



SARCASM, HUMOUR AND EXAGGERATION IN PAKISTANI PUNJABI WEDDING SONGS: IMPLICIT GENDERED IDENTITIES

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Abstract

Words are symbols that construct meanings and create identities. In our everyday lives, we construct, create and propagate socio-cultural notions through language use. Current research explores the relationship of language, culture and thought through the particular focus on gender. As gender is rooted in culture, it is presented and promoted through social practices, of which an important social practice is weddings and wedding songs. The aim of the current study is to analyze the use of linguistic strategies of sarcasm, humour and exaggeration to construct implicit gendered identities in selected Punjabi wedding songs, known as *tappay* in the vernacular. A sample of thirty *tappay* has been collected from internet (Google) through purposive sampling for the study, over the time period of six months from 1st October 2014 to 30th March 2015. Purposive sampling refers to the selection of data on the basis of research objectives. Thus, only those Punjabi wedding songs (*tappay*) are selected that project gender in some way. The data has been analyzed to see how implicitly gender is engendered through the techniques of sarcasm, humour and exaggeration. Gender roles have been structured around male power which in turn depicts the patriarchal mindset of Pakistani society.

Keywords

Gender, Punjabi wedding songs, sarcasm, humour, exaggeration