

A Study of Abrar-ul- Haq's Punjabi Bhangra Songs in Pragmatics

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ABSTRACT

The study of language and culture is known as linguistic anthropology. Etymological human sciences have become an interdisciplinary subject of study by utilizing the theoretical underpinnings of numerous disciplines. The current study investigated Punjabi songs using a qualitative analytical approach. The Relevance Theory of Pragmatics, proposed by Deirdre Wilson and Dan Sperber (2004), explained how Abrar-ul-Haq appeared on the horizon to promote Punjabi culture through his energetic Punjabi Bhangra songs. For this study, only two songs were chosen: Billo Day Ghar and Beh Ja Sakal Tay. The study's findings revealed that Abrar ul Haq used singing as a medium of language to transport cultural norms in general and Punjabi culture in particular. Because he was a famous and world-famous singer, his message spread worldwide, and he became known not only as the Bhangra singer but also as the anthropologist who invented and promoted Punjabi culture through his singing. It is concluded that Punjabi Culture is rich in norms and values. MPhil scholars will expand the scope of the study to include a full-length version of these to promote Punjabi culture. It is suggested that other linguists investigate Punjabi culture to revive and preserve it.

Keywords: *Culture, Language, Punjabi Culture, Social Interaction, Social norms*

INTRODUCTION

The investigation of language and culture is called Linguistic Anthropology. Drawing on the hypothetical establishments of numerous disciplines, etymological human sciences has turned into an interdisciplinary field of concentration by its own doing. Linguistics anthropology empowers analysts and lovers to conceptualize language as far as the way of life it addresses and thus upholds (Golla, 2015). The current review examines how Abrar-ul-Haq, the famous Pakistani singer advanced Punjabi culture through his Punjabi Bhangra melodies. Culture and language share human convictions, real factors, and activities inside a local social area. Thus, there is a connection between culture and language. The individual is a social animal. Truth be told, man is a recipient and source of messages who gathers and appropriates data (Rabiah, 2018). Every social context and every demonstration of social conduct includes correspondence in either an express or certain sense". The apparatus for this correspondence is language (Keiling, 2021).

Historical Perspective

Anthropologists discuss how language and culture are related. Thinking of language as a component of a way of life is undoubtedly more realistic. Culture is used throughout this article in the sense of anthropology to refer to all aspects of human existence to the extent that they are not predetermined or shaped by being accepted into the public light (Fishman, 2004). As an interdisciplinary field, linguistic anthropology has frequently drawn from and taken part in the advancement of other hypothetical ideal models. Its very own portion narratives are reflected in the swaying regularly found among various terms that are not generally equivalents: phonetic humanities, anthropological linguistics, ethnolinguistics, and sociolinguistics. Its fundamental spaces of interest have changed throughout the long term, from the practically selective interest in the documentation of the syntaxes of native dialects to the investigation of the employments of talk in ordinary cooperation and for the duration of life expectancy (Hymes, 2012). Linguistic anthropology, a branch of the humanities, focuses on the role of language in people's and networks' daily activities. It investigates the influence of language on correspondence. Language plays an important role in forming social convictions and belief systems, as well as group membership and a pleasant personality (Nordquist, 2019).

Language and Culture

Edward Sapir and his pupil Benjamin Lee Whorf developed and extended a hypothesis that was based on the linguistic methodology Sapir (Hussein, 2012). This speculation, truth be told, recommends that a language decides and settles the idea and impression of its speakers. As in, no language can remain alive except for it is with regards to culture and equally, the way of life which doesn't have at its middle the design of a norm and customary language can't get by (Berlin & Kay, 1969). Culture may here and there be utilized in its more extensive

sense, i.e., to allude to human advancement overall without determining specific culture. In this sense, we can talk about the improvement of human culture from the Stone Age up to current occasions. As to the main feeling of the word, it is feasible to talk about the Arab culture, Islamic culture, British, French. and so forth So, every country has fostered its way of life (Lyons, 1977). Culture is normally acknowledged as inseparable from human advancement and antonymous with brutality. It is for the most part utilized in English to allude to the state when craftsmanship, writing, habits, and social foundations of explicit individuals or countries arrive at an amazing degree of progression (Ocholla-Ayayo, 2002). Various specialists and educators have supported making the advancement of understudies' intercultural informative capability one objective of the language homeroom and consequently advocating showing society in the language homeroom (Byram, 2008). Creating intercultural capability goes past the mechanics of language. It expects understudies to find out with regards to social information and practices to work on the learning of intercultural, improve imparting intercultural abilities, and take on an interculturalist personality (Sercu, 2010). Culture has diverse implications. Culture implies cultivating. It is utilized wherever as country culture, metropolitan culture, American culture, etc. Today, in each field, in humanities, each examination requires an overall perspective on culture. It is utilized in archaeology, linguistics, history, brain science, social science, and so on it is even said that man is a creature with culture. In other words, culture separates a person's conduct from the conduct of creatures (Martin, 2014). Cultural values are communicated in the various ways dialects sort things, express affableness, and keep up with progressive systems, just as through various jargon things, colloquialisms, sayings, and different truisms (Hilliard, 2015).

Punjabi Language and Culture

Since the establishment of Pakistan, Punjabi, the primary language of more than 50% of Pakistanis, has been treated as a mediocre position opposite Urdu. Fundamentally, it is simply the Punjabis who have been instrumental in sabotaging their language. There is nothing but a solitary Punjabi paper in Pakistan, and there is certainly not a solitary school where Punjabi is instructed (Jaffrelot, 2002). From the earliest starting point, the Punjabi language wound up in a difficult situation. Punjabi became suspect for its relationship with the Sikhs who had purportedly been associated with the Muslim decimation at the hour of Partition. One quick consequence of this mentality towards Punjabi was that it, in the expressions of Shackle, "evaporated as a college subject". Faqir Muhammad, the head of the favorable to Punjabi development in the territory of Punjab, attempted to give Punjabi its legitimate spot. In 1962, the public authority permitted Punjabi as a school's discretionary subject. In Punjab, the standing framework significantly impacts getting sorted out the town life and should be visible as key to Punjabi's personality and concerns. While the word-related classes are not any more pertinent, the locals in contemporary Punjabi towns are perceived and recognized through their parentage occupations for example shoemaker or

hairstylist (Rahman, 1999). Ahmad (1970) applied rank to quantify the arrangement of social scarification in a Punjabi town Jalpana, and his investigation proposes the various leveled situating of Zamindars over Kammis. Punjabi, an Indo-Aryan language, has around 120 million speakers around the world (Sarbjit, 2010).

Report of Pind (2020)

The Punjabi language is spoken in India and Pakistan. It is the 'primary language' of around over two million residents in India. It is likewise utilized as a medium language in schools, universities, and colleges in the Indian territory of Punjab.

- i. The most noticeable element of present-day Punjabi is its three kinds of vowel framework, which has high, medium, and low vowels. From phonetics, they can be portrayed as high-variances, mid-changes, and extremely low-layout modalities, which are capable of two nonstop letters.
- ii. The second most prominent component is countless words in it, particularly the names of old spots and the things and descriptors beginning from them, and the vowel (the sound articulated from the highest point of the tongue collapsed to the sense of taste). The greater part of such words is found in Western Pura-Aryan civic establishments.
- iii. The most established creations in Punjabi are of the Nath Yogi period, which dates from the 10th to fourteenth hundreds of years, when Punjab was the principal focal point of social, strict developments. As far as the surface, the language of these arrangements is close to Sauraseni Apabhramsa, albeit the everyday language and the most widely used language impact jargon and beat.
- iv. Sufi holy people drove the central etymological and social development between the eleventh and fourteenth hundred years. He resembled a yogi in stressing existential philosophy against standard universality. Was a yogi in traditional Brahminism and Sufi in conventional Islam? The adjustment of language was broader. Yogis were utilized distinctly inside the Indian strict practice, so their language was enhanced by hostile structure and constitution. Sufis needed to begin everything recently; besides the otherworldly tones of Persian jargon, Sufis set up their semantic lessons at the most famous societal level. In numerous ways, he was the primary artist of the Punjabi language, who proceeded in the Yogi custom of writing and entered each component of Punjab's psychological, profound, and public activity.
- v. Guru Nanak (1469–1539) is the dad of the Punjabi language, writing, and culture. In every locale, he changed old, verbiage structures into allegorical mind pictures. He clarified the semantic text bit by bit in praiseworthy analogies. On the strength of the informal Punjabi language, Guru Nanak formed an exceptionally refined profound message about Indian culture.

vi. Language: From the traditional perspective, the Punjab language has gotten away from strict lessons in the common and stylish lifestyle. Numerous social and strict political developments were affected by the twentieth-century Punjab, where discontinuity was brought about by the verifiable advancement process. The Punjabi language, writing, and culture were the legacy of all Punjabis till now.

vii. As an aftereffect of these developments overlaid with a strict conventional tone, Muslims embraced Urdu, and Hindi among Hindus, and Sikhs in Punjabi; however, this little affected the tongue, the composed, standard language pleasantries has been impacted by the particular Sikh culture.

Hypotheses of the Study

H₀ 1 = There is no significant correlation between gender and opinions in Abrar-ul-Haq's Punjabi Bhangra songs

H₀ 2 = There is no significant correlation between the age groups and their opinions in Abrar-ul-Haq's Punjabi Bhangra songs

H₀ 3 = Abrar-ul-Haq is not promoting Punjabi culture through his Punjabi Bhangra songs

Abbas & Iqbal (2018) expressed that the ebb and flow study found disparities in language attitudes among Pakistani young people towards English, Urdu, and Punjabi in a context of semantic aggression. These regional dialects, which are important in their own right, are spoken throughout much of the country. The flow study sought to learn more about the dialects' integrative and practical sources of inspiration, as well as their social standing and global significance. The review used the poll as an exploratory tool within the quantitative worldview of examination, following the mentalist approach. The data was collected from a sample of 445 respondents, and SPSS was used to analyze it using clear-cut and inferential metrics. The evaluation assumes that respondents combine instrumental inspiration and a sense of dominance with English, while respondents combine integrative inspiration with Urdu and Punjabi. The assessment calls for adjustments to how language is taught to provide a conducive environment for appropriate advancement and a positive attitude towards local languages.

Abbas & Chuhan (2020) described the state of the Punjabi language may be attributed to the bureaucracy in Punjab as well as the schools, teachers, and parents in Punjab. Yet, in general, Punjabi speakers have taken the lead in mocking their tongues; however, certain activists have been working to give Punjabi its rightful place. They have been involved in a protracted struggle to elevate their language. The outcome of their struggle was that in the 1960s, schools were allowed to teach the optional topic. However, the language theories developed afterward did not consider the Punjabi language to be valuable. The significance and use of the Punjabi language decreased as a result of these circumstances. It is past time for the

Punjabi language to be given importance; after all, its future appears to be in danger, as seen in the image, which ably illustrates the Punjabi language's history.

Ahmed (2020) reported that when Pakistan was shaped in 1947, it included two sections: West and East Pakistan. These two pieces of the nation were roughly 1,600 kilometers separated. Between them was India. The two pieces of Pakistan were separated by more than distance. The greatest phonetic gathering in East Pakistan was Bengalis, who spoke Bangla. The greatest etymological gathering in West Pakistan was Punjabis, who communicated in Punjabi. Recently autonomous Pakistan picked neither Bangla nor Punjabi as its public language. All things being equal, it picked Urdu. At Dhaka University's meeting on March 24, 1948, Muhammad Ali Jinnah, the originator of Pakistan, gave a notable discourse that is cited today: "As I would see it, Pakistan's true language — which will turn into a wellspring of correspondence between its various regions — must be one and that is Urdu. No language other than Urdu."

Yasmin et al. (2020) discovered that the participants were confused and lacked the will to preserve the current state of extinction of the Punjabi language. However, they are hesitant to use it in public settings like markets, schools, and colleges. They are happy to use it in social settings. Punjabi will eventually become an endangered language in Pakistan since the younger population there is less inclined to preserve it. According to this study, it's important for Punjabis to never lose sight of their cultural identity, which is expressed through their use of Punjabi. To preserve the Punjabi dialect, it should be considered whether to establish New Providence. There should be seminars and debates on this topic, and the media should grant acknowledgment.

Abbas et al. (2020) stated that the British colonisation of the Indian subcontinent and their anti-indigenous language policies harmed the Punjabi language. Because of its connection to Sikh identity, it was disliked by the Muslims of United India as well. Following the creation of Independent Pakistan, the Punjabi language did not receive the respect it deserved. It was pushed into obscurity because it was neither granted any official status nor was it used in the education sector. The Punjabi language has a contemptuous, even disparaging, attitude toward its native speakers. The future appears to be in peril without highlighting the significance of the Punjabi language, according to several research and theoretical studies.

Ramzan et al. (2021) found that linguistic tactics developed a bit later, however, did not consider the Punjabi language to be valuable. These circumstances led to a decline in the importance and use of the Punjabi language. Given that the Punjabi language's future is reportedly in jeopardy and is depicted in the picture, which ably encapsulates its history, it is high time that it be given importance. The circumstances and sentences of the two languages are also mixed and switched. Evaluation of the number of Single Words (Noun Insertion, Adjective Insertion, Adverb Insertion, and Verb Insertion), Phrases (Noun Phrase, Verb Phrase), Clauses, and Sentences is the main task of this evaluation (Clause Insertion and

Sentence Insertion). Additionally acknowledged is the hybridization of the single word and synthesis (address modes and terms, repetition, tags, and fillers). Punjabi is spoken at home and outside by children in the city of Sahiwal, which is the reason it is thought to be the inquiry of codemixing and codeswitching with public language.

Butt et al. (2021) stated that adjunction, not complementation, is the relationship between two action words or VPs (or coordination). This review will be useful in the field of sequential action word developments cross-semantically since it examines Indo-Aryan languages that are struggling with a lack of etymological inquiry. Delineating a line between SVC and CP arrangements in Punjabi will also be helpful.

Singh & Kaur (2021) stated that Punjabi is most frequently used with grandparents and parents, although English is preferred when speaking with siblings. The result poses a danger to Punjabi among Sikh youth from dominant local languages like Malay and English. This necessitates taking the appropriate steps to keep Punjabi in use in the domestic and religious spheres.

The study investigated how language promotes culture and how Abrar ul Haq, Pakistani Bhangra, a Bhangra world-famous singer invented and promoted Punjabi culture through his songs.

Theoretical Framework

A qualitative analytical approach was used in the current study to investigate the Punjabi songs sung by Pakistani singer Abrar-ul-Haq. For this study, only two songs were chosen: Billo Day Ghar (Abrar-ul-Haq, 1995) and Beh Ja Sakal Tay (Abrar-ul-Haq, 1999). The study used the relevance theory to show how Abrar ul Haq used language to transport cultural norms in general and Punjabi culture in particular. Because he was a famous and world-famous singer, his message spread throughout the world, and he became known as not only the Bhangra singer but also as the anthropologist who invented and promoted Punjabi culture through his singing. The Pragmatics Relevance Theory of Deirdre Wilson & Dan Sperber (2004) was implemented as a theoretical frame. The theory proposed that the hearer, reader, or viewer will search for meaning in any given communication situation and will stop processing once they have found meaning that matches their expectation of relevance. This meaning is evident from the two aspects: Explicature and implicature. Explicature is what the speaker wants to convey and implicature is what the listener comprehends from the text.

Data Analysis

Explicature

Explicature has been considered the first step in the triangulation process in the study. Two Punjabi Bhangra songs by Abrar-ul-Haq were steeped in the vibrant culture of Punjab. Abrar has restored many of the traditions of Punjabi culture for the man of today.

Song No.1 Billo Day Ghar

	Original Punjabi Version	Translated English Version
1.	"Assan Tay Jaana Ay (Billo Day Ghar) Kinny Kinny Jana Bill Day Ghar Ticket Katao Laine Banao"	We are destined for Billo's Home. Who will accompany us there? Come on up here and get in line for the tickets.

Explanation: The singer here memorized the tradition of going to the would-be in-laws through a marriage procession, which usually consists of relatives, friends, and acquaintances. When the singer informs his friends if they are ready to accompany him in the wedding procession, he is ecstatic. Traditionally, relatives and friends are notified before the marriage ceremony so that other arrangements can be made.

2.	"Chaal Jedi Mastaani Ay Jedi Charh'di Shokh Javaani Ay Jera Dang Gaya Es Nagan Da O Na Mangay Paani Bhangra Pa Mundeya Pa Bhangra Tay Bhangra Pa Mundeya Ho Sohray Kin Kin Jaana Tor Wikha Mundeya"	Her gait is captivating, and she is in her prime. Her plaiting is snake-like and has the potential to kill anyone who becomes entangled in it. Let's have some fun with the Bhangra Dance. Come on, let's go! Who wants to accompany me to my in-laws' house? Show me your magnificent stride.
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Explanation: He is in a good mood, telling his friends that his future wife is a bathing beauty with an alluring gait. In addition, he describes his future wife's beauty by stating that her hair is very black and long, and when plaited, it resembles a bloody snake. The female cobra is thought to be extremely vengeful when it comes to retaliation. As a result, the plaiting of long-haired girls' hair is metaphorically compared to the sting of a snake. The singer claims that his would-be wife's beauty drew him in and forced him to become entangled. Girls' hair plaiting is a distinctive feature of Punjabi culture. Inviting his friends to his wedding, the singer is in a lighthearted and happy mood and wants to dance with his friends in excitement. As beautiful as his would-be wife is, he surmises that she comes from an affluent family. As a result, he expects his friends to be as refined as his in-laws. He wishes to gather the chosen elegant gentry for the wedding procession.

3.	"Kutti Maray Faqeer Di Jeri Choun Choun Nath Karay	Confound the Dervish's bitch who keeps barking!
	Hatti Saray Qaraar Di Jithay Deeva Raat Balay	Get the shop of Karaar, which is lit up by a lamp, burned!
	Ho Panj Sat Marn Gawaandna Tay Rendian Nun Taap Chadhay	Confound five-seven neighbours, and they may have a fever!
	Sooniyen Ho Jan Gallian Tay Wich Mirza Yaar Phiray	The streets should be deserted so that Mirza Yar (Lover) can freely roam.
	Ho Teray Long Da Peya Lashkaara Ni Billo Saanu Hosh Phul Gaye"	The sight of Billo's nose-top is very appealing.

Explanation: The singer remembered going to his beloved to watch and meet her in the past. He could have been exposed to some heinous events and obnoxious people. Meeting fiancées openly before marriage is against Pakistan's social norms, as in the United States. He recalls an incident in which, on his way to meet his finance, he was disturbed by the barking of a Dervish bitch. The barking of the bitch alerted the people to the impending danger, and the singer was unable to meet her beloved. As he planned to meet her in the dead of night, a lamp on a Kiraar shop was lit up, disrupting the signer's plan. Furthermore, the females in the neighborhood were aware of his love affair, and they were waiting for him when he arrived to meet their beloved. According to the singer, all of these things were a source of contention between the singer and his beloved. He wished the streets were desolate and deserted so he could freely roam to his beloved. As these obstacles prevent him from reaching his beloved, he expresses his longing for the sight of his beloved nose-top, whose radiance is so enticing. All of these things are peculiarities of village life.

4.	"Doli Wich Pa Kay Unnu Ghar Lay Kay Aavanga Pay Sehray Ganj Band Kay Tay Sheharay Uthon Jaavanga	I'll bring her home in a palanquin with glitz and glamour.
	Main Naalay Char Panj So Barati Lay Kay Javaanga Main Chacha Phuppa Mama Taaya Janji Bana Kay" "Meray Yaar Beli Chotay Motay Sub Aa Kay Lachay Shajhay Bann Kay	My wedding procession will be made up of 5-6 hundred people. I will accompany all of my relatives, paternal and maternal uncles, and friends in the form of a Barat (marriage procession). They will be dressed in Khussy and Laachy (pointed shoes and loincloths).

	<p>Tay Khussay Shussay Paa Kay</p> <p>Moh sho dho k Naha kay Changay Bachay Ban Kay Gel Shel Laa Kay Gangi Shangi Wah Kay Sheeshay Mooray Beh Kay Zara Teil Laga Kay Kaali Kaali Akhian Chay Surma Paa Kay"</p>	<p>They will all be well-dressed and well-groomed by bathing, applying oil to their hair in front of the mirror, and then applying Surma to their eyes to appear presentable.</p>
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Explanation: A palanquin is a unique feature of village life that is rarely seen nowadays. However, the singer, who is a typical Punjabi, wishes to revive that Punjabi tradition by transporting his wife in a palanquin with glitz and glamour in memory of the Band, Baja Bharat tradition (the marriage procession with singers and fireworks). He exuberantly declares that he will leave no stone unturned in honoring his traditions and that his marriage ceremony will be attended by all of his relatives, friends, and acquaintances. They will be well-dressed and well-groomed. They will never forget the traditional Punjabi attire of Khussa, Laacha, and Pagri (Pointed shoes, Loincloth, and Turban). They will sit in front of the mirror, oil their hair, and apply Surma to their eyes to appear presentable in Punjabi culture, as the singer's in-family law lives in the village.

5.	<p>"Kinna Kujh Socheya Si Billo Ghar Jaavangay Rail Gaddi Day Wich Bhangray Paavan Gay Aanday Jaanday Tationan Ton Qulfian Khaawan Gay</p> <p>Ho Jidon Kadeya Jaloos Gareeban Tay Shehar Chay Chutaali Lag Gai"</p>	<p>I've long wanted to take the train to Billo's Home and enjoy some Bhangra dancing. I planned a short stay at the railway stations to enjoy 'Qulfiyan' (Ice-cream bars) while travelling and returning.</p> <p>But it's our bad luck that we have no choice but to go there because the government imposed Section 144.</p>
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Explanation: The singer had hoped for a long time that he would be able to celebrate his wedding ceremony elegantly and enthusiastically. He desperately wanted to take his Baraat on the train so that he and his friends could enjoy the Bhangra dance while traveling to his in-laws. He had planned brief stops at railway stations along the way. He wished to savor Kulfiaya (Ice-cream Bars). But, to his dismay, the government imposed Section-144 for unknown reasons, which proved to be a thorn in the side of his wedding procession. The

armed cops did interfere with the celebration, but they could not stop him from going to his in-laws as he is his high meet his long-cherished beloved.

Song No.2 Aja Tay Behja Sakal Tay

6.	"Dil Mera Bolay Kari Kari Tu Dil Di Jaani Aay Jaanay Dunya Saari Main Pyasa Tu Paani Ay Ni Zara Lakk Nu Hila Thora Hil Kay Waykha Multananye Ni Mayndi Jaananiye"	My heart tells me over and over that you are my beloved, and the entire world knows how much I rely on you. You are asked to demonstrate your Thumka in a dancing move. You are my love and you are from Multan.
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Implicature: I adore you from head to toe. It's no longer a secret; everyone knows you're my love, my life. I can't survive without you. I'm pining for your dance moves, particularly Thumka, which I adore. Because of your 28-inch waist, you are the epitome of beauty. Your Thumka is typical Punjabi, as you are from Multan, a city in Punjab.

7.	"Oye Waal Waal Main Bach Geya Raati Khwab Ich Mera Wya Si Yaaro Taanu Ki Dassan Meri Woti Kaali Siya Si Loki Akhan Bhangra Paa Lay Dil Na Mannay Yaar Da Ik Balab Ich Kaala Rang Si Daadia Lashkan Maar Da Majbooran Bhangra Paaya Dupehri Deeva Baal Kay"	Pay attention, my friend! When I married, I had a narrow escape in my horrible dream because my wife was Negro-black. My family and friends forced me to perform a Bhangra dance, but my heart fell to the ground. Her Negro-black colour shone brightly in the light of Bulb. Even in the sunshine, I have to bhangra dance by lighting the lamp.
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Implicature: In the dream, the singer is telling a friend about his impending fear of getting married. In the dream, his wife is Blackish Moor. Thank God, it was all a nightmare. But the dream was dreadful because his family Bhangra was happy with the marriage and forced him to accept the wife and enjoy Bhangra dancing. How could he dance when his wife was so dark she couldn't be seen in the light of Bulb? He exaggerates the story, claiming that he had to dance in the light of a lamp even though it was a sunny day. He had to use a lamp to see his wife in the sun because she was so Negro-black. It's simply an exaggeration to emphasise his point. It also expresses the desire of Punjabi men to see their wives camphor-white.

8.	<p>"Kaleyan Reh Reh Thak Gaye Aan Sarbaalay Ban Ban Akk Gaye Aan</p> <p>Koi Tent Kanataan Sharbat Shurbat Deygaan Shegan Kharkaa</p> <p>O Ranna Waaleyan Day Pakan Parothay Tay Chareyan Di Ag Na Balay"</p>	<p>I'm sick of being 'the best boy' of my relatives and friends, and I'm tired of being alone.</p> <p>Now I wish for my friend to pitch a tent and set up a cold drink for the 'Waleema' of my marriage.</p> <p>Married people indeed enjoy delicious food prepared by their wives, but bachelors don't even know how to light a fire.</p>
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Explanation: The singer is longing to marry her. It's time to call it quits. He wants to say that now is the best time to marry because he is in the prime of his life. Now, the dreadful dream taught him a lesson and warned him of the looming fear that if he does not marry his beloved, she will marry someone else and he will have to marry a Blackish Moor. He goes on to say that he is being undone by attending the weddings of his relatives and friends. He has a good chance of becoming the groom's Sarbala (traditional best boy) during the wedding ceremonies. He now wishes to marry and exercise all of the wedding ceremonies he has witnessed. He asks his friends to help him with the Waleema Ceremony and the refreshments for the guests. He claims that getting married is a blessing because he knows that married people enjoy delicious dishes prepared by their wives at home. While single, unmarried people don't even know how to light a fire. While in the vain effort of stoking the fire while cooking, when the smoke causes water from their eyes, no one can understand whether they are shedding tears because of the smoke or because they are shedding tears because they are alone. This smoky fire scene is a common sight in the village. They have to cook food on the earthen heath with firewood and dung cakes because there are few gas facilities there.

9.	<p>"Oye Naal Hasan Di Soch Wi Ley Tenun Lammi Ser Karaavan Ga Penti Chak Nu Phul Jaye Gi Tenun Inglistaan Wekhaavan Ga"</p>	<p>When you marry me, I will take you on a long drive. When we go to England, you'll forget about your village.</p>
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Implicature: There is no doubt that village life is pregnant with natural beauty all around; however, it cannot be overlooked that it lacks many of the amenities that are readily available in cities. However, the singer is exaggerating hereby assuring his beloved that he will take her on a world tour so that she can escape the monotony of village life. He wishes to transport her to England. This demonstrates the nature of man to change his or her lifestyle and have better facilities with the stream of modern time.

10.	<p>"IMF Ton Karza Ley Kay Saaray Mulk Firaavanga</p>	<p>For your sake, I will obtain a load from the IMF and show you the entire world.</p>
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	World Bank Da Tarla Paa Kay Shopping Wi Karvaanga Ga Fir Peeng Pyar Di Chootan Gay Aa Chaliye Lammeyan Routan Tay"	Not only that, but I will also request additional funds from the World Bank for your shopping. Then, while we're all lost in deep love, let's go for a long drive.
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Implicature: He is so captivated by his beloved's beauty and love that he intends to obtain a large loan from the IMF to take her on a world tour. It is not the end of his claim; he further vows to request more loans from the World Bank for his wife to shop to her heart because he adores her.

Implicature

The study has adopted implicature as the second stage of the triangulation method. To get the public's opinion on what they have to say on Abrar's assertion that he had restored Punjabi culture in his Punjabi songs. A survey was carried out using a questionnaire with a "Yes or No" dichotomous scale. The respondents' opinions were assessed using SPSS.

Table No.1 Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Mother Tongue *	200	95.2%	10	4.8%	210	100.0%
Gender Group						
Mother Tongue * Age	200	95.2%	10	4.8%	210	100.0%
Group						

According to Table No. 1, 200 respondents of all ages and genders provided their thoughts on the questionnaire. Both the gender groups and age groups did not hesitate to express their opinions on the questionnaire. No one mistreated any of the 200 respondents.

Mother Tongue* Gender Group

Table No.2 Crosstab

			Gender Group			Total
			Male	Female	Transgender	
Mother Tongue	Urdu	Count	23	40	5	68
		% of Total	11.5%	20.0%	2.5%	34.0%
	Punjabi	Count	40	47	21	108
		% of Total	20.0%	23.5%	10.5%	54.0%

Total	Other	Count	0	22	2	24
		% of Total	0.0%	11.0%	1.0%	12.0%
		Count	63	109	28	200
		% of Total	31.5%	54.5%	14.0%	100.0%

The correlations between the gender group and mother language are shown in Table No. 2. The statistics for the Urdu language show that 11.5% of men, 20.0% of women, and 2.5% of transgender speak Urdu as their first language, making up 34.0% of the respondents. Of the 54% who speak Punjabi, 20% are men, 23.5% are women, and 10.5% are transgender people. The remaining 12% speak other regional languages like Sindhi, Balushi, and Pushto. Out of 200 respondents, 31.5% were men, 54.5% were women, and 14% identified as transgender.

Table No.3 Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	22.417 ^a	4	.000
Likelihood Ratio	29.345	4	.000
Linear-by-Linear Association	4.309	1	.038
N of Valid Cases	200		

a. 1 cells (11.1%) have an expected count of less than 5. The minimum expected count is 3.36.

As shown in Table No. 3, there is a significant association between the gender group and the mother language because the probability value of the hypothesis is .000, which is lower than the accepted value of 0.05. It indicates that in the Pearson Chi-Square test, the alternative hypothesis—that there is a substantial correlation between the opinions and the gender groups—is accepted and the null hypothesis—that there is no association between the gender groups and their opinions—is completely rejected.

.Mother Tongue*Age Group

Table No.4 Crosstab

			Age Group				Total
			10-20	20-30	30=40	40-50	
Mother Tongue	Urdu	Count	20	6	35	7	68
		% of Total	10.0%	3.0%	17.5%	3.5%	34.0%
	Punjabi	Count	22	15	37	34	108
		% of Total	11.0%	7.5%	18.5%	17.0%	54.0%

Total	Other	Count	0	1	22	1	24
		% of Total	0.0%	0.5%	11.0%	0.5%	12.0%
		Count	42	22	94	42	200
		% of Total	21.0%	11.0%	47.0%	21.0%	100.0%

The second correlation between age group and mother tongue was discovered. The respondents were divided into age groups of 10–20, 20–30, 30–40, and 40–50. 34.0% of the population in the category speaks Urdu. Between 10 and 20, 3%, 20 to 30, 30%, and 40 to 50, 17.5%, 3.5%, and 10%, respectively, are spoken. The first group of Punjabi speakers makes up 11.0% of the population, followed by the second group 7.5%, the third group 18.5%, and the fourth group 1.5% and the remaining 12% speak other languages like Pushto, Sindhi, and Baluchi.

Table No. 5 Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	36.289 ^a	6	.000
Likelihood Ratio	41.214	6	.000
Linear-by-Linear Association	7.097	1	.008
N of Valid Cases	200		

a. 1 cells (8.3%) have an expected count of less than 5. The minimum expected count is 2.64.

The Probability Value of the opinion is 000, which is less than the typical P-Value = 0.05, demonstrating that there are strong relationships between the mother tongue and the age groups. It indicates that in the Pearson Chi-Square test, the alternative hypothesis—that there is a substantial correlation between the opinions and the age group—is accepted and the null hypothesis—that there is no association between the age groups and their opinions—is completely rejected.

DISCUSSION

Language is a tool for communication that everyone uses in their daily lives to convey information and arguments to others (Rabiah, 2018). Punjab is a land of ethnic beauty, seasonal diversity, cultural riches, and a geographical location that complements strategic and atmospheric conditions. Language encompasses more than culture, and culture encompasses more than language (Brock-utne, 2005).

Abbas & Iqbal (2018) explained how, in a semantically combative environment, the ebb and flow research contrasted the linguistic attitudes of Pakistani youth towards English, Urdu, and Punjabi. Abbas & Chuhan (2020) indicated that it is past time for the Punjabi language to be given importance; in any event, as shown in the picture, which persuasively depicts the plight of the Punjabi language, its future is by all accounts in jeopardy. Ahmed (2020) claimed that Punjabis who spoke Punjabi made up the largest linguistic group in West Pakistan. Pakistan recently gained independence but chose neither Bangla nor Punjabi as its official language. Ramzan et al. (2021) concluded that because children in the city of Sahiwal speak Punjabi at home and outside, it is the language under examination for code-blending and code-exchanging with public language. Singh & Kaur (2021) indicated that English is preferred when communicating with siblings, whereas Punjabi is usually spoken when speaking with grandparents and parents.

The current study aims to examine how language and culture interact, how Pakistani Bhangra singer Abrar ul Haq became a champion of promoting Punjabi culture through his Bhangra songs and how Punjabi song listeners came to believe that Abrar-ul-Haq is the true advocate of Punjabi culture.

CONCLUSION

This study aimed to look into how language fosters culture and how Abrar ul Haq promotes Punjabi culture through his bhangra songs. The study's findings revealed that Abrar ul Haq appeared to be a Punjabi-born observer and a true ambassador of the Punjabi language and culture. In this study, only two songs, Billo Day Ghar and Beh Ja Sakal Tay', were subjected to linguistic anthropology. The themes that have been invented in these two songs are social norms, Punjabi cultural norms and environment, the urge and emotions of the lover, the benefits of being married and the disadvantages of being a bachelor, Punjabi culture matrimonial ceremonies, the urge of man to get rid of old values and to improve his lifestyle. As a research article, this study is limited to only two songs and covers a wide range of topics. It is concluded that Punjabi Culture is rich in norms and values. MPhil scholars will expand the scope of the study to include a full-length version of these to promote Punjabi culture. It is suggested that other linguists investigate Punjabi culture to revive and preserve it.

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