



## Exploring Punjabi Folk Music 'Jugni' Through the Prism of Grice's Cooperative Principle and Conversational Implicature

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### ABSTRACT

The selected song 'Jugni' is a renowned Punjabi folk music with various versions that have evolved across sub-continent over several centuries. The prior studies focused on interpretation of interviews, advertisements, cartoons, and daily conversations from the perspective of discourse analysis. However, the current research aims to highlight and fill in the prevalent gap of overlooking folk music by analyzing lyrics of Jugni and identifying its multi-faceted approach. By utilizing qualitative method through focus group observation and content analysis, the study contemplates on Grice (1975) Conversational Implicatures and Cooperative Principle. The research findings concluded that Jugni adheres to four Gricean Maxims. However, its implicature analysis adds on understanding of the embedded narratives of Religion, Sufism, Philosophy, Feminism, and Punjabi Culture. It signifies the need of attention on folk music and literature in the domain of discourse analysis.

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## 1. Introduction

Punjabi folk music appeals everyone to take a look at Punjabi culture through its evocative tone, rhythm, lyrical composition and use of different musical instruments. The folk music's development rooted back to ancient civilizations throughout the world making it an essential component of art and culture, defined by Dr Chaitannya Kunte as "The music of people, by people and for people" (Karim, 2020). Due to the oral transmission, it is difficult to identify real composers across the generations. Out of numerous patterns of folk music, the study focuses on Sufi music 'Jugni'. Jugni is a Punjabi folk music that was originally composed by Alam Lohar in the early 20th century, and later popularized by Arif Lohar. The importance of 'Jugni' is in its colloquial language and conversational tone. Therefore, the research implies Grice (1975) theory of conversational implicatures and cooperative principle for an in-depth analysis of the lyrics and to unfold its denoted meanings. To develop the framework of implicature, Grice introduced Cooperative Principle and four conversational maxims (Lalić, 2020). According to *Routledge Encyclopaedia of Philosophy*, implicature means 'a term used in philosophy, logic and linguistics (especially pragmatics) to denote the act of meaning or implying something by saying something else' (Davis, 1998). While previous studies explored various genres by undertaking Grice (1975), no scholar has yet focused on folk music. Therefore, this study tries to fill in the gap. The examination of folk music, in particular Sufi music as a significant discourse through Grice (1975) remains unexplored. Additionally, the previous studies do not focus on content interpretation of Jugni through conversational implicatures. The research marks its significance through its underpinning of 'Grice's theory of Conversational implicatures' in the field of discourse analysis. In contrast to typical research, which frequently focuses on more formal texts or academic discourse, and general songs, this study focuses on a piece of folk music, notably Arif Lohar and Meesha Shafi's version of *Jugni*. A new layer is revealed by using folk music as a medium for implicature analysis, emphasizing its function as a significant discourse that shapes social attitudes, cultural artifact and portrays hidden messages. This is an addition to existing researches on Pakistani and Punjabi folk songs in the field of discourse analysis. It helps

identifying the patterns and themes of mystic songs. As a result, it will contribute to the previous researches on Discourse Analysis.

### **1.1. Delimitation**

Due to limited time constraint, this study did not focus on any other Punjabi folk songs and intentionally excludes all other versions of *Jugni*. The research only exclusively examines the conversational implicature and maxims from the song by Arif Lohar and Meesha Shafi from Coke Studio season 3. In particular, it looks at translated versions of the lyrics as they are given in (Malik, 2015), which offers an orderly framework for comprehending the meaning. This study purposefully avoids digging deeply into cultural aspects by focusing on complementing musical instruments. Furthermore, in order to ensure a comprehensive analysis of how implied meanings operate inside the lyrics, the research only examines conversational implicature and avoids investigating scalar and particularized implicatures. By focusing on this particular area of discourse analysis, it is an effort to advance knowledge of *Jugni* as a beneficial text while utilizing Gricean ideas in a fresh way.

### **1.2. Research Purpose / Objective**

The purpose of this research is to explore and analyse the following aspects of the research:

- To what extent '*Jugni*' adhere to Gricean principles.
- To determine the application of Grice's Conversational implicature on *Jugni*.
- To examine the four maxims by Paul Grice in a folk music.

### **1.3. Research Questions**

The research will seek to answer the following questions:

1. How much '*Jugni*' adhere to Gricean Maxims?
2. How do conversational implicatures unleash hidden meaning in '*Jugni*'?
3. What does Punjabi folk music *Jugni* infer in perspective of four Gricean Maxims?

## **2. Literature Review**

The concept of Cooperative principle and conversational implicature is widely spread and helps in exploration of the pragmatic aspects of discourse in a language. According to Cummings (2017), conversational implicatures are defined by the following properties: defeasibility or cancellability, non-detachability, calculability, non-conventionality, reinforceability, universality and indeterminacy. Allott (2018) highlights, though conversational implicatures are implications of an utterance, they are of a particular kind and its assets can be used as a lens to examine the supposed implicatures, although they cannot provide 'fail-safe test'. The information that a speaker conversationally implicates is something that the addressee works out, but a conversational implicature is not a category of inference (Cummings, 2017). Moreover, (2023), asserts that it is expected from the conversation partners to be honest, clear and accurate in utterance, however violation of any maxim should be conveyed indirectly. Conversational implicature is an implied meaning from the utterance that goes beyond what is directly said (Pranoto, 2013). The study about explicit and implicit meaning of language refers to the conversational implicature, emphasizing the difference between surface and underlying meaning (HASNA, 2022). Similarly, Carston (2004) points out that utterances exclude the peculiarity of truth-conditional content because it is been conveyed through conversational implicature. Flouting of cooperative principle means use of inappropriate information to distract listeners, picturing that surety is missing (Usman, 2021). However, Nahak and Bram (2021) discovered the violations of Cooperative Principles of maxims in various ways to create an art of communication in a Javanese song entitled 'Sléncó'.

According to Cantika and Fadhillah (2023), conversational implicature can be described as listener's inference about speaker's intended meaning. South Korean band's playlist 'Wave to Earth' shows the way implicature enriches the communication between humans and makes language more expressive and interesting (Cantika & Fadhillah, 2023). Likewise, Putri (2023) focused on conversational implicatures in Brandi Carlie's song lyrics by discussing the types of implicature through the theory given by Putri (2023). The indirect spoken or written words can also be categorized in conversational implicature (Putri, 2023). Similarly, Hidayah (2021) highlights that presence or absence of implicature having no effects on statement's true nature

by analyzing implicature and its types found in some selected English songs and the responses of listeners towards them. Pranoto (2013) examined implied meaning in song lyrics from 'Forgive me' album through conversational implicature and use of maxims of conversation to identify the types of conversational implicature and their role in the lyrics and significance of maxims. This highlights the way people with dyslexia communicate with other people around them (Nahak & Bram, 2021). Conversational Implicature and Maxims have also been used to analyze different mediums of communication. According to Maryam, Mushtaq and Sumaira (2023), the implication of maxims resulted in understanding the influential meanings of advertisements, especially the creation of taglines resulted from flouting of maxims. Deviations of cooperative principle led to creation of idealistic taglines, to engage audience (Maryam, Mushtaq, & Sumaira, 2023). Similarly, Syed Azmy et al. (2021) analyzed cartoons to identify implicature utterances and explore value elements in the Islamic music animated cartoon 'Omar and Hana' to provide an advance understanding of the way animated cartoons play role in development of noble values in children. Legislators and Politicians 'during political discussions' disregard the Cooperative Principle in various ways and structures during their communication (Rasool, Zahra, & Khawar, 2022).

Correspondingly, students' conversation based on Grice's maxim theory at English department of Muhammadiyah University of Mataram signifies the importance of maxims in daily life communication of English students (Hidayati & Lukman, 2019). Qaisar (2019) examined 'Jugni' in terms of its spiritual and religious position by inquiring the nature of spirituality signified in Coke Studio Sufi singing (Pakistan). Qaisar (2019) criticized use of song for a secular robe and only as a musical, expressionistic groove to be repeated with variations. Likewise, Malik (2015) focused on implications of Jugni to construct a diverse cultural identity by identifying the conversion of a song from Punjabi genre into a Sufi genre to construct a diverse cultural identity. Previous studies fall short regarding critical examination of the music's language, especially through the prism of linguistic principles. The current study fills in the gap by intending to investigate the relaying of deeper meanings and intensions behind the literal interpretation of Jugni's lyrics with the help of Grice (1975) conversational implicature theory. Examining in what manner all maxims are followed and flouted will highlight the music's several levels of meaning and provide insights that in which way audiences and composers use conversational implicatures to negotiate meaning. By demonstrating the interaction of language, culture, and spirituality within this historical tradition, this method not only advances our knowledge of Jugni as a complex linguistic product but also adds to larger discussions in folk music studies.

### **3. Research Methodology**

This research adopts a profound approach to investigate key elements discussed in the song *Jugni*. The methodology encompasses qualitative descriptive analysis of Punjabi folk song '*Jugni*' on the basis of Grice's theory of Conversational implicatures. The research explores implied meaning of folk song Jugni by Arif Lohar and Meesha Shafi in coke studio Pakistan season 3. Analysis has been completed through content analysis and focus group discussions. Focus group observations enable the examination of group dynamics and reactions while content analysis is conducted to dissect the lyrics and underlying meanings. The analysis involved various collaborative sessions of approximately four hours by two researchers, followed by a structured process to ensure consistency. The process begins by listening to song, reviewing its translated version from Malik (2015) thesis, and jotting down main points for document observation. Subsequently, the song's metaphors, cultural references and thematic elements are analyzed through joint discussions by applying Gricean Maxims. Discrepancies in interpretations were resolved through consensus-building discussions. Role of maxims observed in the lyrics allowed their interpretation through implicature. Through this combined approach, a comprehensive and insightful analysis of '*Jugni*' is attained.

#### **3.1. Theoretical underpinning**

In order to analyze and interpret the various aspects of the '*Jugni*,' this research incorporates Grice's theory of Conversational implicatures. The framework incorporates four cooperative maxims of conversation which include; Quantity, Quality, Relation and Manner proceeded by implicature. It refers to the underlying meaning through either following rules of maxims or violation of maxims. Implicature is defined as 'the conventional meaning of the words used will determine what is implicated; besides helping to determine what is said' (Lalić, 2020). The four maxims by Grice (1975) are following;

1. Maxim of Quantity: refers to 'make contribution as informative as is required'.
2. Maxim of Quality: refers to give accurate information.
3. Maxim of Relation: refers to 'Be relevant'.
4. Maxim of Manner: refers to 'Be Perspicuous' which denote being clear and brief in the conversation.

#### 4. Findings

The research findings will provide answers to the research questions established at the beginning of the study. *Jugni* maintains its conversational tone through structure "Seharfi + J...A+J.... B+J.....C+J.... A.... D.... A+J" (Malik, 2015). The original Punjabi version will be focused for analysis. However, the translated version is provided for reader's better comprehension from different cultural backgrounds, both sourced from (Malik, 2015) thesis. The following table one consists stanza one of the '*Jugni*'.

**Table 1: Stanza one of the folk music 'Jugni'**

1	<i>"Peer meriya - Jugni ji</i>	O Pir of Mine – Spirit-Being
2	<i>Ae we Allah waaliyaan di Jugni ji</i>	Indeed, this is the Godly One's Spirit-Being
3	<i>Ae we Nabi Paak di Jugni ji</i>	Indeed, this is the Holy Prophet's Spirit-Being
4	<i>Ae we maula Ali wali Jugni ji</i>	Indeed, this is the Spirit-Being devoted to Ali, the friend of God!
5	<i>Ae we merey peer di Jugni ji</i>	Indeed, this is my Pir's Spirit Being
6	<i>Ae we sar-sabaz di Jugni ji</i>	Indeed, this is the long-living Pir's Spirit-Being"

The analysis of stanza one demonstrates following of Gricean Maxims (1975). The first verse indicates a statement, an announcement of 'spiritual being' which is further discussed in whole stanza, satisfying the Maxim of Quantity. Similarly, Maxim of Quality is being fulfilled as no extra information has been added unlike hedges. Every verse directly links '*Jugni*' to holy figures without implying that the speaker questions or doubts these connections. This dedication makes the repetition effective and purposeful rather than overdone, strengthening the devotional tone and reaffirming the speaker's goal. The idea remained consistent throughout the stanza referring to Maxim of Relation. The verses are clearly and concisely knitted together indicating the Maxim of Manner as the word "Ae we" (indeed) is not only giving it a poetic touch but also keeping it to the point. This introductory word is creating an agreement throughout the stanza, ensuring that the desired devotion is transparent and simple for the audience to follow. The song's verses mention various spiritual figures, including Allah, the Holy Prophet, Maula Ali, and the Pir, indicating the 'spiritual being' mentioned in introductory statement. For instance, line number two and three, "*Ae way allah waliyan di jugni ji*" and "*Ae way nabbi pak di jugni ji*". Each verse represents a manifestation of the divine spirit, embodying the teachings and wisdom that guide individuals on their spiritual journey. Moreover, the verses create rhythm and consistency by maintaining a same attribute. By encompassing the spirits of these revered figures, '*Jugni*' symbolizes the deep connection between humanity and the divine, serving as a conduit for divine communication and embodying the essence of their messages. The following table two presents second stanza of the music.

**Table 2: Stanza two of the folk music 'Jugni' (Malik, 2015, p. 137)**

1	<i>"Alif Allah Chambey di booti</i>	The letter alif of God's name is a Jasmine flower
2	<i>Te mere murshad man wich lai Hu</i>	And my Guide has planted it in my heart – He
3	<i>Ho nafi asbat da pani de ke</i>	Watering with the negation and affirmation (no God, but God)
4	<i>Har rage harjai Hu</i>	(Watering) each vein and each pore – He
5	<i>Ho jug jug jive mera murshad sohna</i>	May my beautiful Guide live forever
6	<i>Hathe jis ae booti lai Hu</i>	Whose hands planted this flower – He"

The above stanza from the Sufi poetry of Hazrat Sultan Bahu, a well-known Sufi saint and poet from Punjab, depicts the mystical voyage of enlightenment and divine affection, complete with allegory. These poetic verses validate targeted meaning related to the context of the previous stanza again maintaining Gricean Maxims. The Maxim of Quantity is being followed by discussing the necessary information regarding the presence of God in heart with the teaching of guide. The minimalist, almost limited use of words allows listeners to explore the images while establishing a balance between idea and impact. The Maxim of Quality is being fulfilled in overall stanza by following the theme of spirituality, it is maintaining the accuracy. For instance, the first verse directly introduces 'Allah' and the mentioning of Pir (spiritual guide) in second verse gives

a direction towards precision of style. Despite being metaphorical, the language is delivered with passion, encouraging listeners to understand the metaphors as guiding principles. It creates a relation between verses like five and six, "*Ho jug jug jive mera murshad sohna*" and "*Hathe jis ae booti lai Hu*". Each verse describes each motif concisely as indicated in verse number three "*Ho nafi asbat da pani de ke*" and four "*Har rage harjai Hu*". The verses in the particular stanza portray the influence of connection between man and the God. The starting verse "*Alif Allah chambray di booti*" and "*tay meray murshad mann vich lai hoo*" are invoking the name of Allah and acknowledging the spiritual guidance of a murshid residing within one's heart. The first letter 'Alif' of Allah's name is signified with a Jasmin flower integrated in the heart by Murshid. Another verse number three, "*Ho Nafi uss baat da paani day kay*" captures the essence of Sufism by emphasizing the negation of the self, and flourishing modesty, piety, and surrendering to a higher power. It speaks to the idea of spiritual purification through detachment from worldly desires and wholeheartedly submitting to the divine will. The verse number four "*har ragay harjai hoo*" further emphasizes the all-encompassing nature of this spiritual connection, suggesting that every aspect of one's connecting deeply with the divine presence, transcends physical boundaries. These verses highlight the importance of seeking spiritual enlightenment and embracing the divine presence within oneself. The subsequent table three contains third stanza of the folk music.

**Table 3: Stanza three of the folk music 'Jugni' (Malik, 2015, p. 137)**

1	<i>Dam gutkoon dam gutkoon</i>	With every breath, my heart echoes God's name like a dove's call
2	<i>Dam gutkoon gutkoon kare Sain</i>	With every breath, remembers the Lord
3	<i>Te kalma Nabi da parhey Sain</i>	And says the kalma <sup>73</sup> of the Prophet

The above stanza is following all the four maxims of Gricean (1975) principle. Both the maxims of quantity and quality are fulfilled as the repetitive words give concise and concrete information. For instance, the words "*Dam gutkoon*" (With every breath) used in verses two and three highlights the requirement of message. The phrase like '*Kalma Nabi da*' in verse number three refers to the religious theme maintaining the Sufi context of lyrics. The religious symbols like God, Lord, Kalma, and Prophet create a harmony in between the verses showing relevance. Furthermore, with the use of fewer words, phrases, the stanza shows emphasis and clarity of the main motif. The verses "*Dum gutkoon, dum gutkoon, Dum gutkoon gootkoon karae Saeen*, and *Te kalma nabi da Parhay saeein*" reflect the seeking of God and the spiritual devotion present within the folk music. These verses illustrate the yearning and deep connection that individuals feel toward the divine. The repetition of 'Dum gutkoon' in the first verse signifies the rhythmic heartbeat and the fluttering of the heart in the hope of being in the presence of God. It represents the excitement and anticipation felt by the devotee when thinking about God. It portrays a sense of joy and eagerness that arises from the spiritual connection with the divine. The last verse of the stanza "*Te kalma Nabi da parhey Sain*", emphasizes the recitation of the Kalma, the declaration of faith in Islam, as an act of seeking God. It reflects the belief that by reciting the Kalma, one strengthens their connection with God and acknowledges the role of the Holy Prophet and the Pir (spiritual teacher) in guiding them toward the divine path. The act of reciting the Kalma is a manifestation of devotion and a means of seeking closeness to God. The successive table presents the fourth stanza of the music.

**Table 4: Stanza four of the folk music 'Jugni' (Malik, 2015, p. 137 - 138)**

1	<i>Jugni tar khaain vich thaal</i>	O Spirit-Being, share what you have with others (place your food in a communal dish and eat)
2	<i>Chad duniya de janjaal</i>	Become free of the troubles of the world
3	<i>Kuj nai nibhna bandyan nal</i>	It's not possible to keep faith with humans
4	<i>Rakhin sabat sidq amaal</i>	Keep your deeds true and sincere

The above stanza starts with an announcement of 'O Spirit being' referring to guide (Pir). The next three verses from two to four, refer back to Pir which creates accuracy among verses. In this way, the stanza fulfills the maxim of quantity and quality. Without going into too much detail, the speaker conveys the idea of honesty and detachment with just the proper amount of information. For example, "*Chad duniya de janjaal*" is a simple but impactful verse number two that advises detachment without going into excessive detail. These verses are relevant to each other by stating actions that he (Spiritual-being) should stay away from worldly troubles; avoid

connecting with humans, and by keeping deeds true. Similarly, the verses are conveying the message properly by staying to the point. By using such straightforward phrases, the audience is able to understand the intended message without any problem. This Punjabi folk music very engagingly teaches the listener about the uncertainties of this world and encourages them to connect with God through self-realization. The verses give philosophical elements that move one towards divinity and truth. The verses "Jugni tar khaain vich thaal", "Chad duniya de janjaal", and "Kuj ni nibhna bandyan nal" provide a message that man should not be indulged in worldly concerns because there is nothing in this world that man can get after this life. Furthermore, the last verse of the stanza "Rakhin sabat sidq amaal" educates man to keep good actions and pure intentions. It refers back to stanza one reminding the guide about his characteristics that makes him special unlike mundane. The next table consists of fifth stanza of the folk music.

**Table 5: Stanza five of the folk music 'Jugni' (Malik, 2015, p. 138)**

1	<i>Jugni dig pai vich roi</i>	The Spirit-Being stumbled in the wilderness
2	<i>Othe ro ro kamli hoi</i>	There, she went mad shedding tears
3	<i>Odi wat na lenda koi</i>	No one asks how she is
4	<i>Te kalme bina nai mildi toi</i>	And without the kalma, one can't gain release

The above stanza explores spiritual struggle, isolation, and the value of religion. These verses complete the requirement of previous stanzas by describing a different phase of 'Spirit-being'. It emphasizes the condition of guide by indulging in worldly affairs. Therefore, the verses are correlating with one another and at same time being concise and to the point. The genuineness of the portrayal of the feelings—despair, loneliness, and the need for faith—indicates that these are real thoughts on the challenges and demands of the spiritual journey. Every sentence relates to the theme of spiritual struggle and the importance of faith in finding inner peace. Each sentence expands on the spiritual topic, from narrating Jugni's fall and grief to highlight the necessity of the 'kalma'. The verses effectively convey deep spiritual experiences without alienating the listener by use straightforward language. The meaning is clear and powerful since the visual of falling, crying, being alone, and the kalma are all relatable and approachable. These conditions are fulfilling maxims of quantity, quality, relation, and manner.

The folk music Jugni incorporates a feminist approach by symbolizing the significance of women. The use of the female gender throughout the lyrics highlights the importance of women and their role in the world. The verses "Jugni dig payee vich roi, Othay ro ro kamli hoi, Oddi vaath naye lainda koi" portrays Jugni, representing the creation of humanity, as a female figure. It suggests that when a woman, symbolizing mankind, falls into despair or faces difficulties, there is often no one to empathize with her or address her pain. This highlights the need for greater recognition of women's experiences and challenges, emphasizing the importance of a supportive and inclusive society. Furthermore, "Tey kalmay binna nai mildi toi", this last verse implies that without a connection to the Divine, represented by the Kalma, the creation (depicted as a woman) cannot find true salvation or inner peace. It emphasizes the importance of spirituality and faith as a source of strength and guidance for women and humanity as a whole. By employing the feminine perspective and addressing the creation as 'she' and 'her,' the music indirectly highlights the crucial role of women in the world. This approach aligns with the concept expressed by the poet Allama Iqbal, who states in his book Zarb-e-Kaleem (1936), "wajood-e-zan se he tasveer-e-qainat main rang", (with women, there are all colours in the universe). It underscores the idea that women possess diverse qualities, strengths, and contributions that enrich and bring vibrancy to the world. The following table contains stanza six of the music.

**Table 6: Stanza six of the folk music 'Jugni' (Malik, 2015, p. 138)**

1	<i>Wangan charha lo kurhyo</i>	Put on bangles, girls
2	<i>Mere Data de darbar diyan</i>	From the court of my Benefactor (Data Ganj Bakhsh)
3	<i>Na ker tiyan khed pyari</i>	O daughter, don't revel in love of fun and play
4	<i>Maan dendi aa galrhian</i>	Mother gives advice
5	<i>Din din tali jwani jandi</i>	With each day, the bloom of youth waning
6	<i>Jyoon sona kuthyalrhian</i>	As gold in a goldsmith's crucible
7	<i>Aurt mard shezade sone</i>	Women and men are beautiful and precious
8	<i>O moti o lalrhian</i>	They are pearls, they are rubies
9	<i>Sir da sarfa karan na jehrhe</i>	Those who don't care to save their own head
10	<i>Peen prem pyalrhian</i>	Drink from the cup of love
11	<i>Ho Data de darbar vich akho Pawan</i>	In the court of the Benefactor, come and say your desire
12	<i>khair swalrhian</i>	(He) will grant prosperity to the petitioners

This last stanza of 'Jugni' consisting of twelve verses is following the cooperative principle. It offers an intensely introspective and cautioning tone. The verses contain enough needed information by completing the whole stance of the message. Each statement is presented as generally relevant spiritual truths and is spoken with conviction and sincerity. Moreover, it is connecting with previous stanzas by concluding the idea that what Guide is capable of. Symbols such as '*wangan*,' '*moti*,' '*lalrhian*,' and '*Data's darbar*' successfully and powerfully communicate the intended meanings, causing the spiritual message to make a connection with the listener. Hence, all the verses are concise, clear, relevant, to the point, and accurate fulfilling all the maxims. Within the music, there are many verses that depict the reality of man through symbolism. Verses from one to four provides a view of the uncertainty of man that his youth and good time will pass away so he should not be proud of his youth. He should go to the Master's Shrine and wear the bangles of religion and humbleness, indicating the importance of religious devotion and righteousness. Man's youth symbolize the good time that passes with each day thus man should be aware of the reminders that Allah is giving him about his goal in life. It gives a very beautiful allegory of Man's life with gold. Moreover, it has no permanence, like gold needs to be put in the furnace for making jewellery, man has to pass from this uncertain life and attain his honour by being righteous. The overall message conveyed through these verses is that human life is uncertain and temporary. The symbolism of youth and gold serves as a reminder that individuals should not become arrogant. Instead, they should focus on their spiritual journey, seek guidance from a higher power, and strive to lead a righteous life. This folk music encourages individuals to understand the impermanence of worldly pleasures and the need to prioritize spiritual growth and moral values. By recognizing the passing nature of youth and embracing humility, individuals can find meaning and purpose in their lives, ultimately attaining honour and righteousness.

*Jugni* emphasizes the beauty of mankind by emphasizing the importance of righteousness. The verses from seven to twelve indicate that man is being taken as beautiful as gems and pearls if he is not self-centred. Likewise, if he is not self-centred then he surely loves the humanity. These types of people are the saints and the Sufis. Whenever people visit the shrines of these saints, they are filled with happiness and blessings. The music also touches upon the concept of good and evil, represented by the inner forces of '*Nafs*' (selfish desires) and '*Zameer*' (conscience). It acknowledges that humans are habitual to making mistakes and straying from the righteous path. However, the underlying message is that individuals should strive to overcome their shortcomings, seek redemption, and return to God. The philosophical perspective of '*Jugni*' serves as a reminder for individuals to choose the path of righteousness and embrace the inherent beauty within them. By focusing on selflessness, love for humanity, and spiritual growth, individuals can find fulfilment and purpose in their lives.

## 5. Discussion

The results from the examination of folk music *Jugni* through the prism of Gricean Maxims and Conversational Implicature reveal the profound spiritual themes embedded throughout the phrases. Each stanza highlights a different aspect of the spiritual journey, highlighting the interaction between the divine and humanity while also considering the value of dedication, guidance, and the difficulties experienced along the way. This polysemic lyrics incorporates verses like "*Wangan charha lo kurhyo*" and "*Mere Data de darbar diyan*" in stanza six that are dedicated to Sayed Ali Hijwari and Datta Ganj Bakhsh. The discussion on Maxims and Implicature expands on in the following paragraphs. The Maxim of Quantity is followed throughout the lyrics. Every stanza inculcated the necessary information regarding 'Spiritual-Being'. Stanza one starts with a statement "... *Jugni ji*" by creating a close bond between the '*Jugni*' and sacred figures like Allah, Holy Prophet, and the Maula Ali. The second stanza continues with the required information regarding the presence of God in the hearts of human. Through the teachings of Spiritual Being (Pir) that are further emphasized through repetitive words in stanza three "*dum ghutkoon ...*" maintaining the quantity. Like stanza one, stanza four also starts with an announcement, and the following three verses containing precise information expands on the first verse. Stanza five is a continuation of stanza four that includes concrete information describing the state of 'spiritual-being'. The last stanza six offers an intensely introspective and cautioning tone by containing needed information. By using different symbols, the verses are complementing the whole stance of the stanza. Similarly, the Maxim of Quality is implemented across the lyrics. Each verse contains accurate information encompassing the essence of the folk music '*Jugni*', it's religious, Sufi, and philosophic context. The stanza one directly links *Jugni* to the Holy Figures

affirming the accuracy. Theme of spirituality is clearly depicting the need of religion and Spiritual guide through constant mentioning of words like "Alif Allah" and "Murshad" in stanza two. Likewise, stanza three incorporates evocative Sufi wording "dum ghutkoon", and "Kalma Nabi da". This repetition of symbolic wording creates a trance like effect on the mind of reader establishing the accuracy. The stanza four refers back to Pir (guide) without going into erroneous description. Correspondingly, the quality in stanza five is portrayed through the link between genuine difficulties "Jugni dig pai vich roi" and the religious teachings "Te Kalme bina nai mildi toi". Lastly, in stanza six by citing symbols like 'wangan, 'moti, and lalrhian' with religious authorities confirms the qualitative maxim.

Further, the Maxim of Relation is observed throughout the lyrics by focusing on importance of spiritual guide in bridging gap between God and man. The mentioning of sacred figures remained consistent all over in stanza one. The relevance in the stanza two is maintained through the constant invocation of different characteristics of "Murshad". In the same way the repetitive Sufi words in stanza three indicates their relation with religious authorities described previously. Additionally, stanza four utilizes impactful phrases like "Chad duniya de janjaal" to state actions that keep man distant from worldly desires and to make connection with God. In the same manner, stanza five broadly discusses the concept presented in the previous stanzas by conveying the importance of religion that keeps relevance. Stanza six relates with lyrics through its comprehensive approach on intended Sufi and religious symbolic themes. While maintaining the poetic touch, Jugni fulfills the Maxim of Manner. All the six stanzas adhere to the consistent concise approach implied in the lyrics. Stanza one provides an appraisal of sacred figures by allowing perspicuous manner. Stanza two creates crystal clear guidance for connection between the God and man. By using minimal approach, the stanza three incorporates three verses with less use of words highlighting the deep enchanting emotions of human heart for God. In the same way, stanza four states ideas in a direct manner to convey messages for Spirit Being. In the same precise manner, stanza five talks about different phases of Spirit-Being's life. Ultimately, the last stanza six indicates the clear instructions for mankind to be near the God.

Moreover, Conversational Implicature is seen by carrying on the themes of religion, Sufism, Philosophy, feminism, and Punjabi culture by following the four maxims. The song's religious approach is clear through its manifestation of Spiritual Figures like Allah, the Holy Prophet, Maula Ali, and the Pir. However, the theme of Sufism is vividly portrayed through significance of Spiritual Being for guidance. The incorporation of verses from Hazrat Sultan Bahu's poetry bridges Sufism and Islam. The symbolic plantation of God's name as "Chambay di booti" (Jasmine flower) and the teaching of Guide as 'parni de k' (watering) ensures love of God affirmed in "har rage harjai hu" of human heart. Similarly, the illustration of "Parhay tay kalma nabi da Parhay saeein pir merya", adds on the spiritual devotion towards God. The stanza four sheds light on philosophical approach denoting the uncertainties of worldly life and educating man to keep honest actions and pure intentions. In the same way, stanza six gives a novel allegory of Man's life with gold. It denotes to the cyclic nature of life as gold changes into jewellery. Despite the change in shape, its nature remains same. The symbolism of youth and gold serves as a reminder that human should not be self-absorbed in this temporary life. The theme of feminism is seen in stanza five and six through explicit use of feminine expressions like *pai, roi, kamli, hoi, Wangan, kurhyo, tityan, and Maan*'. It indicates the feminism encoded in *Jugni* because *Jugni* is referred as a female, shifting the focus from presenting a male Guide to "*Jugni dig payee vich roi*". It depicts the need for greater recognition of challenges of women and the need of a supportive society. It tends to change the perspective that only males can be a guide for spiritual needs. In Stanza six, the follower should go to the Master's Shrine and wear the bangles of religion. This also connotes the love of Punjabi women with bangles, pearls, jewels, depicting the cultural aspect of '*Jugni*' as Punjabi.

## 6. Conclusion

To conclude, the discourse analysis of the folk music '*Jugni*' implies a conversational tone inculcating colloquial diction, religious and cultural symbols. By applying Grice's theory of Conversational implicatures, the analysis of '*Jugni*' fully adhere to all maxims. Generally, songs flout Gricean maxims however, many generations have contributed in composition of *Jugni*. It resulted in a conversation which is near to authentic, with necessary, relevant and clear things added while keeping the poetic touch. By bridging the gap between thematic explorations and discourse analysis, this research contributes to a more holistic interpretation of '*Jugni*' in terms of conversational implicature. The following of maxims allow identifying the in-depth meaning



based on religious, Sufi, Philosophic, feministic, and cultural themes. The research adds on a novel dimension in the field of discourse analysis. It recommends future researchers to explore other Pakistani and Punjabi folk music, and their numerous patterns by utilizing multifarious techniques of discourse analysis. The study can be expanded on various versions of 'Jugni' itself, concerning different ideological and cultural aspects of the folk music.

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