CODE MIXING AND STYLE REPertoire IN SUFI
FOLK LITERATURE OF URDU AND PUNJABI

ABSTRACT
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ABSTRACT

TOPIC: CODE MIXING AND STYLE REPertoire IN SUFI FOLK LITERATURE OF URDU AND PUNJABI

No serious examination of the civilizations that flourished in the courts of the Islamic rulers is possible without an understanding of Sufi currents that played a vital even decisive role in shaping the cultural output of the great Islamic empires. For any civilization to blossom there has to be a certain intellectual and cultural space that is relatively free from dogma and hidebound traditions. Sufism thus emerged as a protestant and liberalizing current, that eventually became the primary vehicle for intellectual advance and the dissemination of culture in societies governed by Islamic sovereigns. Sufi folk literature was essential in easing the transition from the earlier Hindu, and Buddhist, societies that had existed prior to the victory of the Islamic conquerors. Sufism provided a way to reconcile some of the religious doctrines of these earlier cultural and/or religious systems. Sufi scholars went to great lengths in establishing a sense of continuity and evolution amongst the various revealed Some of the earliest of the Sufi scholars were women such as Rabia (9th C) and Nuri (10th C) who both emphasized worldly renunciation and suggested that spiritual salvation lay in discovering the 'God' within.

As Sufi folk literature and practice evolved, there was much that Indians would later find oddly reminiscent of what had been emphasized not only by some authors of the Upanishads, or practitioners of Buddhism, but also by Indian folk and devotional saints. Mughal prince Dara Shukoh in his "Confluence of the Two Seas" made special note of this. In fact,
many aspects of Sufi belief systems and practice had their parallels in Indian philosophical literature, but often, amongst the more conforming streams of Sufi discourse, these had to be circumscribed within the boundaries of what Islam could politically tolerate. Even though most Sufis (like many Hindu Vedantics) considered formal religion a shell, they didn’t reject formal religion allowing that for the average practitioner, day-to-day rituals and traditional religious practices could play a useful role. Most were not outright rebels, but adapted to the pressures of mainstream religion. Nevertheless, Sufis were much less likely to approve of rigid and literalist interpretations of the Quran. “Words cannot be used in referring to religious truth, except as analogy”. This sentiment of Hakim Sanai as expressed in his ‘The Walled Garden of Truth’ echoed what is most immediately evident in the Kena and Chandogya Upanishads.

In this post industrial revolution era, (which has created some entirely new paradigms) where an understanding of modern social, economic and political organizations and processes becomes virtually essential to understanding the human condition, aspects of Sufi thought are not entirely irrelevant. Apart from providing psychological succor, the contemplative and reflective insights on human nature, the nuggets of truth one finds in the best of Sufi literature, these transcend limitations of time and place. They can illuminate and appeal even today.

In view of the above this research study is about the conventions associated with language use in Sufi folk literature and how these practices end up affecting the forms of the languages themselves. Before addressing the impact of these conventions on the languages the dissertation will discuss the conventions themselves, how the languages are appropriate to different contexts within the larger Sufi social
organization. The focus of the work is how Sufis experience language in those contexts as they move through their everyday lives. These experiences shape their languages. Like other aspects of social life, speech and conversation have their own rich and intricate history. But even in fairly recent scholarship, they remain subjects which have gone largely unexplored, mostly due to the limitations in sources which face all researchers and grow ever more intractable as one travels further back in time.

This research work takes a fresh look at these problems by examining Sufi folk literature in the seventeenth and eighteenth centuries. It reconstructs patterns of speech and manners, and links them with different sets of ideals and social norms that prevailed throughout urban society in the early medieval India of particular interest are habits of mahfil-e-sama, which have left residual traces even in written sources. They demonstrate how townspeople treated words virtually as deeds, regarding them with a degree of literalism which may not have been present in other cultures.

The proposed research topic combines both literary and ethnographic sources in order to build a picture of the textual contents and treatment of text in the present day Chishti Samā`. Combining the methods of textual research and fieldwork is utilized already in discussing the themes of Persian, Urdu and Punjabi poetry.

Chapter One: Introduction

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. Chapter further divides into six sub sections. First section gives
the theoretical framework on grammaticalization which is the field of research in historical linguistics, in the wider study of language change, which focuses on a particular process of lexical and grammatical change. The present research study examines purposes of code switching and how CS is used as a communicative strategy between Persian-Urdu and Panjabi bilinguals. It also discusses the Metaphorical code-switching refers to the tendency in a bilingual or multilingual community to switch codes code switching Second section carries Literature Review on Code Switching; third section defines Code Switching in Sufi Literature of South Asia. The fourth section carries the discussion on how Sufis uses code switching as a communicative strategy. Next section dealt with communicative strategy as lowering language barriers. Last section of the chapter carries the conclusion.

Chapter Two: Languages of South Asia

The first section of the chapter talks about South Asia which is known as the home of several hundred languages and which comprises of the sub-Himalayan countries and, for some authorities, also includes the adjoining countries to the west and the east. Second section defines languages in India which are said to be scheduled and non-scheduled languages according to the 2001 census; third section gives a detailed study of language families which are present in India.

Chapter Three: Sufism in South Asia

The third chapter starts with the background information about Sufism, this chapter divided into seven sections. The first section traces the origin of Sufism and its historical development, second describes the Sufi Formalization of Doctrines. The 10th and 11th centuries were witness to Sufi Writings, which are usually described as 'the Sufi manuals.' They
explained the practices of the Sufis and offered advice for those aspiring to the Sufi path. Usually, manuals started with an attempt at defining the terms Sufi and *tasawwuf*, then moving on to the Sufi understanding of the Islamic tenets. They also dealt with Sufi practices (fana, baqa, dhikr & muraqaba) and stages. It also discusses the four main Sufi orders and also highlights some other orders whose followers are less in ratio; follow the next section gives a detailed study of Sufi Tradition in South India, and North India.

Chapter Four: Religious Discourse: Code Mixing in Sufi Discourse & Mahfil-e-Sama

The chapter divides into six brief sections where section one describes the term religious discourse, second section dealt with language of Sufism in South Asia. The third section throws the light on code mixing in Mahfil-e-Sama in South Asian languages and includes brief account about Sama in India; Code mixing gave birth when authors of different forms of literature realize that it will be a beautiful charm in our writings if we use words of other languages. Fifth sections describe the history of qawwali which discusses the poetry of Persian and Urdu. Sixth section discuss of code mixing with Hindi/ Punjabi.

Chapter Five: Summary and Conclusion

This is the final chapter of the thesis and presents, in brief, the summary and conclusion drawn from the study. This chapter presents the chapter wise summary, besides giving the conclusion.

The proposed research topic combines both literary and ethnographic sources in order to build a picture of the textual contents and treatment of text in the present day Chishti Sama. Combining the methods of textual
research and fieldwork is utilized already in discussing the themes of Persian, Urdu and Punjabi poetry. 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. The discussion on Persian and Urdu poetry will be followed by an analysis of the Punjabi poetry. This tradition is based on the indigenous Indian forms and meters and it utilises conspicuously Indian imageries.