the sake of the whole discussion. By doing so, some authentic and valuable clues can also be found. Through the analysis of three proverbs the status of women in the view of its conventional character in the south Punjab will be revealed. The positive and negative characters of women, powerful and weak women will be studied. It will also be discussed that which sort of people think of women in negative perspectives.

This part explores the status of women in the cultural scripts of the different ethnic groups sharing social space in South Punjab. It will help to understand the social standards related to women. Study of proverbs gives both cultural and historical understanding (Rasul, 2015). They characterize the social members and afterwards explain the character's script as well. The issues related to different women like wife, daughter, sister-in –law, mother-in-law, noble women, clumsy women, dirty women, clever women will also be the part of the discussion in view of the proverbs.[1]

4. Positive Portrayal of Women

[1] Proverbs are collected from the field visits, interviews and some books. Following books are significantly consulted in this regard,

i. ʿIlmī Urdu Lughatby WarisSirhindi
ii. DehlikīKhawātīnaūrMuḥawaray by ShaistaIkramUllah
iii. Punjabi Khawātīn by Shahbaz Malik
iv. Saraiki Akhānrby Shoukat Mughal

Proverbs deliver an overall view on life and help to understand the general perception or traditional sense of the society (Ibid).Proverbs also reflect the folk norms, beliefs and values of life. In proverbs women are usually connected with beauty and man with brain. Same like other languages, Urdu also presents the same idea in the proverbs. Moreover Urdu language depict the women in different names and positions like *zann, nārī, triyyah, zaujā, bīwī, istarī, randī, chhanāl, kamlī churāil, ḥarrāfā, chatarnī*. (I.U. Shaista, 2005) The wordy expressions also present the general outlook and behavior of the people towards their women. The image of women in lingual expression includes positive, negative, powerful and weak perception, a generous woman is called *Banū* and the prostitute is *Baī*. In the same meaning vulgar women termed as *Satilū* and wise women termed as *ʿaqal kī puriā*. The word *Bālnī* used for powerful women and lucky women is called *Bhāgbharī*. Some words reflect the negative image like *Bhambū* entitled for ugly women and *Bairann* frequently used for hatred of women. The word *Diyā silāī* used for the women who add fuel to fire. The women, whose husband remains alive till her death is named as *Boursuhāgan*. For those women who show laziness in every work frequently called *Bībī khai lādo uchattāy aik mailā.*

Along with the beauty and basic characteristics, as national language Urdu is the mirror and strong reflection of whole society. The Urdu proverbs extant some positive image of women as well. Like Bin gharnī gharbhoūt kā dayrā, (wife enlightens the house). This proverb shows the importance of women in household matters. Another proverb also reflect the same object Jis kī bīwī say kām uskī laundī say kiyā kām,(a good housewife does not require a maid). This proverb represents such woman who knows her responsibility. Baitī kī zāt mowhnī hay, (Daughter is the apple of eyes). When apparently there is no quality in women but her husband loves her more is called Piyāji say chāhāy wūhī suhāgan, (a married women is one who is loved by her husband loves).

Punjabi Proverbial literature also shows a remarkable positive image of the women. Buddhāy dī ran nā maray, bāl dī mā nā maray, (May a wife of an old man and mother of a child live long). Jattī charāī thouk sawārdīāya kūvailiyān tambdī, bāl khidāndī, chiriyān mourdī taylailāy chārdīāy, (Wife of a grower beats the wool, silicates the children, keeps sparrows away from the fields and feeds the goats). This proverb indicates the mannerly women. The Punjabi village woman helps her husband in fields. Jais kurrī dā wiyāh, auhū gouhāy chuggan jā, (A bridal is busy in domestic/ kitchen work). When someone does not get any kind of help or cooperation from somewhere and do all work. Mānwān thandiyān chānwān, this is another positive image of women because the mother always tries to protect and save her children from any kind of harm. Dhī dā tay zamīn dā paysā watīa hundā hay, (Income of a daughter and sale of the ancestral land does not help). Kanak purānī, ghyiū nawān ghar sattaūnattī nārr, ghaurā hūway chāran nū charrāy suwarrag sansār, (Old wheat, fresh oil, faithful wife and horse for ride are gifts of paradise in the world). This proverb presents the different good things which are necessary for life's satisfaction. Randī tay bayhndīāy, mushtandāy nahī bahnr daynday, (A widow tries her best to maintain her dignity but society does not allow her to do so).

Similar to the Urdu and Punjabi proverbs, Saraiki proverbs also show a remarkable trend of positive image of women. This image is wrapped in the cover of

social sacrality that is bestowed upon the woman. Bībī siyānī sitā rangī, bībī kutanī sitā sattī, (a wise woman equals the dignity of *Sita*, a goddesses and vice versa). It shows that woman have a significant space for earning respect and credibility. Dhī dā poukhā, makkhan choukhā, (Daughters are the symbol of good luck). In this proverb prosperity is associated with the birth of daughters. Zāl nāl ghar, natā sunj barr, (House is decorated with the presence of wife). This proverb shows the importance of women in house. Zālghar da musāg hay, (wife is the beauty of a household). Mannerly wife is the proud of house. Rann huwāy changgī tā mard kiū larāy, hath wich chābuk tā ghourā q kharāy, (A good women is the peace of a house). Presence of plethora of proverbs presenting positive image of the woman show that traditional structures give respect to woman but this respect is based on their particular social role.

5. Negative Image of Woman in Proverbial Language

This section describes the negative expression about the women in the proverbial language in South Punjab. It will help to understand not only the negative impressions of women but also will help to understand the social epistemology which constructs the structures of identity and communication. On the pattern of above section, it starts with the analysis of Urdu proverbs. Urdu proverbs also illustrate the negative picture of women which present the dark face of social behavior. The proverb, Bahū Balī dulhan ghar ghalī (quarrelsome wife ruins the household), does not blame the women in general but only the quarrelsome. Some proverbs present the unfaithfulness and disloyalty of women like Aurat kā kiyā aʿitbār,(Women are not trustworthy). Sometime woman's behavior is analogized with some other characters in the society to indirectly through light on the traits of the character which, apparently, is analogized. As, in the case of, Jaugī kis kāy meit aur pātir kis ki nār, (A mystic and a prostitute are loyal to none). Jis nay randī kau chahā us kā bhī zawāl, jisāy randī nay chahā us kī bhī tabāhī.(Relationship with prostitute ruins the house). Additionally in our society women are considered to be unreliable. Such women are portrayed as Pairū kī ānch phir kiyā sāt pānch(Women forgets everything in love). Few proverbs in Urdu language represent the bad image of women from different angles like Jhagrāy kī bātayn tīn zarr, zann, zamīn,(women, wealth and land are the cause of social contention). Because mostly squabble and disputes observed in the society are connected to women. Another proverb mirror the bad image of woman who is vagrant in all places and tells the personal family matters is known as Jagg kī māwn jahān kī khālā (a woman with extraordinary sociability is loyal to none).Such kind of women visits every house and may disclose the family secrets to others. Proverbial language also tells us that the orientation of a blood relation changes with the matrimonial life. Daughters are the apple of their parent's eyes but as they get marry, their status changes. Biyāhī baytī kā rakhnā hāthī kā bāndhnā hay,(a married women is the bundle of expanses). This proverb shows the weak image of women. Biliswā lagāī aur ugaltī talwār khaṣam mārtī hay, (Deprave women is fatal for her husband). Generally women are considered extravagant ignoring the financial affordability of their husbands. Loyal woman co-operates with her husband and support him in all circumstances. It is depicted as ʿaurat kau nādārī may jānchiāy,(Judge a women in poverty). If she is faithful to her husband, she will support him in every situation. Most of the time women are precipitous in their choice. They are portrayed as Mard kā nahānāʿaurat kā khānā barābar hay (Woman spends like a man gets shower with the

abundance of water). A proudly and ill-mannered women is frequently called, Nā bowlī nā bowlī, bowlī taw pathar khaynch mārā (Some woman are unpredictably quarrelsome). Matt kar sās kī burāī tayrī āgāy bhī jāī (Do not blame your mother in law if you have a daughter). Whatever the mother-in-law does to her daughter-in-law, same will be done to her own daughter. Dowlī nā kahār bībī baythī hay tayyār, presents the woman who do not believe in practice and focus more on mere advices.

Punjabi culture and language also have a long list of proverbs that depict negative image of woman. Anūkhī dā munas mowyā kaūthay tay charh tappay, (A foolish woman danced on her husband's death). This proverb identified the situation of silly women who does not realize troubles of life. Buddhiyān dā pīr bhukkhā naī mardā (Saint of women never dies hungry).Jā piā tarkālā, kuchajī māray chhalā, (clumsy women shows off but do not work). A careless woman is considered ill-mannered in Punjabi society. Dhīay tayrā khassam mar jay, māwn mayrā āappāy wassan nū jī naī kardā, (O! Daughter, may your husband die……. O mother! I also don't want to live with him). Rann paī rahain awhū gaī, rull gaī ṣalāḥain awhū wī gaī, (Hasty women can easily be trapped). Rann gaī siyāppāy, gharā aī tāwn jāppay, (a woman forgets the time in a condolence visit). The condolence of a deceased is a ceremonial gathering for woman in Punjab. This gathering, in a way, is celebrated as it provides opportunity to meet. Rann mangay pairāy awnū dain āalay bathairay, mard mangay āatā aunū āatay dā wī ghāta, This proverb depicts that a woman's voice attracts more attention as compared to men's cry. Showqīn ran gawānd kupattā, bay sawād zindagī tay bhairā bhattā, (Fashionable wife and quarrelsome neighbor spoil the beauty of life). This proverb indicates that fashionable women destroy the home. Simplicity is valued in the Punjabi culture.

Saraiki proverbs also have a significant part in the negative representation of women. Āap giū tay āappay āiū qaddar wanjāiū(Love marriage compromises the dignity of a woman). It shows that women have limited options of choice and especially in matrimonial issues. If she dares to decide for herself, she lost social prestige and credibility. Āatan ḍī rann, nā kār nā kam,(women waste time in gatherings). Āay rann day sakkāy shārak mānay pakkāy, Āay mard day sakkāy diwū pichhū nūwn dhakkāy, (A wife is hospitable only for her relatives and does not care for her in laws). Auhillī ran dāh wārī hingdī hay, (a hastened woman is more talkative and do not pay heed to the practical work).

Ūdhal gayāwn kown dāj kīhā, (no dowry for escaped women). The woman who marries without the consent of her family is deprived of the status of a daughter. She is deprived of her rights of dowry and in many cases of the inheritance as well. Women are also considered to be the symbol of destiny. It is, socially, believed that a man's fate is bound with the fate of his wife, especially finances. Any unfortunate event is connected with the stature of woman. A proverb states, for example, Assān changī ran parniūsāy, khā gaī sakkūn nit day doūshāy. Another proverbs presents the stupidity of the woman, Andhī ran bajjīan wich khush, (a stupid does not discriminate between right and wrong). Bībī kuwn hāt nā tāt miyān pittāy sari rāt, (Wife sleeps but husband burns the midnight oil). Jithhā zalāy char uthhāwn dhūwnan dhār,(Women are talkative). When start talking they don't

care for anything or place. Jahrā ran dī matt lagāy au khuwār thīnday, (One might be ruined if acts upon woman's advice).

These are the negative impressions that have been playing a major role in the marginalization of woman in society. These provide justifications to the male segment of society to deprive the woman of their equal social status and rights.

6. Women as Social 'Agents': A symbol of Power:

Urdu proverbs also present the influential and powerful image of women. Such as Bachhay,ʿaurat aur bādshāh kī zidd barī sakht hautī hay,(Determination of kids, women and kings is very solid). Once she decides to do something none can change her decision. Proverbial knowledge gives very importance to the relation of husband and wife. It shows that the real pride and prestige of a woman is connected with her husband and even her son cannot replace her husband in this regard. Khāvind rāj buland, putt rāj doust, (Women is superior with husband not with son).Strong image of women in Saraiki proverbs is evident from the following proverbs. Aulād mard day sir wich, bakhtʿaurat day sir wich, **(**the filiation is for man, fate is for women). This proverb illustrates the fate connected to women. Traymatain qīmtī ranāwn ranūl, jhugāy patt karaindīan chaūr, **(**a good wife builds the house but relatives ruin it). Wives are precious always tried to look after the house hold matters but the prostitutes distort the house. It shows that the real strength of woman is her character and civility. Jinnawn diyāwn tur gayāwn māwāwn unhā day tukkar khādāy kānwan, **(**Life is a misery without mother). A mother is social agent in the structure of family and in many cases her role in decisive. Jīhāy māwn tihāiī dhī**, (**Daughter is the impact of her mother). In a patriarchal society a daughter reflects only her mother. It means woman have a potential to share strong social space with the males. Zāl mattū kihī jhugā (woman is an essential part of a household)

Aurat mard day chaulāy dī joū hay,**(**Man and woman are made for each other). Their relation is permanent and long lasting. Māwn rāzī tay rabb rāzī, (Pleasure of a mother equals the pleasure of God). Another proverb shows the possessive nature of woman especially of mothers, Māwn māray māran nā daiway (Mother protects her children). The love of mother for her children is famous. Waddī bharjāī, māwn dī jāh, (Elder sister in law is like mother). Waihrāy wich ran waihrā karay dhan dhan, (Wife is the charm of a house). It is because all the attraction and beauty of home is due to the presence of wife.

Powerful image of women in Punjabi proverbs can be described as Baba farīd said, rannā dā handiyā mard gharīb, (It is always expensive to please the woman). Rannā chanchal hāriyān chanchal kam karin, dinnāy daran balāīn thin rattāy nadī tarin, (Woman astonishes with her strange character, they shy in the sunlight but show brevity in the night). Kaun siyānī?Jau kantāy bhanī! (One who is loved by her husband is considered wise). It depicts that woman is wise if she wins the confidence of her husband. Trust of her husband empowers her in the real social sense.

Traīmat ranj, tay manjhī anj, (an angry wife does not share the bed). She has a power to establish the dignity of her presence. Rann baythī wigrī, jiwāy chittī gidhrī(Wife's anguish ruins a man). Rannā nāl mathā lavāy tā kannā dī khair manāway,(One cannot

face the resistance of woman). Saw mullā, munnī ran, (one women is dominant on hundred priests), shows the social value of a woman if she exerts herself. Ajkal pay gaī mardāwn tay chattī, ranāwn moūl nā pihaindiyāwn chakkī (Women are refusing to do their domestic duties and it has added to the burden of men). This proverb clearly shows that a wave of woman empowerment is on swing and they are no more comfortable with the traditional tasks. Ajkal waykhū ranāwn day chālay, mardāwn mallāy khūb mukālāy, (Men are losing against the challenges from the women). So, woman is not only a socially marginalized segment of society but they are also active social agents and in many cases they have the real power to drive social process.

7. Depiction of Women as a Marginalized segment of Society:

It is difficult, culturally, to differentiate between the weak and negative image of woman in the proverbial language but still one can demarcate between the two. Both are differently oriented and should be dealt with accordingly. This part is specific for the analysis of marginalized character of woman in the folk wisdom. The proverb Bahū kunwārī sās rahī wārī, bahū aī biyāhī par gaī khuārī, also present the same situation, Daughter-in-law is highly served before marriage but not after marriage. The same idea present in the proverb Bahū sharam kī, baitī karam kī, (Daughters are preferred over the daughters in law). Some proverbs show the puny condition of women like Bībī khaṭā karay, bāndī pakrī jāy, (mature commits mistake and an immature is accused). Normally in our society after marriage parents abstain from interference in the household matters of their daughter and most commonly she faces all the hurdles alone such condition mirror as Biyāhī baitī parsann dākhil, (Daughter is out of hands of parents after marriage). Another weak image of women represent in these words Biyāhī baitī māwn bāp par bhī doubhar hū jātī hay, (A married daughter is a burden when comes back to parent's house). Paraī dhī aur hains bataū loug, (Woman without a family identity is harassed).Purkh satthā sou patthā, istarī bissī sou khissī, (Man at the age of 60 is considered young while girl at the age of 20 is considered old).ʿaurat aur ghourā rān talay kā, (Women and horse are faithful until they are under the control of a strong man). ʿAurat ki ṣalāh par jou chalāy wou choutiā, (He is an idiot who acts upon the advice of his wife).

Weak image of women in Punjabi proverbs can be discussed here. Budhī ran purānā gaddā murr ghir khāway mālik dā haddā, (Old women and old cart are financial burdens).Paikkāy wassin kunwāriyān, māy wassāy shrikkāy nāl, (Virgins live a real life, married woman is in a constant phase of resistance). This proverb reflects the feeling of such women who are compelled to live with husband in every situation. Tittarr khambī badlī ran malāīkhā, vouh wassāy auh ujrāy kadī na khaījā,(an extravagant woman ruins the house). Dattā nāl parkhiāy dudhā phaggan māh, istarī tā parkhiāy jay dhann pallāy nāh, (Man should be judge in drought time and wife should be judge in poverty). Ran souhnī jān da khūh, (An attractive wife is nothing but a source of tension). This illustrates that woman's attributes become real hurdle for her social participation. Ran nihī rannā wich, tāndlā nā annā wich, (the actual place for women is not the battle-field but her home). In this proverb battlefield can be translated as different field of practical life. Her due share in social participation is ignored on gender basis. Gallāy paī wasnū gaī,(A woman who discusses her family matters with others destroys her place). It is believed

that a woman should treat her matrimonial life as a sacred trust and should avoid discussing her matters with her friends and family. On the other hand the advices from her friends and family can create a distance between her and her husband.

Saraiki proverbs also represent the marginalized status of women. Pāy mātū kīhī parnī, (Women is incomplete without man). Paysā auhū jīhrā khīsāy wīch, rān aūhū jīhrī tāllāy hāy, (Wealth and women are yours if they are in tight control). Jīthāwn diwījan dhiyāwn uthāwn kiyāwn karijin bayāwn, (Parents should avoid to argue with daughter's in laws). This describes the social marginalization of not only the married woman but also her parents who are supposed to be weak against her in laws. Dhī usrī dāl routī wisrī, (parents of a young daughters are always worried). Parents are always worried for a proper matrimonial match of their daughters as both state and society do not manage a safe place for her. Dhī sukhī tāwn patt dā tīr, dhī aukhī tā jigar dā tīr, (an unsolicited daughters is the cause of parent's pain). Dhiyāwn dā dhan nimānāwn hāy, (Daughters are always shy and they need extra care and attention).Zāl pair dī jutī hāy, (Wife is the shoes of man's feet). It presents the level of social marginalization of woman. Ran dī mat khurī wich hundī hāy, (Women are stupid). It is believed by many that as woman have less participation in society so they cannot be wise enough to take an active part in practical life. Miyāwn khallāy marāy, bibī durūd shukārāy, (Husband beats, wife prays for him).

Conclusion:

The detailed narration and analysis of the proverbs of the major languages in South Punjab presents certain trends that are important in a historical sense. If we take history as a process of social developments, then, these trends are significant in a contingent way. (J.P. Gee, 2020)After narrating the major trend and patterns, concluding part also tries to contextualize these patterns in the contemporary historical process of the region. At first, it finds that all the languages and cultural representations reflect each other in narrating the characters, identity and social role of the female. They have identical representation but the communication is different. It shows that even in the presence of different communication systems a consensus on the 'idea' is achievable. It shows that the communities, apparently, divided into different lingual and cultural basis can be brought closer to each other and can experience a socio-cultural cohesion.It makes sense and is achievable by going through molding the social practices (M. Golebiewska). At second, these narrations present narrow and reductionist point of view. As they are based on certain social experience in which female segment of society plays role on the basis of traditional script. They are insufficient to present an educated and working woman whose social participation is contradictory to the overall voice of the proverbial knowledge. For example Saraiki proverbs possess the social contribution of Hindus as they have been the active part of before-partition South Punjab and are designed in a feudal society. But, in present, not only Hindus are replaced by the migrants but feudalism also has gone through many structural transformations (M.Y. Ali, 2022). At Third, the tone of the proverbial knowledge depicts patriarchal trends. This trend is also present in overall folk wisdom. (G.M. Foster, 1953) This is evident from the fact that even the strong and effective areas of the strength of female segment of society are described on the standards of patriarchal structures (M.Y. Ali& M. Shafique, 2019). Their strength and positive

image building is designed in the episteme of patriarchy. There are presented as 'nice and strong' on the basis that their role strengthened the male dominated social values. At forth, if we contextualize these depositories of socio-cultural knowledge in our contemporary world, they would fail to abide by the contemporary human ethical standards. They are unable to accommodate the recent trends and their place has been taken by certain modern techniques of the preservation of folk wisdom and culture.

In the presence of above narrated trends, it is suggested that, culturally, this region is going through a transitional phase in which local traditions are not only in dialogue with the migrant and settler traditions but also negotiating with the global trends. Besides, it is part of a modern state. Continuity of socio-cultural knowledge remains significant only in the sense that it makes the tradition comprehensible but it would be difficult for the tradition to maintain its epistemological position in social growth. (A.S. Akhtar, 2018) Only space that can reflect their presence in the contemporary world is the social legislation. Social legislation not only reflects the tradition but also protects the rights of woman or any marginalized groups by following the recent ethical and moral standards.

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