

PROVOKING PATRIOTIC SENTIMENTS THROUGH WAR SONGS: AN INTERTEXTUAL ANALYSIS OF PAKISTANI [INDO-PAK] WAR SONGS

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Abstract

This study explores the linguistic forms which are employed in the war time songs to evoke the sentiments of patriotism. The present study utilizes Discourse Historical Approach to better understand and analyze the lyrics of the songs. DHA's four levels of analysis and the socio-political circumstances, were employed to look for commonly emerging themes in the selected text. The study reveals the themes of persuasion to join jihad, nationalism, interstate conflict and intertextuality. The Pakistani War songs evoke the sentiments of patriotism with a focus on tophi, figurative speech and other linguistic devices such as nomination, adjectives, and hyperboles. Findings of this study may be utilized while writing patriotic songs to evoke social cohesion among multi-ethnic citizens and call for peace on the borders.

Keywords: *Indo-Pakistan War songs, Discourse Historical Approach, Patriotism, Intertextuality*

Introduction

War songs play pivotal role in provoking the listeners' (masses as well as the soldiers) sentiments of patriotism and hatred against the enemy. The war songs with the broader themes of presenting glorified image of the social actors, encouraging the soldiers to fight against the enemy, provoking their sentiments of national fervor, patriotism and hatred against the enemy are tactfully composed to legitimize the need and course of war to defend one's motherland. Furthermore, these songs remind the listeners of their heroic past, persuade to join the war, implant the desire to fight against the enemy and hope to win the war. Awang, Lokman, Fathir & Salleh (2016) are of the view

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that patriotic songs increase one's love for the motherland and mobilize patriotism. National songs, patriotic songs and popular songs are one of the various types of folk songs which are written or/and sung to promote nationalism (love for the country and the country men), patriotism (willingness to sacrifice one's life for the country), nation building, love for the land, its culture as well as all those things which are associated with it. The purpose of the patriotic songs is more than of just entertainment. Cloaked with musical entertainment, these songs carry forward and indoctrinate nationalism or patriotism (Cerulo, 1993c, p.244). These songs are memorized and sung by children as well as the youth to leave impact on the people of all ages (Aldoughli, 2018; Birdsall, 2012, pp. 42) so that the patriotism could be inculcated in the masses of all ages. The national songs not only spread awareness, construct collective identity, remind us about the history, and unite the nation but acquaint, indoctrinate and inculcate state's ideology to the countrymen as well as to the outer world (Cerulo 1993; Barker 2009; Daughtry 2003).

Matiza and Mutasa (2020) are of the view that language of the war songs persuades the listeners, trigger the sentiments of hope, and motivate the listeners. These songs raise the morale of the fighters, increase their confidence to win the struggle (war) and safeguard their country. Patriotic songs have boosted our morale in times of crisis, strengthened our resolve in eras of uncertainty and rekindled pride in who we are, and what we represent, as a great nation. Matiza and Mutasa (2020) attempted to apply critical discourse analysis to analyze the language of Chimurenga war songs to boost the morale of the fighters and instill the hope to win the war. The data of their study consists of six randomly chosen war songs that were published in 'songs that won the liberation war' by Pongweni in 1982. The authors claim that the language of war songs carry forward the messages as well as the emotions that give energy and motivate the listeners to fight against the enemy. The authors claim that the language of war songs employs rhetorical choices, reflects the mood of the fighters, unites the masses, inculcates hope however they did not mention the elements, parts or features of language either at semantic or syntactic level that contribute towards achieving the said goals.

In their study Bukhari, Saeed and Rasool (2021) applied textual and visual data analysis of eight songs on-air in selective years of war on terror (2014-2019). The main argument of the study was that patriotism is important strategic tool of hybrid warfare. They claim that Pakistani war songs not only promote patriotism, glorify the efforts of armed forces to bring peace in the country but minimize the effect of casualties and loss of army soldiers' and civilians' lives as well. Content analysis was performed on the data comprised of eight war songs where 'flag, willingness and valor to sacrifice, national unity, slogan chanting, motherland, love and motivation' emerged as dominant themes which were named as categories later. Frequency analysis method was

used to record the frequency of utterance of each component category. However, they could not justify/ did not mention the criteria of songs' selection, justification of number of songs and the procedure of extracting themes/ categories. The result, of their research indicates that the urge to sacrifice one's life was the main theme of war on terror songs, that resonate with our assumption that the lyrics of Pakistani war time songs promote patriotism.

Similarly, a study conducted by Awang, Lokman, Fathir & Salleh (2016) on 10 Malaysian patriotic songs indicates that patriotic songs have unique combination of lyrics and music. They assert that cautiously selected words of songs' lyrics not only influence the public opinion but promote patriotism as well. They believe that when these songs are sung in gathering or sung along, they inspire the masses psychologically, connect the masses emotionally, (Ali and Peynircioglu, 2006; Dewberry and Millen, 2014) inflict the positive emotions, evoke the feelings of national fervor, create patriotic milieu, and change or influence the minds of the people through entertainment and persuasion. They further assert that the message imbedded in the songs helps achieving the goal of promoting patriotism by winning the hearts and minds of the people. The wisely selected words, lyrics, rhymes, intertextual and interdiscursive links with the socio-political context of their production, influence the minds and the sentiments of the listeners, enhance their understanding of the ongoing event (Peynircioglu, Rabinovitz, & Thompson, 2008) and play vital role in promoting patriotism. The data of their study comprised of 10 most liked patriotic songs, which were available on YouTube channels. The keywords of these popular songs were extracted through keyword extraction process followed by clustering process. Based on the clusters of the keywords and likes or dislikes of the songs, researchers assumed public opinion about any song. They indicated in the results that positive words of songs' lyrics evoke affirmative and patriotic emotions whereas the lyrics which don't promote unity and devotion are disliked by the public.

Similarly, the role of language and the stylistic features in promoting patriotism through songs can also be witnessed in Nguyen Thi Quynh Hoa1, Van Thi Bach Giang's (2016) study on patriotic songs. Their study was based on 46 songs from two song books. Thematic analysis was carried out on the songs' lyrics which was further analysed to identify syntactic and lexical features which define patriotism. Natural beauty of and love for America, the pride and honor of being an American, the unyielding spirit of the American people, call to join war, ongoing conflict and the call for resistance movements were identified as main themes of the patriotic songs.

The present study adds to the existing literature by focusing on the role of language and intertextuality to stimulate the sentiments of patriotism. In doing so, the following research question is addressed.

Research Question:

How is the intertextuality linguistically reflected in Pakistani War time songs to evoke sentiments of patriotism?

Methodology

The data was transcribed and the keywords defining patriotism were marked as codes. The data were codified for commonly emerging categories and themes based on the methodological approach of Clarke and Braun (2017). Furthermore, Saldana's (2008) method of codification was used that helped expand, transform and re-conceptualize data. After reading the text many a times, the codes referring to similar idea were assigned linguistic categories which were classified as themes at the last stage. The themes provided important, intertextual, and historic information present in the text. The discursive strategies of constructive, perpetuative, transformative and dismantling were considered to analyze the data to achieve desired objectives.

The data was also analyzed to uncover any intertextual and interdiscursive relationship between the texts and the context. These categories were divided into five sub-categories: nomination, (use of nouns and pronouns), argumentation (use of topoi, to justify and legitimize their actions), perspectivization and intensification or mitigation followed by their semantic analysis (i.e., linguistic forms; use of metaphors, figurative language, and various parts of speech etc.)

Data Collection

Thirty Pakistani popular war songs were collected from <https://pakpatriotclibrary.blogspot.com/> and <https://www.youtube.com/> for the data analysis. Official permission was sought from Mr. Absar Ahmad (owner of Pak patriotic library) for using the songs' lyrics. Furthermore, he had agreed to provide the lyrics of all possible songs which are not yet uploaded on his website. These songs were included according to the popularity/ (on) air time (specially in case of radio and TV) and the number of views on You Tube. Radio Pakistan was the only medium (until PTV gained popularity in late 1960s and early 1970s) of entertainment to broadcast songs, dramas, various programs (such as *Fauji bhaio(n) kay naam* a program dedicated to the soldiers) as well as the news. During that period monograms were used to record the songs and after selling one thousand copies of monogram (discs) the colour of next discs was changed to keep a record of sold copies. Secondly, the popularity of songs was recorded as per the demand of that song. People used to write letters to the station master of radio to

request a song to be played in any program. The number of letters (request/demand) and on-air time was another criterion to record the popularity of songs produced through radio.

Similarly, the popularity of war songs broadcast through PTV was recorded based on their time of broadcast. The time before 8:00PM (PST) and 9:00PM (PST) is considered primetime. Therefore, the time, during this time period, is sold at maximum rate per second. Thus, any song, advertisement, or message on-aired during this time is (mostly) considered on demand. Secondly, like radio, songs are played on demand as well. Therefore, any song that takes maximum air time is considered popular. Lastly, in the past a list of top ten popular songs was used to be generated. Thus, any song that remained at the top or top three for maximum weeks was a popular song.

YouTube was used as another medium for data collection. However, the data was collected from authentic You Tube channels: Pak Milli Naghmay (<https://www.youtube.com/@AbsarAhmed/playlists>) and ISPR Official (<https://www.youtube.com/@ISPR>) only. Moreover, viewership of one song was recorded from one of the channels only. In addition to this only those songs which were produced after 2000-2020 were collected from You Tube because before second millennium (2000) the concept of You Tube and internet was not quite popular. Furthermore, only those songs were selected from You Tube which had minimum 6-digit views. At this stage it is important to mention that the songs were collected on the basis of viewership only. The likes and dislikes on these songs were not recorded.

Coke studio was another medium for data collection. It became one of the most popular and influential platforms to promote music in the contemporary era. The popular war songs, broadcast during and after 1965 war, are adapted by famous contemporary singers and distributed through Coke studio. The popularity of these songs is also recorded through their air- time. Therefore, only those songs which were broadcast for more time than others were considered popular.

Another criterion for data collection was songs' connectivity or intertextual and interdiscursive relationship with discursive events of that time. Thus, those songs were included in the data which were inspired by/ based on the speeches of the political/ military elites of that time as well as the ongoing instances of wars. The purpose of collecting these war songs was to analyse them according to intertextual clues for better understanding the identity construction of the social actors. The last criterion of data inclusion was selection of war songs that were produced after any unpleasant incident such as tension on the borders, war, terrorist attack, political instability, marshal law, or change in government etc.

The data for the present study was chosen from the Indo-Pakistan wars of 1965, 1971, 1999. One of the reasons for choosing war time songs is the first

war between India and Pakistan, in 1965, which stimulated the emotions and sentiments of Pakistanis. At that time, it was very important to keep the spirits and the morale of the civilians as well as military officers very high because an enemy which was five times bigger (in terms of land, armed forces, weapon and ammunitions) had attacked their country. It was quite pertinent to construct positive and strong national identity and present the social actors as the religious warriors through various intertextual, interdiscursive and linguistic tools. Second important reason is to focus on the legitimation of ideological discourse through various discursive strategies, that were employed during war, and their linguistic realization. Although more than five thousand war songs have been produced since the inception of Pakistan, I have delimited myself to the lyrics of popular war songs that have intertextual or/and interdiscursive references for the data analysis. It is worth mentioning that a few of the war songs that gained popularity during the war of 1965 were not produced during war nor they had any direct references of war however, they gained a new meaning when they were broadcast during war and the sentiments and emotions expressed in the lyrics resonated with the listeners during the ongoing event of the war. The analysis revealed four emerging themes of the songs produced and consumed during this time period, which helped in understanding the greater context in which the lyrics with rhetorical power were produced and the discourse was legitimized.

Theoretical Framework:

The study utilizes DHA for linguistic analysis of the Pakistani war songs. Since the data for the study is comprised of war songs therefore it is very important to consider the context while analyzing the data. Reisigl and Wodak's (2009) discourse historical approach provides broader view of the context, at the macro level, and the framework to integrate socio-political and historical context with ongoing or past discursive events; the war/s in case of the present study. Similarly at the micro level, it enables the researchers to analyze the text in the co-text to find the linguistic means and forms of realization used in the lyrics of war songs. Thus, the multilayered view of the context helps identify broader themes of the war songs, socio-political context of the songs' production, strategies of positive self and negative others to inculcate patriotism, love for one's country and hatred for the enemy and forms of linguistic realization of songs to evoke the feelings of patriotism through war songs. For this, the study focuses on the use of various rhetorical devices, [of fear, love, hatred, religion, etc.], figurative language and parts of speech etc. as argumentation strategies.

Data Analysis:

The data was analysed to identify the commonly emerging themes. Four broader themes: (1) persuasion to join jihad, (2) interstate conflict, (3) nationalism and (4) intertextuality emerged from the data. Each theme is

interpreted by drawing illustrations from the data to better understand the use of linguistic choices to promote patriotism.

Persuasion for jihad

The first category that emerged under the broader theme of persuasion for jihad was call for jihad [the war that is fought against the enemies of Islam]. In the Pakistani national songs, the wars between India and Pakistan are depicted as *Jihad* and the soldiers as *Mujahidin* because the Pakistani soldiers were fighting against a non-Muslim enemy. Therefore, recurring use of the nominalization [A1] *aeey mard-e-mujahid*, [A2] *Nikle hain mardan e haq* and *tauheed kay matwalo* [A3] *Watan kay baidaar soormao*, is used to directly address and persuade the courageous and daring soldiers to join war (from now onwards jihad). As shown in the table below (1), the soldiers were named as “*Mujahid*” religious fighters whose purpose is to save Islam from the non-believers. So, the metaphorical representations of the soldiers as *Mujahids* were used as source of motivation to sacrifice one’s life. Furthermore, the imperative sentences are also used to direct and order the soldiers to join jihad. For example, [A4] *tu haath main ab talwar utha*, [A5] *Maidan main dushman pay chaa jao musalmano*, [A6] *phir sher-e-Khuda jagay, phir waqat-e-jihad aaya* [A7] *Qaza pukar rahi hay, qadam barhaey chalo*. Similarly, various linguistic choices such as metaphors [A8] *Sar Rakh ke Hatheli par jana*, adjectives [A9] *Rang Laye ga Shaheedon ka Lahoo*, and hyperbole [A10] *Phir Khoon-e-Dil se Shamain Iman ki Jala do* are carefully used to emphasize the call for jihad.

[A1] *aeey mard-e-mujahid*

[A2] *Nikle hain mardan e haq , tauheed kay matwalo*

[A3] *Watan kay baidaar soormao,*

[A4] *tu haath main ab talwar utha*

[A5] *Maidan main dushman pay chaa jao musalmano*

[A6] *phir sher-e-Khuda jagay, phir waqat-e-jihad aaya*

[A7] *Qaza pukar rahi hay, qadam barhaey chalo*

[A8] *Sar Rakh ke Hatheli par jana*

[A9] *Rang Laye ga Shaheedon ka Lahoo*

[A10] *Phir Khoon-e-Dil se Shamain Iman ki Jala do*

Table 1. Theme 1: Linguistic Representation of Persuasion for Jihad Reflecting Patriotism in Pakistani War Songs

Lyrics	Codes	Linguistics categories	Categories	Theme
Phir Khoon-e-Dil se Shamain Iman ki Jala do	Khoon-e-Dil se Shamain Iman ki Jala do	Hyperbole	Call for Jihad	Persuasion for Jihad
Watan kay baidaar soormao , utho apna alam uthao	alam uthao	Metaphor		
Rang Laye ga Shaheedon ka Lahoo	Shaheedon ka Lahoo	Adjective		
Aye Mard-e-Mujahid Jaag Zara	Mard-e-Mujahid	Nominalization		
Maidan main dushman pay chaa jao musalmano	dushman pay chaa jao musalmano	Imperative constructions		
Rasool-e-pak nay bahoo main lay liya ho ga	Rasool-e-pak nay bahoo main lay liya ho ga	Hyperbole	Glorification of martyrdom	
Asee maut noo'n zindagi janday haan	maut hay zindagi	Metaphor		
Ho Mubarak Jannat-e-Firdous mai Ooncha Maqam	Ho Mubarak Jannat-e-Firdous mai Ooncha Maqam	Optative constructions		
Tujhe apne laho se sanwarain gai	lahoo se sanwarain gai	Hyperbole	Determination for self-sacrifice	
mera khon paani jo ban jaey	khon paani jo ban jaey	Metaphor		
Sahnu jaach aye nit Qurbaniaya di	nit Qurbaniaya di	Interdiscursivity		

The second category that emerged from the data was glorification of martyrdom (death of a Muslim for the sake of defending his country/Muslims). Seeking Martyrdom and showing urge to sacrifice one's

life is highly praised in Islam (Hesham Mesbah, 2019) and glorified reward is associated with martyrdom. The data shows that the soldiers seek eternal reward in martyrdom for example, [B1] *asee maut noo zindagi jaanday aa(n)* [B2] *said maut Islam di shaan li aye* [B3] *Mustafa (SaW) aap aakhay, Kamli naal shaheeda noo'n kaj day nay*, [B4] *tumhain khuda ki razain salam kehti hain*

The recurrent reference to Allah (God), Prophet Muhammad (PBUH), religion, and the faith, in the Pakistani war songs, are indicative of specific concepts that are inherent to religion Islam and specifically martyrdom. The glorification of martyrdom is linguistically portrayed with the help of hyperbole [B3] *Mustafa (SaW) aap aakhay, Kamli naal shaheeda noo'n kaj day nay*, metaphor [B4] *Saadi maut Islam di shaan li aye* and optative sentences such as [B5] *Ho Mubarak Jannat-e-Firdous mai Ooncha Maqam*.

[B1] *asee maut noo zindagi jaanday aa(n)*

[B2] *sadi maut Islam di shaan li aye*

[B3] *Mustafa (SaW) aap aakhay, Kamli naal shaheeda noo'n kaj day nay*

[B4] *tumhain khuda ki razain salam kehti hain*

The last category that emerged from the data was the urge and determination for self-sacrifice. The national songs reflect the sentiments of war, urge to sacrifice one's life, glorification of death, dignity and honour of Pakistanis as Muslims who are not afraid of death [C1] *Saadi maut Islam di shaan li aye*, [C2] *asee maut no zindagi janday aa* (Muslims' belief that the martyrs never die), [C3] *saanu jaach aye nit qurbaniyan di* (We are familiar with the art of sacrificing our lives, reference to Hazrat Ismail), [C4] *milay maut tay milay shahadatan di* (If we have to embrace death it should be of a martyr), [C5] *momin maut kilon kadoo raj de ne* (A true believer is not afraid of death). The discourse of these lyrics employs topos of religious sentiments that provoke religious sentiments and interdiscursive reference of Hazrat Ismail's sacrifice to fulfill the ideology of self-sacrifice. The text employ the linguistic choices such as: hyperbole [C6] *hamain sirf shahadat chahey* (we need nothing less than martyrdom) and verb [C7] *tujh pay agar ja'an ho nisar* (If I sacrifice my life for you).

[C1] *Saadi maut Islam di shaan li aye*

[C2] *asee maut no zindagi janday aa*

[C3] *saanu jaach aye nit qurbaniyan di*

[C4] *milay maut tay milay shahadatan di*

[C5] *momin maut kilon kadoo raj de ne*

[C6] *hamain sirf shahadat chahey*

[C7] *tujh pay agar ja'an ho*

Interstate conflict

The second theme that emerged from data was interstate conflict. The theme was based on three categories: Warning, tyrants and cowardice. Each category will be interpreted with the help of illustrations.

Table2. Theme 2: Linguistic Representation of Interstate conflict Reflecting Patriotism in Pakistani War Songs

Lyrics	Codes	Linguistics categories	Categories	Theme
soo Rab di, jibh noo'n wadh diey mandi jo di karay Pakistan di gal	jibh noo'n wadh diey	Hyperbole	Warnings	Interstate conflict
her aik lalkar soor ho gi	Soor	Interdiscursivity		
hum pay jo yalgar karney aaey, aa na paey ga dobara	We (plural pronoun)	Pronominal		
hum maut ki wadi say yun tujh ko guzarain gay	maut ki wadi	Metaphor		
			Tyrants	
.Hai Zulm se tujh ko Takrana	Zulm	Metaphor	Tyrants	
aaj mazloom zalim say takrain gay	Zalim	Nominalization		
Aslaha hor kujay jazba hor sheway	Aslaha hor, jazba hor	Irony		
Jang khel nai hondi zananian di	Zananian	Metaphor		

Aik haath para sir pay, sub toot gaey mankay	toot gaey mankay	Mockery		
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The first category that emerged from the data was warning. The linguistic data on Indo-Pakistan war songs reflect the instances of warning to the enemy. For example, the linguistic choices such as Hyperbole (D1) *Ik Khoon Kahani hogi, Har Ik Dushman ke Jawaan ki*), metaphor (D2) *hum maut ki wadi say yun tujh ko guzarain gay*), pronomials (D3 *Dushman ki Nigaahon ko Hum, Uthnay se Pehlay Jhuka dain*) and interdiscursive references (D4 *jis rah say aaey ga, is rah pay marain gay*) are used to linguistically portray attacking actions and warnings to the enemy.

The second category that emerged from the data was tyrant. The data shows that the enemy has been portrayed as tyrants and oppressors who exploit and oppress the minorities especially the Muslims. The enemy is named as Baatil (E1 *Baatil ki nazar lalchayee hai, Insaan pe Tang Khudayee hai*) and (E2, *aaaj mazloom zalim say takrain gay*) who are non-believer, tyrants and tease or torture the minorities with their actions.

The last category that emerged from the data was cowardice where the enemy has been linguistically portrayed as coward and weak. This is a war strategy to demean the enemy by linguistically portraying it as weak and demoralized. The text of Indo-Pakistan war songs relies on Irony of situation [F1] *Aslaha hor kujay jazba hor sheway*, mockery [F2] *Jang khel nai hondi zananian di* and metaphors [F3] *Toot gaey sub mankay*, to demean the enemy. The use of metaphors [F3] *Toot gaey sub mankay*, reveal the mockery hidden in the lyrics. The word “*mankay*” is used for clay pots that are very fragile and can be broken very easily if hit by anything. The enemy is metaphorically presented as clay pot which is destroyed by the brave Pakistani soldiers. In short, the national songs unveil the irony of situation where Indians were claiming superiority and victory but in reality, were made to bear heavy loss in terms of human lives as well as the fighter aircrafts. Upon this a few songs were written to demean the enemy and show Pakistani’s superiority. Hamer (2021) is also of the view that sometimes indirect speech is also used as linguistic tool to demean the enemy. And leave deep psychological effect and they are also proved as a threat to the enemy.

[F1] *Aslaha hor kujay jazba hor sheway*

[F2] *Jang khel nai hondi zananian di*

[F3] *Toot gaey sub mankay*,

Nationalism

Third theme that emerged from the data is nationalism. The data is further divided into three categories: banal nationalism, pride and honor for the countrymen and love

for homeland. Each category will be explained with the help of illustrations in the following section.

Table3. Theme 3: Linguistic Representation of Nationalism Reflecting Patriotism in Pakistani War Songs

Lyrics	Codes	Linguistics categories	Categories	Theme
		Hyperbole	Banal nationalism	Nationalism
Ur raha hai duur tak chand taray ka alum, Amn hai nagar nagar aafiyat qada qadam	chand taray ka alum	Metaphor		
Parcham nusrat se khila	nusrat se khila	Personification		
Dekho Woh Sabz Parcham Sholay Ura raha hai	Sabz Parcham	Adjective		
Main Tera Jhanda Onchaa Dainkna Chahta Hoon	Onchaa Jhanda	Optative constructions		
Hum Pak Fauj Kay Jawan Hain, Humain Muskil Maidan Chahiy	Humain Muskil Maidan Chahiy	Hyperbole	Pride and Honor for the countrymen	
aa dekh keh yeah baazo, baazo hain kay talwarain	baazo hain talwarain	Metaphor		
Shaheen sift yeh teray hawa baz aye fiza-e- pak	Shaheen sift	Simile		
Tum chashm-o- Chiragh-e-Millat ho.....Tum Qaum ki Azm-o-Himmat ho	chashm-o- Chiragh-e- Millat ho	Personification		
.....Tu hai Pakistani	Pakistani	Nominalization		
Apni ja'n pe khel kr tum banay salamti	tum banay salamti	Abstract Noun		
Allah se Darnay Walay, Dartay Naheen	Dartay Naheen	Adjective		

aur Kisi se	aur Kisi se			
Tujh se hi Yeh Mulk Banay ga, Duniya mai Lafaani	Lafaani	Abstract Noun	Love for homeland	
Tu dil afroz baharon ka tar-o-taaza chaman	baharao ka chaman	Adjective		
Madr-e-watan ko misl-e-noor karain gai	misl-e-noor	Simile		
Main Tery Ankaion Main Ansoo Nahian Dekh Saktaa	Watan ki aankh main aansoo	Personification		
hamayin rehna hai apni sar-zameen ka paasbaan ban kar	Plural we	Pronominal		
Abad Rahain Tere Behr-o-Bar,	Abad Rahain	Optative constructions		
Har gosha jaan se pyara hai	gosha jaan se pyara	Hyperbole		

The first category that emerged from the data is banal nationalism. Human made artifact such as green flag constitute the first category of banal nationalism. The flag that is flying high in the air symbolizes freedom and independence. It metaphorically represents the dignity, loyalty and pride as well. The text of Pakistani national songs uses optative sentence structures (G1), adjectives (G2) metaphors (G3) and personification (G4) to linguistically portray the national flag.

[G1] *Main Tera Jhanda Onchaa Dainkna Chahta Hoon*

[G2] *Dekho Woh Sabz Parcham Sholay Ura raha hai*

[G3] *Ur raha hai duur tak chand taray ka alum*

[G4] *Parcham nusrat se khila*

The next category that emerged from the data was pride and honor for the countrymen. The data shows the linguistic forms such as hyperbole and metaphors alongwith interdiscursive references to portray the soldiers as strong people who are ready to defend their motherland, abolish the enemy and sacrifice their own life as well. For example, [H1]. *Jis rah say aaey ga, us rah pay marain gay, quaom say larnay ki, himmat na ho ge dobara*”and [H2]. *Aey dushman-e-deen to nay kis quom ki lalkara, lay hum bhi hain saf aara*”. In these verses the *Topoi of threat* has been used where the enemy has been directly warned and threatened. Based on the president Khan’s speech (1965) another song was produced where the enemy is projected as the enemy of the religion. Furthermore, the enemy is threatened of the brave soldiers, of God, who are ready to fight against the enemy of Islam. The lyrics depicts the courage, valor and bravery of the Muslims and (they themselves) as threat to others/enemy. That is the reason we can see the figurative characterization, through normalization, and embodiment of the national heroes in the national songs. For example, *Shaheen bachay, bazoo hain ka shamsheerain, shahparay*. The brave soldiers are metaphorically referred as *Shaheen* because of its characteristics. As the Falcon, locks its target and then attacks it similarly Pakistani brave soldiers do that. Thus, the war songs not only praised the valour and bravery of Muslim soldiers but disgraced the enemy by its lyrics as well.

The last category that emerged from the theme of nationalism was love for homeland. The love for the homeland is romanticized by personifying it as beloved (H1) whose lover is praying for its prosperity [H2] by using similes [H3]. Furthermore, various adjectives are used to depict and enhance its beauty [H4]

[H1] *tu hi dildaar hai, tu hi ishq mera*

[H2] *Abad Rahain Tere Behr-o-Bar*

[H3] *Madr-e-watan ko misl-e-noor karain gai*

[H4] *Tu dil afroze baharon ka tar-o-taaza chaman*

Intertextuality and Interdiscursivity

The last theme that emerged from the data of Pakistani national songs was intertextuality and interdiscursivity. The theme is further divided into the following categories: Quranic Reference, Speeches of statesmen and ongoing instances. The war scene is created in the national songs through imageries, metaphors and other lexical items to depict the on-ground realities of war and its relationship is built through intertextual cues from Quran or the speeches of the statemen. The lyrics of the songs were composed in a way to encourage and boost the morale of the soldiers and reveal military strategies to keep the masses united and strong. National songs not only depict the cultural,

religious, and war/ social history of a country but contemporary context, in which the songs are composed, as well.

Table 4. Theme 4: Linguistic Representation of Intertextuality and Interdiscursivity Reflecting Patriotism in Pakistani War Songs

Lyrics	Codes	Linguistics categories	Categories	Theme
Lay hum bhi hain saf aara	saf aara	Metaphor	Quranic Reference	Intertextuality and interdiscursivity
Allah ki Rehmat ka Saaya	Rehmat ka Saaya	Abstract Noun		
Ja'n jaati hai be Shak jaye	Ja'n be Shak jaye	Hyperbole	Speeches of statesmen	
Rakh Sar pe Kafan Maidaan mai Aa	Rakh Sar pe Kafan	Metaphor		
Takbeer Teri Tadbeer Teri	Takbeer hay Tadbeer	Simile		
Aey dushman-e-deen to nay kis quom ko lalkara	dushman-e-deen	Nominalization		
Who fateh-e-mubeen hay	Fateh-e-mubeen	Direct Quote		
Rakh Sar pe Kafan Maidaan mai Aa	Maidaan mai Aa	Imperative constructions	On-going instances	
yun na haath aaey ga, Lahore ka jim khana	haath na aaey ga, Lahore ka jim khana	Irony		
Qaum ke Ghaddar ko, Tu ne Giraya Khaak par	Qaum ke Ghaddar	Nominalization		

The first category that emerged from the data was Quranic reference. In the [I1] lyrics *lay hum bhi hain saf aara* (We are inflexible) the Mujahids are metaphorically presented as inflexible. The lyrics not only contain reference from the president's speech but have strong intertextual relation with the Quranic Surah "*Sa`af*" verse number four where Allah SWT (referring to the Muslims) says, Allah loves those, who fight in his way and remain firm as if they were a firm and compact wall. The determination and inflexibility of the soldiers is depicted as Muslim warriors who do not leave the battlefield rather fight against the enemy and stay firm with unshaken determination.

[I1] lyrics *lay hum bhi hain saf aara*

The second category that emerged from the data was speeches of the statesmen. The president of that time, Field Martial Ayub Khan avowed this

war a battle between *Haq* and *batil*, further referring it a sacred mission because the enemy has not accepted the existence of Muslims' country therefore it had invaded their Muslim territory. Therefore, the faithful inhabitants/ *Mujahidin* of the country, that got independence at the name of religion, started joining the war as sacred and noble mission to defend it. The songs produced in that era not only used the rhetorical devices but intertextual and interdiscursive references from religion as well as history as well to legitimize the songs' lyrics. However, the number of songs produced during 1971's and 1999's wars was less in number but they also employed various linguistic, rhetorical and intertextual means to inculcate patriotism

The constructive strategies of nominalization and attribution have been employed in various songs to legitimize the contribution of "*mujahidin*", (the freedom fighters/warriors who are ready to sacrifice their lives for the sake of their country/religion) in war. Religious metaphors such as: "*mard-e-mujahid*", "*Haider ki shamsheer*", have been employed to further construct their identities as religious freedom fighters to motivate these people to fight against the "*kafir*" who are enemies of their religion.

As 1965's war started, war songs: [J1]"*Ae Mard e Mujahid Jaag Zara, ab waqat-e-shadat hay aaya*" [O! the religious soldier, wake up, It's the time to sacrifice your life to safeguard Islam] and [J2]"*Saathio, Mujahido....Jaag utha hay sata watan*" [O, Comrades, (religious) fighters, the country has woken up] could have been listened everywhere. As shown in the table 4, the soldiers were named as "*Mujahid*" religious fighters whose purpose is to save Islam from the non-believers. So, the metaphorical representations of the soldiers was as *Mujahids* was used as source of motivation to sacrifice one's life. Similarly, in 1971's and 1999's wars the soldiers were metaphorically presented as "*Mard-e-Mujahid, Ghazi, and "Allah kay sipahi*" God's soldiers etc. to directly associate with religious fighters.

Same sentiments were reflected in President Ayub Khan's (1965) speech. **Our hearts are filled with faith and trust in one God. It is mentioned in Quran that those who are at the right path, always succeed.**

The text of,[J3] *Aey Dusman-e-Deen tu nay, kis quom ko lalkara* [O, the enemy of our religion, you don't know whom you have challenged. We are the ones who are ready to sacrifice our lives] has its roots in Air Field Marshal Ayub Khan's speech (Indian politicians have failed to realize that they are messing with the wrong people. Our enemy has challenged the brave people of Lahore, and it (Indian army/ enemy) will be eliminated by the people of Lahore) which was broadcast during India and Pakistan's war. The carefully employed strategies of nomination which were further strengthened with the use of metaphors and similes etc, such as "*dushman-e-deen*" (the enemies of Islam),[J4] "*seenay hain Mujahid kay ya ahani deewarain*" (the chest of the freedom fights are as solid and strong as iron walls), [J5] *is quaom say larnay*

ki, himmat na ho ge dobara”(the enemy will never dare to fight with the believers) reveal president Ayub’s motif of representing Pakistanis as *Mujahids* who are determined to annihilate the enemy. As he said in his speech,

“**we will not rest quietly until the cannons on the enemy are silenced forever.**”

Pakistan was established on the name of religion Islam therefore the attack on Pakistan was considered attack on Islam. Thus, General Ayub Khan (1965) evoked religious sentiments through his spell bounding speech where he referred to the basics of Islamic ideology, belief in one God and further repeatedly used the religious reference from Islam and glorious Islamic history to construct their collective identity as good, noble, righteous and peace-loving people and Indians as non-believers, evil, coward, and hypocrite.

“.....**in our hearts we have strong faith. We are on the right side. Our hearts are strengthened with the power of faith and belief in Allah who is merciful. Allah has given us a great responsibility to protect the country that was established on the name of religion.As Allah SWT (says in the Quran) that the righteous always remain at the winning end.**”

Similarly, religious eulogy is frequently used in the Pakistani national songs *josh-e-Abbas*, *azam-e-Shabeer*, *dast-e-Khayber shikan*, *Qasim ki awaz*, *Khalid ki lalkar*, *Tariq ka baazu*, *Tipu ki talwar*, *Zor-e-dast-e-Ali* to remind the nation and reflect references to golden and glorious period of Islam and Muslim rulers: Muhammad Bin Qasim, Tariq Ibn-e-Ziyad, Khalid bin Waleed for their ravery, fearlessness, achievements. The lyrics also use various metaphors as attributes to explain their bravery. Therefore, the lexical items such as: *josh-e-Abbas*, *azam-e-Shabeer*, *dast-e-Khayber shikan* reflect the courage, bravery and valour who fought to safeguard Islam. The purpose of using such linguistic items is to remind the listeners of their glorious past and evoke feelings of patriotism to defend their country. Moreover, in the Pakistani war songs, Muslims have been constructed as ‘brave’ who fight against the enemy that is often more in number (as it was in the battle of Bader and 1965’s war), ‘warriors’ who return from war unharmed, ‘true believers’ and righteous who follow one God and seek guidance from the holy book (Quran). So, the listeners were persuaded to join the war and confront the enemy because Almighty Allah (God) is with them. Apart from topoi of religion, the similes are also used in the lyrics of the war songs as well as the speeches of the presidents to remind them of their bravery that is necessary to participate in war.

Gen. yahya khan 12 crore Mujahids of Pakistan! You have the blessings and support of Almighty Allah.Our lion-hearted jawans blew the Indian invaders to bits in 1965.

Since any attack on Pakistan is considered an attack on Islam therefore every soldier who is fighting to safeguard the name of Islam, is linguistically portrayed as *Allah ka sipahi* (God's soldier) and *Mujahid* (religious warrior), *Deen ka rakhwalay*, *Tauheed kay matwalay*. Thus, the use of nomination strategies helps to portray strong identities of the soldiers and establish their relationship with God. Furthermore, the armed forces are portrayed as *Lashkar-e-Islam and Fauj-e-Deen*.

[J1] *Ae Mard e Mujahid Jaag Zara, ab waqat-e-shadat hay aaya* [J2]“*Saathio, Mujahido....Jaag utha hay sata watan*”

[J3] *Aey Dusman-e-Deen tu nay, kis quom ko lalkara*

[J4] “*seenay hain Mujahid kay ya ahani deewarain*

[J5] *is quom say larnay ki,*

The third category that emerged from the data was on-going events. On 6th September 1965, when the war started Indian military officers assumed that they will takeover Pakistan by the afternoon and celebrate their victory in Lahore-Pakistan's *Jimkhana*. However, the brave soldiers of Pakistan fought fearlessly and turned their evil desires to ashes. So, the lyrics [K1] refer to that ironically where the Indian forces wanted to takeover Pakistan but had to retreat and accept the defeat. Similarly, during 1971's war a Bengali speaker Pakistani air force officer (who was more loyal to India than Pakistan) wanted to forcefully land the fighter plane to India whereas a young trainee pilot (who was loyal to Pakistan) sensed the danger and crashed the plane. He preferred death to disloyalty to his country. So, the enemy of Pakistan is named *ghaddar* treacherous [K2] whereas the young, brave pilot is portrayed as martyr who embraced glorified death.

[k1] *yun na haath aaey ga, Lahore ka jim khana*

[K2] *Qaum ke Ghaddar ko, Tu ne Giraya Khaak par*

Conclusion:

The textual analysis reveals the linguistic forms that are used in the Pakistani songs to instigate patriotism. The results indicate that the topoi of threat, religion, and bravery along with figurative speech: metaphors and similes, and strategies of nomination are employed by the songs' composers to define the themes of persuasion to join war, nationalism, interstate conflict and intertextuality. The amount of data, comprised of three wars' songs, between the same rival countries (India and Pakistan) provide better insight to understand the discourse of Pakistani national songs. Moreover, the intertextual analysis provides a different perspective to legitimize ideological discourse by means of interdiscursive and linguistic tools. The study can be

further expanded by analysing the visuals, of the national songs, which may further help understand deeper meaning of the text.

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