



“If we alight, none can fly us, if we fly none can alight us.” History of Saraiki Women through a Linguistic Analysis of the Saraiki Folktale, ‘Geese and the King’

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Abstract

Women in the Saraiki region are treated as the second rate citizens as they are confined within the four walls of their homes. They are considered Naqis- ul- Aqal means poor in thinking and intelligence however the folktale under analysis reveals that women in the Saraiki region were as genius as the male ones as often the riddles and the conundrums which were not resolved by the males, it were the females who came ahead with solution as is evident the folktale, ‘Geese and the king’. Women in the Saraiki region confined themselves not because of the limits imposed by the male dominant society but out of the respect for the family. Such folktales if presented in animated movies may create awareness and literacy among the Saraiki speakers.

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1 Introduction

Currently, the Saraiki region is in the center of Pakistan as it is spread on both the sides of Indus nearly 28°N to 33°N longitude. This region also includes the areas of Chenab and Sutlej till the areas of Northern Punjab. This language shares its boundaries with the Iranian, Pashto and Balouchi languages as it is spoken in the western part of Indo-Aryan language areas.

Saraiki is one of the languages spoken in Pakistan and this language belongs to the Indo-European family of the languages of the world. A Kenneth (1999) reports that among the languages of the world, the Indo-European family is the largest as it comprises language of Europe, America and much of Asia. The total speakers of these languages are round 2.5 billion nearly half the earth's population. In 1786, languages of the world were grouped

into common ancestry. However, similarities between Sanskrit and Italian languages were noted as early as the 16th century. There are no written documents found about the origin of Indo-European civilization. However there is a general Consensus that it originated somewhere in Eastern Europe round 3000 BC and about 2500 BC it broke up and people scattered and migrated to different directions (Kenneth, 1999).

Women in Saraiki culture and literature are portrayed as the second rate citizens as they are confined within the four walls and have least say in the affairs of issues of family and domestic life. Saraiki is the male dominant society as decisions are taken and implemented by the male gender however the folktale under analysis in the current study reveals that they are as much genius and wise as their male fellows and interestingly at certain places, it is the female partner who solves the riddles and

the conundrums which were tough for the males in the Saraiki region.

The researcher is the indigenous speaker of this language and has the first-hand knowledge about the treatment of women in this region. This folktale like many other folktales is the form of literacy to the upcoming generation and tells the true history of the female of Saraiki region.

Review of Literature:

Folk tales were stories by word of mouth; however, during 12th century this tradition was converted into written ones as many folklorists composed folk tales. These traditional folk tales also crossed the boundaries of particular regions, states and cultures through merchants, trade tours and migrations and in certain countries the foreigners used to enjoy the folk tales of indigenous cultures. Del Negro (1998) gives an account of storytelling:

“Story telling creates a community of listeners out of a group divided by age, gender, race and economies. Promoting and telling tales from many cultures raises awareness of those cultures, and promotes pride in the cultural heritage of individual listeners. Telling tales from many cultures provides listeners with a common culture a unity created from the diversity of many”.

Dan-Ben Amos (1971) says that folklore is like an artistic communication in small groups. This thing is furthered by BarreTeolken who yokes together both the static and dynamic element of human beings and calls it an amalgam of past with present which evolved over centuries of interaction and participation.

In history, there are only a few instances of studies on Saraiki as a language as some traces of Saraiki and Persian glossary were there initially before 1857. It was however the British rule that many serious kinds of studies started by the western orientalist. The first worth mentioning work on Saraiki as language was published by Burton in 1849. He was an officer of Sindh Survey who only studied the Saraiki spoken in Sindh. Later on another important officer was O' Brien who was an officer deputed in Muzaffargarh. He with the help of his colleagues in Multan collected data about this language. He compiled a word list of old words of this language

along with sayings and valuable proverbs of this language. Grierson in 1895 attracted the attention of many western linguists towards the comparative studies of languages of this part of sub-continent as he compared Sindhi with Kashmiri. This was the first linguist of West who distinguished Punjabi from Lahnda. He coined this word himself for other languages of western Punjab.

The first full length work on the Saraiki pronominal suffixes was done by Bomford in 1897. He was C.M.S. representative in Multan. Although, there were certain problems in the work as it was done haphazardly. In 1899, Mr. Wilson completed his comparative study of this language with other languages of the areas. Jukes in 1900 published first bilingual dictionary. O'Brien in 1903 revised the work done by Wilson.

Later on in the light of aforementioned studies conducted by Grierson, the Linguistic Survey of India in 1916 and 1919 were compiled. In 1936 an important thesis was written by a Multani Hindu. This research work was about the historical and phonetic analysis of Saraiki implosives and this thesis was written in French. Criticism on Grierson work was also done by different indigenous philologists like Varma in 1936 and Bahri in 1962 and 1963 respectively. Smirnov in 1970 also did his work on the same type of work as to re-order the dialects systematically. Another Russian linguist Rossi in 1974 also advanced his research on the criticism of Smirnov. Buzdar (1979) composed an important book on Saraiki folk tales Lok-Qisae. Ghani (1981) followed suit and also composed Saraiki folk tales in his book Hik Ha Badshah. Skemp F.W Multani stories were reprinted in 1983 and Zami's Saraiki Lok Kahanian was published in 1984. Irfan (1992) compiled Saraiki Lok Qisae and these folk tales of Saraiki region were published by Saraiki Adabi Saqafati Board.

However works in Saraiki language was done by many local and indigenous writers in last part of the 20th century and the start of 21st century as many linguists and scholars showed their keen interest in this language. In 1993, some books like Tahade A Khan by Makhdoom Ghafoor, Alaqa Zubab de Taraqi by Malik Zia, Saraiki-Lisaniat by Shaukat Mughal were a few good additions in Saraiki research. In the same year, Haq's Saraiki Zuban di Imtiazikhasoosiats was published in the Saraiki International, New Delhi. Further, Manzoor

(1993) also tried to prove the separate identity of this language in his book *SirakiHikAnjZubanAe*. In 1994; two Ph.D. theses on this language and area were published. Nasarallah Khan Nasir's *SirakiShahri Da Irtaqa* and MukhtatarZafar's *Multan kiShahriRaviat* were valuable pieces of research work on this language. Despite these theses, there were some important books which were published in 1994 like *Siraki-Lisaniat* by Dr. TahirTaunsvi, *SirakiZubanMahAkkhan* by RanaSaeed and *Multan Di Waran* by Shaukat Mughal.

Works on Saraiki folk lore were also done by the local scholars and writers as in this regard two important books were published in 1995. *BujhMediBhojrat* by BanoBalooch and *MargayaBadshah* by Bashir Zami were added. On the account of Saraiki history and the age of this language two other important books were written as *Siraki-Zuban Ki Tareekh* by Maher Ghazanfar and *SirakiZubanaurIsskiQadamat* by AltafHussainMalana. The year 1996 was an important as in this year few important books regarding Saraiki folk lore and folk tales were composed. *Phalpoot* by Ibn-e-kaleem contained many Saraiki short stories and folk tales. Shaukat Mughal an important Saraiki writer and researcher added a book *Alf Bay Batooa* which is basically collection of Saraiki folk tales and poems collected from different parts of Saraiki region. *CholistsaniLokKahanian* was compiled by Ahmed Ghazali in 1996. These stories were collected from Cholistan which is a desert in Bahawalpur division with Saraiki its major inhabitants. Rizvi's (1996) book *BoliBhom Di Sujan* is an important historical survey of Saraiki as language.

In 1997, books on both Saraiki Folk tales and Saraiki as language came in the market. In this year, *Zila Lodhran de Saraiki Lok Geet* and another thesis *Devan-e-Fareed Vich Lok Dastanan, MultaniKahanian* by Shaukat Mughal, *Mohabat Khan te Samree Mochani* by Qisarani, *Bhaujratani* by NaveedIqbal and *Omar Marvi Da Qissa* by RosoolPuri were valuable books on Saraiki folk lore. Abdul Hameed Ateeq's book *Al-Atiq Al-Atiq* presented a record of Saraiki literature and history. Similarly Ibn-e-Haneef's book *Saat Darion Ki Sarzameen* is about Saraiki culture and history.

Mughal (1998) collected and compiled Saraiki folk tales as they were found in their original color in his book *Ati-Mati* without any addition and alterations on behalf of the

compiler. Mostly these tales were with some didactic lessons both for elders and children. Mughal (1999) wrote another important book about the valuable cultural asset of Saraiki people *SadaTaraka*. Hayadar (1999) compiled Saraiki folk tales with moral lessons wrapped in them in his famous book *Qissa-Qasolee*. Dr. Hussain (1999) collected Saraiki folk songs of especially desert area of Saraiki community *Thal De LokGeet*.

In 2000, Din Mohammad Shah brought forth another book *Kareeha Da Phol* on Saraiki folk tales with three most renowned tales of Saraiki region. Mughal (2004) in his book *Alf Bay Batooa* included 39 folk tales of Saraiki area. Ayyaz (2004) wrote a book *SirakiWatara* on the style and importance of Saraiki folk literature. The *Daily Khabrain* newspaper of Multan center in its weekly edition *Waseeb Sung* also published Saraiki folk tales like *ChoranKonPovenMor*, *MohanatApDanawat*, and *KhoteTeGhoreHikMul* in 2004. Yad (2004) presented a research report *LokQissaeDa Pandh* in the Saraiki Magazine *Jevan Jog*.

In 2005, ManzoorAwan wrote Saraiki folk tales in an interesting style and way in his book *Wade LokWadyianGhaleen*. This book is replete with many didactic lessons hidden in all the folk tales. Shah (2008) presented his book *SojhalQissae* with dozens of folk tales of Saraiki area. Khadeeja (2008) also compiled Saraiki folk tales in her book *SirakiDharti De Qissae*. RasoolPuri (2008) in the second part of his book *Nitare* discussed in full length the nature and importance of Saraiki folk tales. Mughal (2008) also discussed and described the tradition of Saraiki folk tales. Further; he also brought forth the issue of gender in Saraiki folk tales in his book *Pachera*.

Naich (2010) recorded and compiled Saraiki folk tales from the desert area of Bahawalpur division Cholistan. Ashraf's (2011) book on Saraiki folk tales *Allah ApBadshahHae* was published. Same year another important book on Saraiki folk tales was compiled by Tahir Ghani.

2 Methodology

The researcher has drawn his theoretical framework from various folkloric scholars, linguists and qualitative researches. Different folkloric researchers have different

approaches to study folktales such as focus on classification, structural, aesthetic and many other aspects of same type. Many scholars of folklore pinpointed the aspects such as cultural hegemony and natural issues in folktales (Ogot, 1999; Wa Thong's 1986, 1993). As the study under analysis is concerned with the understanding of oral traditions and heritage, so in this regards indigenous cultural analysis is one the suitable framework for it. As Dei (2002) states:

“Local people experience and interpret the world in ways that are continuous and consistent with their indigenous world view.”

In this regards, Dei (2002) offers many ways to interpret and understand indigenous knowledge such as traditional norms, social values, social identities, mental constructs. In fact, all these aspects of indigenous knowledge help people of indigenous origin had and think in that particular way under which they are guided and put forward and finally all these above stated thongs make and create the particular sense of social and material environment.

World view of the indigenous people can be better understood with the studies and works of important folklorists such as Nfole-Abbenyi (1997); Ogot (1999); Keagurl (2000) and Wangoala (2002). With the help of these above mentioned sources, the researcher can have a deep look and view of the belief systems of local and indigenous community, culture and social practices, identity, history and philosophy which shape the local and indigenous identities of the people. These indigenous theories in fact increase and extend the understanding of local whole system of belief, history, identity and culture.

In fact, the different scholars, linguists and discourse analysts have called language as a social practice with which the world is represented. With help of language, different types of social practices are constituted and signified and purported as the linguistic feature employed in the text are not arbitrary ones. They are purposeful. Discourse is historical in the sense that texts acquire their meaning by being activated in specific social, cultural and ideological context and time and space. (Fairclough, 1995; Kress, 1991; Hodge & Kress, 1993; Wodak, 1996).

In text of folktales, the following folk items are recognized as items for research and analysis. They are

rituals or customary, physical or material, verbal or printed texts. These are in fact the primary sources of data in folkloric studies and these sources of data can be studied with the help of various approaches (Fine, 1884; Propp, 1975; Toelkn, 1990). In text analysis, the focus of the researcher is on the following features and aspects of texts such as structures, motifs, types of folktales and the condition of society which are revealed in them.

In the current study, the use of qualitative methods helps the researcher understand and interpret and addresses the issues raised in the folktales in depth. The researcher has incorporated those research techniques which were useful to the research and the researcher in order to analyze the data in a better way. The researcher's study was informed by the various sources on qualitative research (Bogdon&Bikless, 1998, Cress Well, 2003, Merriam, 1998, Ritchie and Lewis, 2003, Robson, spencer, RichierOcomor, 2003, Walcol, 1997).

The researcher was also inspired by Leech and Short (1981) in order to explore it fully with certain stylistic aspects in the study, along with Seminoet. al. (1997), Toolan(2001), Semino and Short (2004) and Carter (2008).

3 Folk Tale

Once upon a time a king and his premier set out for hunting. At length, some geese flew over them. The king said to the prime minister, “What are they saying?” The premier said, “They are the birds my lord. What can I say in this regard”. The king said, “You shall have to answer”. The kings are normally very wise men. The king said, “It's good if you give me the answer, otherwise, I will have you hanged”. He said, “ My Chief, grant me some days so that I could think over it, comprehend the nature of question and consult someone, what can I say off hand”. The king spoke, “I am willing to grant you time, how much you want? two days, four days. “He said, “Please, grant me the span of a fortnight, I'll provide you the answer.” He remained in home very tense for a couple of days. Nothing appealed and pleased him. His daughter got worried about his tension and one day said to him, “Father, May I know what ails you? What is secret you hide from us? Why are you disturbed so much?He said, “The king has asked me such a tricky and confusing question. How can I answer him that the geese

were talking what? She said, “Don’t you worry, I will provide the answer to the riddle as the time to answer comes.” The king stayed in his palace and the premier in his. After a day or two when the promised day came, the premier came at the time to his daughter, “Tell me the answer I have to give before the king the next day.” The girl said, “Tell the king what the geese were saying is, “If we alight, none can fly us, if we fly none can alight us.” The king said, “False, it’s not your answer. There is some one behind the scene. Tell us who told you this.” The premier pleaded, “it’s not fair my liege”. The king said, “Tell me, otherwise, I will have you hanged.” He said, “It’s my daughter who furnished me with the answer. The king said, “So, give me your daughter hand in marriage.” The daughter was succumbed to the king’s whim. The palace the king ordered for his new spouse, the king kept its all keys with him. The girl was given accommodation on the top storey. The queen was living there. The son of a merchant was passing by with goods from there. The queen beckoned him towards her. The son of merchant anchored his ship and came there. “My Lady, you stand on yonder palace and I be here on the ground, how can we meet?”, he said. The queen said, “if you desire me, dig out a tunnel in order to come inside the palace, I’ll meet you.” The merchant’s son spent a couple of months there and made the way into the citadel. Time went by. The queen said to the merchant’s son, “you arrange a feast in the honor of the king; I’ll meet you right when my husband is present.” The merchant’s son said to the king, “Your Majesty, our deal over here is over now, the days we were to spent here, we have lived. We want to move from here. It’s my desire to be given in hour by your esteemed presence in our feast.” The king honored his desire. The king said to the queen, “I am invited to feast at this time of the day so you need not worry about either preparing my meal or me.” The king reached the feast and the queen reached through the tunnel. The king was taken aback. “How comes it.” He said to the merchant, “if you don’t mind, I’ve forgotten something at home. I’ve to go now. We shall see you or the day after tomorrow.” He doubted that the woman might be his queen. When he came back, the queen had managed to make it home earlier than the king through the tunnel. He was besides himself with wonder to think what the matter was. It so happened that he visited the merchant’s palace thrice. And so did her. Once he to his queen, he spins the whole yarn, “the merchant’s wife is so like you”. She said, “O’ simpleton, I had a sister. My father had sold her.

It could be her. It would be very kind if you make me feast my eyes upon the face of my sister,” she said. To which he answered thus, “How should I manage to bring her here and offer you her sight.” She said, “The way he arranged a feast in your honor, you too do the same and invite him with his family. I’ll have the chance to confirm either she is my sister or not? The king ordered feast in his honor. He arrived at the palace alone. How could the king ask him to bring his spouse? The merchant enjoyed the feast. She said. “Cursed one, what I asked you have not happened. She didn’t come.” The king said, “How could I ask him to bring his wife along?” the merchant’s son said, “God be with us. We shall leave tomorrow.” The king said, “Alright.” The merchant’s son said, “It would be kind of you if you see us off. “The king said, “We happily will.” The king went to see off the merchant. The queen came to the ship through the tunnel. The merchant set sail and the queen waved her hand to the king. The king thought, “Perhaps the lady had a crush on me but I’m late and now she is going away as ill luck would have it.” For some time, she kept on moving her hands to which he responded in the same way. When the king came back to his palace, he found a scroll on which it was written, “If we alight, none can fly us, if we fly none can alight us.”

4 Analyses

The informant of this folktale was Mr. Mohammad Bashir aged 45 resident of the nearby town of District Layyah – a district populated majorly by the Saraiki speakers in the Southern Punjab, Pakistan. The style of the informant was captivating and unique as the tale had a powerful impact on the audience either they read it silently or loudly. The intended audiences of the tale are the young adults, families and the public as the tale is loaded with metaphorical terms, motifs and moral or didactic lessons. The title of the folktale has been informed by the indigenous method of categorizing tales since the local and indigenous and local communities are well aware about the traits and characteristics of local animals and their association with the human behavior of that particular locality. In Saraiki folktales, like many other folktales of the world, animals and the birds are popular ones as they depict all possible human qualities such as wit and wisdom, cruelty and sympathy and nobleness and cleverness. In Saraiki folktales, crow is cruel and clever which usually flew away with the eggs of innocent dove and also the greedy one when it takes the corn of old

woman in the folktales. Goose in Saraiki folklore is presented as lonely, company loving or gregarious and pathetic one.

4.1 First Impressions

1. The folktale is about women's wisdom and their free will to lead their lives. The folktale reveals that women in the Saraiki region may decide and live after their own will and heart however; they surrender their will to the male dominant society.
2. The second important thing is that the king is the omnipotent and powerful enough to do anything, ask any question and all the masses including the premier are bound to comply.
3. Women are compared to "goose" and this word in Saraiki area and indigenous context is used in pathetic sense as goose as a bird in our context is supposed to live in company and in case of separation, the bird is supposed to die due to pain of separation. Further, metaphorically, this word stands for a beautiful, handsome and tall damsel in the Saraiki region.

The linguistic features are divided into three main areas for exploration of the folktale under analysis: Nominal group structure, Verbal structures and free indirect speech.

Nominal group structure

The researcher found in the nominal category the positive expressions for the king as they in the folktales are considered [bahonsyane] very wise, further all the formalities are used for the king positively in the nominal category such as His highness [badshahsalamat]. Similarly another interesting example for the king is the word [sir jee], means yes sir used by the informants and in Saraiki language the word at this place is used [saen] which is equal to respected lord and master. The king has his own palace [mohal] and his own yard[hawaii].the palace provided to the queen was not the queen's property rather the keys were with the king. Another important nominal group structure is the word house master for the male [gharwala] and for the female the term is house mistress [gharwali]. But in literal sense in Saraiki culture house master [gharwala] is more powerful as he keeps

and possesses the keys of the palace. The term [gharwala] is all inclusive one in Saraiki culture which includes all family members such as wife and kids too but on the other hand the term [gharwali] is only one character –the wife of some person and not the children.Saraiki people introduce their family not with names rather they use this word house master [ghare wale] for all members of the family. There are four main characters in the folktale stated above and we can compare the nominal structures associated with them.

4.2 Verbal Structures and free indirect speech (FIS)

In this folktale, the simple verbal structures of simple past tense with modal auxiliaries are used by the informant of the tale. The use of simple past and past progressive tense reveals the simplicity of the Saraiki folktale. In this folktale, there also exist certain unusual structures which make the narrative interesting and good one as the presence of modal auxiliaries attract the attention of the audience of the tale. The most important and lines like Jane Austen's introductory lines in *Pride and Prejudice* are the striking ones in the form of answer furnished to the king by the queen when she says:

,"If we alight, none can fly us, if we fly none can alight us."[Assanrahepowontaansakuodda koi naisakda, yaassanuddpowontaansaakuraha koi naesakda].This verbal statement encompass the theme as the whole story revolves around it and it has been repeated thrice in the tales. Finally, the tale also ends with this important statement and both the king and the audience are answered.

Before moving ahead in the analysis of the folktale, it is important to explain briefly about free indirect speech [FIS].Pascal (1977) has called this tool as 'the dual voice' as it merges the qualities of both the narrator or the authors' voice and the characters' point of view in the story. Consider the following three sentences:

1. He stopped and said to himself: 'Is that the car I saw here yesterday?'- DIRECT SPEECH
2. He stopped and asked himself if that was the car he had seen there the day before.- INDIRECT SPEECH

3. He stopped. Was this the car he had seen yesterday?-FREE INDIRECT SPEECH

In free indirect speech a type of fusion takes place between the authorial and the character viewpoint with the tinges of objectivity in it. In this folktale, following are the examples of free indirect speech:

1. The kings are normally very wise.[badshahbahonsiyane honed hin]
2. The daughter was succumbed to the king's whim. [dhee da rishtamanzoorthigya]

From these two instances of free indirect speech makes many things clear about the view points of the informants and the character at the same time. The general perception is among the audience too that the kings are the wise and genius mostly. Another important thing that is revealed in these instances of free indirect speech is the authority of the kings as the hand of premier's daughter was given to the king without any delay and arguments. There was no second thought to what the king demanded.

4.3 Plot of the tale

The tale stated above is the quest tale in which the quest for freedom is the main theme. In fact the quest tales and the tales of the heroes and the heroines are overlapping as is evident in this tale; the heroine is the queen who finds the answer of the question posed by the king to his premier. The quest tales are the tales with some type of query and the protagonist finds the answers of those questions. Sometimes the hidden treasure is found in the tales called quest for wealth, similarly there are other types of quest tales too for example quest for lost relatives, quest for security and comfort. Here is the plot of the tale mentioned above:

A king and his premier went out for hunting.

They saw geese flying in the air and saying something.

The king asked the premier what they were uttering.

The premier requested the king to answer the question after some time.

The premier was guided by his daughter to answer the king.

The premier answered at the decided time that they were saying: "If we alight, none can fly us, if we fly none can alight us."

The king asked the premier to tell him the name of person who guided him in answering the question.

The premier told that he was guided by his daughter and the king married her.

The king kept her aloof in a palace and locked her there.

After sometime a merchant went by the palace and the queen reckoned her to come there.

There merchant on advice of the queen made a tunnel inside the palace and she came out to the merchant's ship.

The king was confused when the king saw her at the ship during a feast arranged by the merchant and he came back to check her but the queen reached before him through the tunnel.

Finally she went away before the king himself and when the king reached home and found the chit with the same answer, 'If we alight, none can fly us, if we fly none can alight us.'

In this folktale, the theme of freedom of women is evident as the queen has physically demonstrated the answer that males cannot force the females to surrender before them unless they surrender themselves .in the Saraiki region, especially, the female are supposed the second rate citizen and they are supposed to confine themselves and their will within the four walls of their homes. Historically, though it is proven that even the great kings were guided by the wit and wisdom of the female life partners. The queen is wise enough in the above stated folktale as to furnish the king with an appropriate and right answer but the king was reluctant to his theory of male dominance. This folktale reject the male superiority complex and conveys the message that female are also as much genius and wise as the male partners.

According to Thompson (1977), "A motif is the smallest element in a tale having a power to persist in tradition. "Following motifs are there in the folktale:

Quest for freedom

Test of character

Quest or search for things

Premier's daughter genius-ness

Effort to exit from the confinement

Queen's escape

Goose and the tunnel

Folktales are the best sources to transmit and transfer the values and moral lessons to the upcoming generations (Hussain Zahoor, 2013). The motifs mentioned above also communicate a lot about the case of women in the Saraiki culture and tradition. The first important is the quest of freedom as the Saraiki women are not as much free in their decisions and life matters as the males in Saraiki culture and tradition that is why quest for freedom is the main motif in the folktale. Another important motif was the test of character as is clear firstly the premier was supposed to answer the question and its second phase was the test by the king from the premier's daughter when he locked her up in a solitary palace. The queen with her mental faculty defeated the king as she escaped and went with the merchant's son after her own heart. Goose in Saraiki literature and tradition is considered a sign of grief or an embodiment of pain as it is usually used the simile in Saraikiliterature, 'crying like a goose' [vaangkoonjkurlandi h]. Shakir Shujaabadi, a renowned Saraiki poet used this word in the following poetic verses pathetically as he says,

A sangitekuhaaldevan [O friend, listen carefully my feelings]

Hikkoonjhkalhokiaivadih [A goose is heard around since yesterday]

Hiss zakhmipar, khamnbhunjoonahnaalpussaivadi h [She's injured, wet all with the tears]

Oendi kook kinomaloomthinda [Her moaning suggests ...]

O vi besaitimeinvangaonyarrusaivadih [She then as unlucky as I, has also lost her lover]

This is the one instance of goose in Saraikiliterature, almost in many places the mention of goose is as sad and as pathetic as is mentioned in the above stated verses. Goose metaphorically stands for young and handsome damsels too in Saraiki culture. From this folktale, one other thing is also clear that women only understand the pains and pangs and not the other gender. The answer was found by the heroine of this quest tale and not the male can understand them and their feelings and their cries and moans. In this folktales, the inclusive culture of female or Saraiki female ladies is portrayed. Still ladies in our culture share their secrets and feelings to their mothers first.

6 Discussions and suggestions

From the analysis of the folktale, it is evident that women in the Saraiki region are as wise and genius as men. Unfortunately, women in the Saraiki region were kept backward and they were not given any platform to demonstrate their wisdom however indirectly their wisdom and skills were demonstrated through the male counterpart of the Saraiki region. Mostly, the kings and the princess sought the guidance of the females at home and a few of them got recognition in public as Noor Jahan in the history of Mughal Empire. Till today, it's clear that women are controlled in the Saraiki region however virtually they deliberately surrender their will for the respect of their family.

The generally held concept that women are not genius or emotional one has been disregarded in the analysis of the folktale. Women have been symbolized with geese and as stated above that they are sympathized ones in the society. In the Saraiki folk songs, many songs about women especially sung at wedding ceremonies or other occasions portray women as dependent and pathetic ones. Historically, women are behind the barrel as they may guide the male partners at home and the story goes like behind every successful man there is a woman. Women are considered property of males and males like the king lock them symbolically means that they are confined within the limits and their keys to move outside are also kept within the male partners. This all story of confining the females within the four walls of the house or the palace becomes myth from the analysis of the story.

Women did not exercise their right to freedom out of the respect for the male ones otherwise they were not weak and coward partners of the males. This is in fact the

positive point of the Saraiki women that they gave respect to the males in the society otherwise they were as free as geese. The great Muslim Scholars and the literary persons like Sheikh Saadi and Ishfaq Ahmed acknowledged this.

The history of the female in the Saraiki folktales is with a sort of literacy for the females and other members of the Saraiki community. It is a lesson for the male to understand their true position and give true recognition to the female community as they are wise and they can decide as better as the male partners. Unfortunately, oral tradition is vanishing due to modern system of telecommunication (HussainZahoor, 2013), however through this electromagnetic medium, this tradition can be revived by making movies, cartoons and animated movies on the topic of Saraikifolktales. The animated movies in the Saraiki language would be widely welcomed by the large number of its speakers in the Southern Punjab, Pakistan.

These folktales should be included in the syllabus of intermediate level in the subject of Saraiki. At bachelor and master levels, a separate subject of Saraiki folklore should be introduced as it would raise literacy among the Saraiki speakers and at the same time the values and history of the Saraiki community will be internalized by the speakers of this language.

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