

Slanged Communication: Navigating the Gender-Power Discourse in Culture

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DOI:

The use of slangs has been a quite ventilation that we use to generate our action of 'frustration release' without even understanding how this operating word plays a powerful venture from the subject position of the voice to the object created or addressed to. Language when we consider a culture is phallogocentric, to which there is no doubt, for it allows the power flow to peripherize any marginal identity. Regional slang often originates from a combination of historical, cultural, and geographical factors unique to a particular area. Regions with diverse populations often have a rich variety of slang that reflects the languages and cultures of different ethnic groups. They serve as linguistic markers of identity and inclusion, with mastery of local slang often signifying affiliation and acceptance within a community or region. This short research article aims to decode the gender discourse in regional slangs to focus on how linguistic channels are and can be used to as weapons to play the power game of societal control.

Keywords: Slangs, gender, linguistic power, culture, discourse.

Introduction

Mid-1700s slang originally meant secret words spoken by criminals and those who lived on the streets. Though no one knows the precise beginnings of the word, there are speculations that it came from ancient Scandinavian or Northern European languages. Speaking in this way was first against the law and wrong; only groups regarded negatively used to use jargon. But as time went on, other groups started making up their own slang, and it became more about who belonged than who didn't. This kind of expression finally became a major component of the development of language, revealing not just innovation and change but also who we are. Almost every kind of expression today contains slang, and it is quite important in the formation of groups and civilizations worldwide. Hindi and Urdu have the word "Gali," which means a sharp comment or an insult, and it can be used to make someone feel bad. For millennia, insulting others has been a manifestation of wrath and resentment; the term gali dates back to antiquity. From this

the word gali came to be gal means to hurl bitter remarks with rage. Over time, gali has changed and finally came to mean certain words used to degrade or insult another. Although they appear rather unpleasant, galis feature frequently in modern discussions. In some regions, galis are regarded as somewhat amusing; in others, they are regarded as rather inappropriate; in others, they have various meanings. Galis are more about what we believe in than what we claim. Language develops and words always change, which keeps things going and never truly settles.

People's casual remarks classifying individuals into old-fashioned roles help to shape boys' and girls' idea of normalcy every time. When words make fun of women by calling them bad names based on how they look or what they do, it makes it harder for women to move around freely. Conversely, slang words that compliment men for conduct associated with power, domination, or sexual conquest reinforce male superiority. The unequal distribution of power is reinforced and reflected by this language, which implies that

particular actions are okay for males but not for girls. Slang becomes a means of perpetuating and legitimizing gender disparities by normalizing these words in common discourse, popular media, and even social media sites, subtly influencing and dictating how people, especially women, are expected to adhere to gender norms. We have been worried about the usage of slang as a form of ventilation, which we use to create our 'frustration release' action without even knowing how these operating word plays take a potent journey from the subject position of the voice to the object that is produced or addressed. When we study a society, language is undoubtedly phallogocentric since it lets authority to go to the periphery of any underrepresented group. Regional language grows from the peculiar mix of historical, cultural, and geographical influences defining a place. If linguistic terms are weaponized and dissected under a critical eye, we can observe how the role of slangs in a society spreads across the independence that an anatomy has over "othered" anatomy. Power discussions depend on regional dialects since they show the complex social interactions inside groups. Vernacular proficiency is a linguistic sign of membership and inclusion; it usually reflects membership and acceptance in a society or region.

While courses, gender, caste, and social systems have been represented, the application of "slangs" has not been particularly evident even if contemporary writing has caused "chutnification" of the English language. To highlight the protagonist's contemporary and international

viewpoint, Bhagat combines Indian vernacular with English and Indian terms, but he steers clear of offensive language and instead tries to frame the linguistic argument in a more intellectual setting. A characteristic of Indian literature is the mix of English with regional languages, sometimes called "Hinglish," "Tanglish," "Benglish," or other like combinations. We can gather from this that the word "slang" in current Indian literature describes phrases that mix English words with Hindi, Bengali, or Tamil to express their utopian set of social stories. In stories, plays, and novels, this tendency which reflects metropolitan India's multicultural and globalized nature is particularly evident. Writers like Ruskin Bond and Arundhati Roy often use regional idioms to give their characters a feeling of location and reality. For instance, the characters in Roy's *The Ministry of Utmost Happiness* speak a range of languages, including Hindi, English, Urdu, and regional dialects, which helps to show how varied modern India is linguistically; but, they fall at the edge of patriarchal linguistic pragmatism because they can't show how using slangs creates an awareness of gendered power discourse inside a phallogocentric society.

Methodology

Methodology serves as the tool used to interpret and understand the outcomes of specific research by examining the hypothesis and information gathered. The approach taken in this paper combines both empirical and observational methods. Empirical methods focus on collecting information by directly

observing or experiencing something, rather than just thinking about it in a theoretical way. This approach emphasizes gathering actual evidence through tests, surveys, real-life examples, or analyzing existing data statistically. The main aim is to verify hypotheses or theories by looking at things that can be seen and measured. In empirical studies, the data is often examined to find patterns, connections, or causes, allowing researchers to reach conclusions that can influence theories, policies, or practices. Therefore, the use of slang illustrates how certain issues are connected to this field, which can only be understood through this method along with observation.

Literature Review

The survey of the literature clarifies how language, especially in its informal and vernacular forms, mirrors and influences ideas about gender roles and power dynamics in various parts of India. India's linguistic terrain is quite varied, every area distinguished by tongues and dialects. As Buyukahiska depicts them, regional slangs are dynamic expressions within this linguistic mosaic that sometimes reflect regional identities, histories, and social structures. Language use is naturally gendered and shapes and reinforces social conventions and power relations (Baker and MacIntyre 2003). Slangs are more than merely linguistic forms; they also express social and cultural attitudes, including those about gender.

In the Indian context, this manifests itself in regional dialects where depending on the social context and the aims of the speakers, linguistic expressions might either support or

undermine traditional gender roles (Harper et al., n.d.). Slang can reinforce established gender roles and power dynamics while also reflecting them. Studies, for instance, have demonstrated how certain local tongue slangs objectify or offend women, therefore subjugating them to men (Nazir 2012). There are also cases when slangs assist women by challenging conventional gender roles using audacious linguistic tools. Regional slang is where ideas about power and gender are talked about and challenged. These phrases might reflect existing power disparities or be used as tools for revolution and uprising. Studies have demonstrated how in many Indian communities, local languages help to negotiate gender identities and power relationships. Regional slangs are disseminated throughout the media—films, television, and internet platforms—and so increase their impact on gender power-discourse. Media images can reinforce or challenge prejudices, therefore affecting public perceptions of gender roles (Roy 2023). Many studies have worked to achieve linguistic equality and gender preconceptions by looking at lexical asymmetries and spotting related "lexical gaps" can offer insightful observations on how language mirrors and perpetuates societal biases. Highlighting these problems might help to increase awareness and encourage linguistic equity. Jane Suderland's book *Language and Gender* look at the sexism in how we talk about language, which leads to prejudice against women. Dealing with these problems calls for a coordinated effort to defy accepted attitudes and beliefs that support linguistic prejudice and objectification. It aims

to include everyone, no matter their gender, by encouraging respect, empathy, and equality in language usage and by building an inclusive and dignified environment. Particularly interesting is the observation that men often feel they are flattering women when they employ such vocabulary.

The only contemporary literary piece that reflects uses of 'slangs' (although urban) showcases how understudied this area of work is. The use of urban slang, particularly in the context of issues like migration, identity, and youth culture, is quite evident in novels like *The White Tiger* by Aravind Adiga, which portrays the rough, often jarring tone of characters from the lower rungs of society by using little urban slang like 'roaster coop, monster, half-baked'. Chetan Bhagat's books like *Five Point Someone* and *The 3 Mistakes of My Life* are filled with a mix of English and Hindi slangs like mugger, goof-off, etcetera, representing the young generation's changing attitudes and informal communication style. Manu Joseph's *Serious Men*, where the language used by characters reflects the complexities of urban life, intellectualism, and the working class, often including colloquial phrases and slang from both Tamil and English which accounts to no slangish terms, rather enriched mixture of local vocabularies. With these few handfuls of literary pieces that somewhere ranges from urban slang to colloquial terms limits our understanding of language used within the gendered structure and also veils with sophistication the power-play that keep operating the identity politics. Hence, it is crucial that we read through the history of 'slangs' as the term means and

rightly place its function within the contemporary discourse of being a weapon to control identities as per parameters. This thereby establishes a strong link with modern literature on the weaponization of language, and exploring how this connects to the discursive strategies that shape gendered power dynamics, particularly through the use of slang and slang language. But there are hardly articles that talks on gender discourse and regional slangs, and my research would add a contribution to this larger research circle; hence, decoding the gender discourse in regional slangs to focus on how linguistic channels are and can be used to as weapons to play the power game of societal control is an attempt of this paper which would contribute to the gap between the previous established research.

Gender Discourse and The Power of Slang

Many experts in the field of gender studies have defined gender as it is to examine the whole triadic structure that shaped gender to its 'essence' and 'natural' description. Judith Butler argues in her seminal book *Gender Trouble* that gender is simply language used to quickly identify the bodies and categories for the socially political power to maintain its capitalist market with branded presentation. Furthermore, Helene Cixous's amazing work in *Laugh of Medusa* shows us how the subject position open to the gendered identities and bodies (as per that) differs from the one on whom it is 'used' customizes the power relation of gender, from which only the crisis of difference arises that when drawn to negotiate the power of slangs inside the

cultural discourse of India reveals us how the dynamics of the "user" of slang and the one on whom it is "used" personalizes the power relation of gender. At center, gender is a deception and a social reality created to control minds. Maagi and Randi stand two of the key words because they degrade in its meaning from worshippable identities to usable products by the society only which creates such standards; so, challenging how fragile the system of standardization is in India when I come to respect. One of the pipes through which this operation occurs is slang, therefore challenging how fragile the system of standardization is in India when I come to respect. More informal phrases will be covered here that interpret the slang culture and gender power relations, especially Maagi and Randi for their historical deterioration.

Randi

The term Randi has an intriguing story that turned in Norway in the 1400s- originating from the Old Norse name-Ragnfrid. It was recorded with at least three known individuals as a name (ragnfríðr during the Viking era, which during then meant 'god-lovable'). From 1600, Randi had become a female name well in Norway. The old Nordic form, romfleðr, it is written as ragnffíðr, indicating the historic continuity of the name above the centuries. Tracing this historical lineage this term Randi came to be used in several South Asian languages, including Hindi and Urdu, which derogatorily refers to a prostitute or sex worker (females), highly popularized amidst the Hindi and Punjabi culture. Alongside this popular definition, Randi (in Telegu) means an elderly

woman, in Urdu it refers to a noble woman. In Indian society, the term "Randi" is a contemptuous slang word mostly meant to humiliate women. Its significance and associations have changed across time to become more anchored in gender-based humiliation. Looking at the word's roots, how its cultural meaning has changed over time, and how it has been used to support social norms will help us grasp its historical degeneration. The word "Randi" first comes from the Sanskrit word "rand", which means widow. Due to the cultural norms surrounding widowhood, especially within Hinduism, widows in ancient and medieval India were frequently marginalized and had harsh conditions. The idea of widowhood was linked to a woman's life being incomplete without her husband; many times, women were compelled into widowhood rituals such as being sent to "widow asylums" or exposed to other kinds of social isolation and persecution. "Randi" in that sense could have been used to characterize a lady who was outside the bounds of conventional marriage, maybe as a widow who had lost her spouse and was stigmatized in society. But as time passed, this word turned into a bad term for any woman who seemed to be "immoral" or to have loose sexual behavior, no matter what she really was doing.

As British colonialism arrived and Indian society started to urbanize, English words and their meanings started to blend with local languages. Many words, especially those with negative connotations, were changed and made popular in everyday conversations. Regardless of their marital situation, "Randi" came to be used as a label for ladies seen as

sexually accessible or promiscuous. Often reflected in the language was the societal stigmatization of women, especially by caste and class. During this post-colonial era, the term "Randi" was increasingly used in popular culture, including movies, literature, and media, to refer to a woman who was seen as a "outcast" in sexual matters as India battled with modernity.

Fundamentally, the application of "Randi" points to wider concerns of gender inequality in Indian culture. The patriarchal system, which has strict rules about what women should do and how they should behave sexually, makes any woman who breaks these rules a threat to society. Along the road, the word has become weaponized to punish women for failing to live up to socially imposed norms of purity and modesty. It frequently works to silence women, control their sexuality, and uphold compliance with patriarchal norms. Additionally, "Randi" is often used as a tool to humiliate women who are sexually independent, particularly those engaged in sex work. Though sex work has taken many forms in Indian history and has long been connected with particular social roles, the stigma around sex work in modern India society has grown worse and women engaged in the field are more severely punished than ever before. In terms of bodies operating under the guise of a woman, coming to its application currently this jargon Randi is a tool to manage the borders and limits of morality. Its use is quite offensive and has a lot of sexist overtones. In some cases, it's also used as a common insult towards women. Using such words, though, feeds damaging

preconceptions and supports the marginalization and stigmatization of sex workers and women in general. Therefore, encouraging respectful and inclusive communication is especially important as well as avoiding utilizing or supporting such discriminatory vocabulary. Combining the linguistic framework of Randi with its use with "respect" and woman, we can see how these three words create an opposing triadic structure of power pull when applied.

Randi as a slang means a body whose vagina is being used for pleasure from phalluses. Keeping this in mind, the power that comes from using it in phallogocentric language is always to "insult" and imagine a body that is seen as being sexually female and ready to be eaten. The jargon also has a connotative meaning, which is used as a way to show what the main job of the thing it is talking to is, which is to let people have sex or penetrative sex. Currently, when annoyance is linked to these previously running meanings of Randi, then the power of abstract patriarchal virus is channelled via linguistic conventions. Randi is an insult to the sex-workers whose profession is mainly a woman dominated field. All performing gendered bodies utilize this jargon as a tool to regulate the moral code of behaviour for bodies with delicious 'objects'. Usually, the phrase "gender power-play" alludes to the interactions of power in the framework of gender relations. It might cover a spectrum of social, political, and cultural concerns, including how authority is allocated, negotiated, and used between people or groups depending on their gender identities. In some South Asian nations including India, Pakistan,

and Bangladesh, the word "Randi" is sometimes used colloquially to describe a sex worker or a woman of dubious morals. Originating in gendered stereotypes and power relationships, the word has negative undertones. Using phrases like "randi" in the setting of gender power-play reinforces negative stereotypes and strengthens the unequal power dynamic between men and women. It mirrors a larger societal view whereby men usually have the power to criticize and judge women depending on their perceived sexual behavior while women's sexuality is stigmatized and commercialized. Such words not only objectify and dehumanize women but also helps to normalize gender-based discrimination and violence. Encouragement of gender equality and the development of a more inclusive and courteous society depend on challenging and challenging these beliefs.

Maagi

From the inhabitants of the West Bengal districts of Mednipur, Laalgola, and Murshidabad, the word Maagi is where popular Bengali vocabulary originated. Originally taken from the Sanskrit word "Māyā," which meant an enchantment or illusion frequently used in a religious or philosophical context, the term "Maagi" (or "Magi") has historical roots in Originally, this word meant a woman because in the far-off Nadia district villages this term was applied to mean woman--maagi. Its use from a decent zone finally started to degrade as this word began to include other connotations besides woman, so this word became no longer only

woman but rather a downtrodden woman. But over time, the phrase "Maagi" in some parts of India became an insult for women, especially those seen as sexually active or promiscuous. Patriarchal societal systems—where women's sexual conduct and autonomy have been strictly policed—cause this word's degradation. The word came to represent a woman regarded as morally corrupt or of poor socioeconomic standing as it became more often used. This change mirrors the larger societal trend to shame and regulate women based on strict standards for virginity, chastity, and modesty, therefore supporting gender inequality in society. "Maagi" is still used as a kind of verbal abuse today, which emphasizes how women who defy conventional gender norms are still looked down upon.

Especially in the regular pattern of discourse, this slang is so widespread that the verbal abuse it conveys and shows is far above the course of thought navigation. During train trips, in jokes, and when addressing someone, the slang is used and its meaning is the same. Maagi is a word for a woman. Used in a bad way, it refers to a woman who is like a bitch. Maagi slang originates in Rabindranath Tagore (a renowned and famous poet, lyricist, writer, political leader during and before Indian Independence), who himself used it but the power discourse was told and set between characters, with the term 'maa-gi' denoting the mother and 'gi' as respect to the meaning and worth of the word 'maa'. But ultimately as time went by this use of word from poetries degraded to streets and the respect became insults bearing significance of available woman in this term.

The use of power discourse is such that it is channelling from the central point where the objective is kept peripheral; that is, regardless of the location of the user of the slang, it is clear that the object of the slang is the inferior object to the subjective speaker of the slang in something or other. While the use of slang words and insults is a part of language, it is important to realize the effect of such use and the underlying value systems. The use of such words and insults based on gender, such as ‘bitch,’ only leads to the perpetuation of stereotypes and a culture of disrespect and inequality. Dr. Barnali Chetia, in her article titled “‘Slangs And Gender-A Sociolinguistic Perspective’,” says, “the general study of communication through the study of organization of verbal means and the ends they serve” (Chetia 1), which means that the end for which these slangs are being used is curative for the use and meaning of these words. The use of these words is clearly a part of the phallogocentric discourse of showing the inferiority of a body or a part of a body. The points raised in the article excerpt are important for discussing the use of hierarchal classifications and slang words that objectify and demean women. The comparison of women to products and commodities, such as in the case provided in the article excerpt, objectifies and demeans them and reduces them to being mere objects for consumption and perpetuates stereotypes. The use of slang words that refer to a part of the body or have a sexual connotation is also a part of the objectification of women and leads to the perpetuation of stereotypes and the power imbalance between the sexes. As talked about

by Dr. Barnali Chetia in her article titled “‘Slangs And Gender-A Sociolinguistic Perspective’” that when hierarchal classification such as Patakchodhmaal>Bakchodhmaal>Tanakmaal is used, it is as if women are being classified as products (Chetia 44).

Reading the Slanged Power-Forms

It is pertinent to note that gender-based slangs help in the perpetuation of gender stereotypes. Rather, communication should highlight respect for gender through positive and inclusive gender-based slangs. Derogatory slangs, such as those used to sexualize women in Indian culture, as in other cultures, are often embedded in gender inequality, power relations such as “maal,” in which the body of the woman is depicted as a site of visual pleasure and consumption through verbal discourse. This leads to the representation of women as being merely the objects of sexual desire for men, ignoring their individuality, intelligence, and humanity. Derogatory slangs are often employed to exert power over women, promoting gender stereotypes in which men are superior to women. In some cases of derogatory slangs, women are not only sexualized but also subjected to violence. This can lead to a culture in which violence against women is not only accepted but also promoted. Derogatory slangs are often employed to sexually harass women, creating a hostile environment for women in public spaces, workplaces, and digital environments. The constant exposure to derogatory slangs and sexualization of women can have a

detrimental impact on the mental health of women.

Haramkhor

The term "Haramkhor" is, in fact, a derogatory term in Hindi, as it is originated from Persian words. This term is used to abuse a person by saying that he/she is born out of wedlock or is an illegitimate child. The term "haram" could also be similar to "harem," a room or a closed space for conducting private affairs, as originated in Persia. This term refers to illegal bed affairs and is directed at a woman as a subject, and if directed at a man, then "haramkhor ki aulad" means son of a haramkhor, and thus we can see how the power of sexual insults lies in simple terms. This term is highly derogatory and can be hurtful to people who are abused with this term or who have a similar family background. The term "Haramkhor" is also similar to another derogatory term "bastard," which is commonly used in the West, and thus we can compare both terms, though "Haramkhor" is more derogatory than "bastard," as in some cases, "bastard" may not be as strong a term as "Haramkhor" in South Asian culture. The term "Haramkhor" is also used to depict the idleness shown by a body and how such a body depends on another body. The term "Haramkhor," when used, reflects how such a feeling of dependence is thrown upon classes, castes, and bodies that are marginalized under the power of a superior body and such bodies that are penetrated anatomically. Thus, we can see that both terms, "Haramkhor" and "bastard," are derogatory terms that are

directed at people to abuse them on the basis of their family background.

Behenchodh/Behenchode and Maderchode/Maderchode

The term chode (or choad) is often used as a slang term, typically to refer to a part of the male anatomy (penis) in a derogatory or humorous manner. While it's considered a silly and crude term in modern slang, its origins are more complex and may have some historical or cultural connections. According to Green's Dictionary of Slang, the word chode was used for the first time in 1968 in the underground publication Zap Comix. The dictionary also suggests that the word chode might be related to the Navajo word chodis, which means penis, or the Hindu word chod, which means to have sex. The possible association with these two terms indicates the existence of a deeper history behind the word chode, but the word is used in the present time only in informal contexts with the intention of humor. The word 'behen' is from the Hindi language, which means sister in the English language. The word 'chode' is used with the word 'behen'; therefore, the final result is 'behen chode' means sister fucker. The word chode was initially used for men, but the word is used only on women by men with the intention of reversing the meaning to the zone where the body of the woman is one to be sexually relished by the sister fucker, or the woman is equal to the sister fucker.

"Behenchodh" is an extremely offensive and derogatory word used in the Hindi language as an insult. The word means sister fucker. The word suggests not only the

gross violation of the relationship between the sister and the brother but also the gross misogyny and lack of respect for women. The use of such derogatory terms not only demeans the status of women but also promotes the culture of violence against women. The use of such terms also suggests the lack of respect for women, as the woman is considered an object to be dominated by the man. The impact of the use of such terms is not only on the person who is used as an insult but also on the society as a whole, as such terms promote the gender role stereotyping that is the reason for the prevalence of the rape culture in the society. Additionally, it can have a profoundly negative effect on individuals' mental and emotional well-being, both for those directly targeted and for anyone witnessing or affected by such language. This slang is generally used to indicate that the sister identity is also the target of sexual "fun", for the respect and authority this identity must have requires the peripheral structure to relax its horizons of phallogocentric power, which our society fails to. A body with vagina in any identity gets sexualized through these slangs.

The term "Maderchodh" or "Madechode" is a term of disrespect towards the identity of a mother; using a bifocal lens in which we can see how India, who uses the term 'Maa' to elevate the cultural standards of women, can use this term as a slang term to refer to an identity which can be easily fucked. This term when deconstructed reads as "maader-chode"; in this term, "maa" refers to mother, "der" refers to other mothers/equally the same, and "chode" means having sex; therefore, when we deconstruct this term, we

can clearly see how the term refers to all mothers or types of mothers as a term which must have a body in order to have sex with. The political movement of language from one zone of respect to another zone of disrespect is a diabolical use of language as a weapon. Other slangs like "Teri Maa Ki" refer to "your mother's"; these are some of the most severe slangs in Hindi and Urdu and some other languages too. These slangs directly attack a person's mother and refer to a violation of her honor and sometimes refer to incestuous relationships as well. These slangs not only refer to disrespect towards a person towards whom they are used, but they also refer to disrespect towards a person's mother as well. It is a well-known fact that in almost every culture in the world, mothers are held in high regard and are considered sacred; therefore, referring to disrespect towards a mother is considered taboo as well. The use of these slangs refers to a lack of decency and a lack of regard towards a woman as a mother and as a woman as well; therefore, these slangs refer to a culture of misogyny and disrespect towards a woman as well. Furthermore, these slangs can have a great impact on people's emotional lives as well; therefore, these slangs can lead to more violent conflicts as well. It is very important to address the use of these severe slangs by referring to a change in individual behaviors as well as a change in societal behaviors as well; therefore, in order to address these slangs in a better way, we need to refer to a culture of empathy and decency towards a woman as a mother as well as a woman.

Baiji

The term Baiji is traced back to the geographical locations of Madhya Pradesh and Rajasthan, where the term "Bai" is used to refer to a mother or an elder sister, and the suffix "ji" is added to denote respect. The term is associated with women performers who played an important role in the cultural and artistic movements of India. The women were referred to by different names during different periods of time, such as Nagarbhadhu, Devdasi, Kanjari, Tawaif, and later by the term Baiji. The city of Kolkata also witnessed the emergence of a major hub of performing arts, where these women were addressed by the identity of Baiji. The identity not only recognized the contribution of these women but also helped them achieve a high social status despite facing marginalization. The term is also traced back to the geographical location of Maharashtra, where it is believed that the term "Baiji" referred to women dancers and the suffix "ji" denoted respect for them by the upper class of society. In a very rigid patriarchal setup of society, the term "baiji" is a significant example of a gender-based insult in Indian languages such as Hindi and Marathi. The term is traced back to the original meaning of sister and is later used as a slang to belittle and demean women by referring to them as being promiscuous and having loose morals. This derogatory usage is indicative of the patriarchal attitude, which views women as objects and seeks to judge them based on their perceived deviations from the ideal images of femininity and virtue. These women, despite being artists, were perceived as "other" or even as pariahs by sections of society. This is indicative of the complex social and cultural

factors at work. Baiji is thus indicative of the complex historical identity, which encompasses both the artistic and the social perceptions. The derogatory usage of the term is indicative of the marginalization and social stigmatization of women. Despite efforts to counter this term through advocacy and awareness programs, the term "baiji" is indicative of the challenges being faced in the social discourse to counter the challenges of gender-based discrimination and the usage of derogatory language. "Baiji" is a term that is used in India. It is indicative of the complex usage and evolution of the term, which is derived from its historical usage. Originally referring to a Chinese term for a dolphin with white fins, over time, in Indian slang, the term "baiji" has acquired a number of different meanings. In certain parts of India, especially in Hindi-speaking areas, "baiji" may refer to a female who is regarded as bold, daring, and assertive in nature. However, this term may have a negative and derogatory sense, indicating a female who is too daring and aggressive in nature. On the other hand, in certain parts of North India, especially in certain North Indian dialects, "baiji" is a term of endearment, which is generally used in a friendly manner, especially while referring to a friend or a person with whom a particular individual is comfortable and cordial. The change in the term "baiji" from its original usage as a term referring to a beautiful aquatic animal in Chinese culture to its usage in Indian culture is a clear example of how a term may change over time and acquire a number of different meanings in different contexts and societies.

Bnara

The term "bara" typically refers to a colloquial expression used in various Indian languages, including Hindi, Bengali, and others, to denote a man who exhibits qualities of toughness, assertiveness, and sometimes aggression (Kumar et al. 2023). Bara/Bnara refers to penis, and in any phallogocentric society, this penis is the symbol and ruler of power; wherein, the exploration of "bara" in Indian regional slangs underscores its role in constructing and contesting notions of masculinity and power. This slang, therefore, not only mirrors society but also contributes to shaping society in a particular manner. Further research on this slang, therefore, needs to look into its dynamics with changing gender roles in society and its potential in promoting a more inclusive and equitable society. Research on this slang, termed as 'bara,' indicates its heavy gender implications, mirroring traditional masculinity norms in society. Research on this slang indicates its usage in mirroring traditional masculinity norms, where its usage mirrors perceptions of dominance, physical power, and authority, thereby shaping male roles in society (Kaviraj, 2000). This slang, therefore, is used in a casual manner among friends, where its shades of masculinity are portrayed in a particular manner in society. Further, its usage in mirroring masculinity norms in society is portrayed in the media, where its characters in films, television, and other digital platforms are portrayed as heroes and anti-heroes, thereby shaping perceptions of masculinity in society (Sengupta, 2021). The usage of this slang, termed as 'bara,' varies significantly in different regions and cultural

contexts in India. For instance, in North India, this slang may indicate a brash and macho personality, whereas in East India, its usage may indicate a mix. Just a few days ago, in Shantipur local train, I encountered two men fighting while traveling in the general compartment, where one stated to another in Bengali, "Janish ei bnara/bara er khomota", means do you know the power of this penis?

Khanki

The etymology of the term "Khanki" is traced to "Khanogi," which means "domestic woman" or "mistress," derived from the Persian term "Xaana Gi," which means "domestic." "Khanki" is a derogatory slang term, mainly used in Bengali and other Indian languages, to describe a woman who has loose morals or engages in promiscuous activities. The term has very negative connotations. It is often used to insult or demean women who have deviant behavior from the accepted norms of female chastity. The use of "khanki" reinforces gender stereotypes in Indian society. Research has shown that derogatory slangs such as "khanki" contribute to the objectification of women in society, promoting a culture of misogyny and gender inequality in Indian society (Rampton, 2011). The use of "khanki" has far-reaching implications on gender stereotypes in Indian society. Research has shown that the stigma of being labeled "khanki" has a significant impact on the social behavior of women in Indian society. Studies have shown that "khanki" has a significant impact on the social behavior of women in Indian society. The use

of "khanki" in Indian society has significant implications for gender stereotypes.

Baaro-Bhatari

This word bhatari is derived from the ancient Bengali languages spoken in the interior districts of West Bengal. These languages were considered to be 'uncivilized.' Moreover, the word can also be related to the color of the colloquial language. It referred to the term for the person who earned the rice for you. 'Bhat' is the Bengali word for 'rice,' and 'Ari' meant 'earning' in the ancient Bengali culture. Now, when this word 'baaro,' which means twelve, came into the picture, it transformed the word into a gender-oriented slang term, which finally meant 'a woman who depends on twelve rice earners,' referring to the men. Now, the term is used to point towards the sexually insulting relationship with twelve men with whom the woman is living and surviving. The term 'baaro bhaatari' is used as a slang term in the context of the Hindi and Bhojpuri languages spoken in India. It is used to point towards the derogatory gender slur directed towards the woman who is having sexual intercourse with twelve men. Literally, "Saat bhaatari" means "Twelve brothers-in-law." This term is highly derogatory and objectifies women, implying that they have loose morals or are promiscuous. "Saat bhaatari" also means a woman who has sex with seven brothers of the same mother, often adorning the ancient heritage and culture of Draupadi, who has married five different men in the Dwapar Yug. The politics involved here need to be understood to grasp the context. The term

"Draupadi" is being referred to as a measure of chastity for women, who has had sex with multiple partners, and again being referred to as a slang to exercise power over women's body through derogatory terms. "Baaro bhaatari" being referred to in a derogatory manner objectifies women as being objects of sexual desire. This slang, in a broader context, refers to a woman who has had sex with multiple partners. This term also reflects a patriarchal society's attempt to exercise power over women's sexuality, at the same time glorifying male sexuality. This kind of slang not only promotes sexism and patriarchy, but also leads to the marginalization of women on the basis of their sexuality, considering them to be different from what is considered "chaste" or "decent." The term "Saat bhaatari" being referred to as a term of abuse for women also reflects a broader context of sexism and misogyny prevalent in society.

Vaishyas

The term Vaishya originates from the Sanskrit word vaiśya, which originally referred to "cowherd," reflecting the traditional occupation of people belonging to this caste. Vaishya is one of the four varnas, or social classes, in the Vedic Hindu social order. Historically, Vaishyas were primarily traders, but over time, their roles expanded to include agriculture, cattle care, and various business pursuits. In different regions of India, the Vaishya community is known by various names, such as Bania in the north, Komati or Komatiga in certain southern regions, and Chetti or Chettiyar in others. The earliest recorded use of the word Vaishya dates back to

1630, as noted by ethnographer and clergyman Henry Lord. The word is also referenced in the ancient Sanskrit epic Mahābhārata, which is over two thousand years old. In the Bhagavad Gita, Vaishyas are depicted as engaging in occupations such as agriculture, cattle care, trade, and other business-related activities, highlighting their role in sustaining the economy and society.

The term "Vaishya" historically refers to one of the four varnas (social classes) in traditional Hindu society, representing merchants and traders. The term vaishyas transformed from class to occupation of women dealing with sex-work and is often used as an insult to demean the profession chosen by women indicating. Vaishyas were a productive class that engaged in trade, farming, and wealth creation in their original setting. But when "Vaishya" is used disparagingly as an insult, it usually deviates significantly from its original meaning. The phrase has come to refer to a variety of undesirable qualities over time, including greed, stinginess, and even unethical business practices. The term "Vaishya" can be used disparagingly in a variety of ways, starting from classist perspectives that portray Vaishyas as driven by financial gain or profit, frequently at the expense of other factors like morality. In Indian society, "Vaishya" may also have moral or social implications. It can be used to disparage people by suggesting that they lack moral character or are only driven by money. As a result, in Indian society, the term "Vaishya" has come to stereotype Vaishyas. Thus, the use of "Vaishya" as an insult differs from its original meaning.

Results and Findings

The definition of the word "weapon" is "power used by and on a person.". In this instance, the term "weapon" does not always refer to a metal or hard object; it can also refer to the mind, language, bodies, land, writings, etc. As we can see, Slanged Linguistics is the tool used in this paper to illustrate how gender power functions in a phallogocentric discourse. Each of the selected words demonstrates how slang, as a component of language, arranges the power structure and gender hierarchy in which the user, i.e. and e. patriarchal figures are invariably phallogocentric symbols, and the victims they target are also phallogocentric. and e. women, queer people, caste people, etc. Slang usage, particularly disparaging slang, can be intricately linked to authority and control over bodies. Generally speaking, derogatory slang is linked to power over others, particularly when that power already has a complicated relationship with others. by utilizing disparaging slang..

Conclusion- Protest against the Slang Culture

The analysis of slangs through linguistics texts and its application to the political orchestration resulted to creation of a disgust portrayal of expression through the terms, as Newman in their article "Gender Differences in Language Use: An Analysis of 14,000 Text Samples" regards- "...the pattern of variation suggests that gender differences are larger on tasks that place fewer constraints on language use." Slangs, particularly derogatory ones, wield significant power in

shaping social dynamics and perceptions, especially concerning gender. In this understanding of gender and discourse and how language acts as a weapon in maintaining the power-play, we see that, slangs has now become one of the channels to control and order body/identities. To remember Crenshaw's understanding of intersectionality (where a body is subjected to marginalization from multiple ways simultaneously and not only one way at a time), we see how the 'othered' genders are addressed and subjected to marginalization even through linguistic discourse where language becomes a weapon to navigate the categories as per the patriarchal judgments like it is very easy to term a woman 'baaro-bhaatari' who depends on twelve rice-earners (indicating men). We, hereby can clearly understand how the slangs are used to commodify a woman's body, and even if the verbal weapon targets a man, it is because that body is not 'enough masculine and resembles feminine features', indicating femininity, feminine, female-women are subjects of derogatory sexually-verbal assaults which are in common taken as 'casuals or fun'. It has now become immensely crucial to subvert this gendered discourse through slangs where I strongly believe that the object's objectification must be questioned, rather than ignoring it as cultural normalcy or friendly tone amidst friends, and or deserving adreals.

Funding Agency

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Key Terms and Definitions-

Slang Culture- This is a technique that evolved popular discourse of amalgamating the multiple linguistic styles in parity to the cultural dominancy and a meaning.

Dominant Discourse- A written or spoken pipe of communication that controls and rules

Gender Theory- The theoretical study of Gender as a substantive thing and which is a performance, enabling us to realize the definition of a woman constructed. It allows us to realize the functional opacity that operates around the remaining Gender identities and why social order compels only two genders or a binarized gender system.

Chutnification- It is a term developed in the popular literature of India that means mixing of multiple dialects together, for example- Hinglish (Hindi and English).

Indian Culture- The culture prevailing, constructed and followed in India

Identity-politics- Simply, it is the politics based on identity (race, ethnicity, religion, and gender). However, its usage is not so simple. This identity politics works both as an oppressor and an oppressed body.

Re-presentation- This word has been recently used by post-structuralist feminist scholars which states that no one can ever represent anyone else than their own self, and if they do so, then they are only re-presenting; that is, presentation of that person is repeated from another view.

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