CHAPTER - V

SUMMARY AND CONCLUSION

SUMMARY

The thesis begins with an introductory chapter which gives the brief discussion on “code-mixing” and “code-switching” interchangeably, especially in studies of syntax, morphology, and other formal aspects of language. Study examines the purpose of code switching and how CS is used as a communicative strategy between Persian- Urdu and Panjabi bilinguals. It describes the possibilities that code switching in Sufi discourse setting provides a resource for assisting communication and bonding cultural identity across generations.

The second chapter has been devoted to Languages of South Asia. This chapter describes South Asia which is often called the “Indian Subcontinent”, which comprises of the sub-Himalayan countries and, for some authorities, also includes the adjoining countries to the west and the east. South Asia is a rich and fascinating linguistic area, its many hundreds of languages from four major language families representing the distinctions of caste, class, profession, religion, and region. It talks about the languages in India and also describes about the language family present in India (Indo Aryan, Dravidian, Austro Asiatic, Tibeto Burmese and Andamanese). Dozens of languages are spoken in South Asia. These languages share many characteristics such as grammatical structure and vocabulary, but they are also distinctly different.

The third chapter starts with the background information about Sufism, and traces the origin and its historical development. Sufism has come to mean a wide range of beliefs that center on the quest for personal enlightenment in the union with God. Sufis are sometimes described as the mystics of Islam, but Sufism fits
awkwardly in the categories of religions. Technically Sufism is a denomination of Islam, however there are many Sufis that are not Muslims and there are many Muslims that are reluctant to consider Sufism part of Islam. One of the few concepts that Sufis seem to agree on is that all religions offer a path to salvation or enlightenment and that true God realization, no matter how it is achieved, transcends the limitations and classification of any religion. Basically, a saint in any religion is equal to a saint in any other religion because they are inspired by the same Divine source. Initially the term Sufi referred only to those who had achieved God realization, but it has since come to be applied to anyone who follows that particular spiritual path. The name Sufi comes from “Suf,” the Arabic word for wool or “Saf,” the Persian word for pure. The dervishes or advanced students of Sufism wore inexpensive wool clothes as part of their life of renunciation. It describes the Sufi Formalization of Doctrines, and also gives a brief about Sufi practices with its different stages. This chapter also discusses different Sufi orders in South Asia; it also gives a shape of other Sufi Orders which are practiced besides the major four orders in India (Azimiyya, Ba-Alawiyaa, Idrisiyya, Kubrawiya, Qalandariyya, Uwaisi etc). Kubrawiya order is the main of these which is followed by a huge ratio in India as it is embraced with Shia Muslims in sub-content. It mainly concentrates on Indian Sufi Traditions of South Indian and North India Sufis.

This chapter starts with the Introduction of religious discourse. It describes code mixing in Mehfil-e-Sama in South Asian languages and includes brief account about Sama in India, which starts when Ghaznavid Empire held sway over Punjab in 11th century. Founder of Chishti Order in India (d.1236) arrived in India ghorid conquest and Sama was a central feature of the shaikh’s order but it was criticized by many ulmas and a good example of the criticism is a book “Qawwali and Islam”(1994) by Muhammad Ashfaq Hussain. Chapter is based on the history of qawwali, which begins creating a musical form traced by Khawaja Muinuddin, it
often stated reason for his institutionalizing sama as to preach Islam among music loving Hindus. Code mixing gave birth when authors of different forms of literature realize that it will be a beautiful charm to our writings if we use words of other languages. By this two different languages whether Urdu & Punjabi, Urdu & Hindi or Persian consequently gained more prestige than the old one.

\[\text{ek din qais se laila-yi māh-rū}
\text{bolt mere sivā kis kī hai justujū}
\text{vajd mē ā-ke kī qais ne guftu}
\text{rāz kī bāi hai khair sun māh-rū}
\text{na to majnū hū mai aur na laīlā hai rū}
\text{allah hū allāh hā}\]
CONCLUSION

Fifth the last chapter summarizes the thesis and end up with the conclusion. The present study has discussed the importance of code mixing in Sufi folk Literature of Urdu and Punjabi. The Sufi poetry, which is a great part of Sufism, played a vital role in preaching Islam throughout the world. When the Sufi poetry included the remembrance of Allah and spiritual thoughts of Islamic doctrines, it was most attractive to people and the spectators of Islam and Sufism. Through the Sufi poetry, they could know the real meaning of Sufism and the real love for almighty Allah. There are many words of Urdu and Punjabi which are now used in the reciprocal order of these languages. Meanings of loan words (Majlis, Qawali, Sufi, Zakat, Halal) are almost similar in both languages (Urdu & Punjabi). So it is further strengthened that a new variety of Language is used in Sufi Mehfil’s. Mixing of two languages and two imageries add the poem appeal because the charm of macaronic verses lost in translation. This tradition is based on the indigenous Indian forms and meters and it utilizes conspicuously Indian imagery. The main reason of change of vocabulary is the contact of one language with other languages including Urdu and Punjabi.