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Critical Discourse Analysis of Pakistani War Songs during the 1965 Pak-India War

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ABSTRACT: War poetry played a significant role during the Pak-India war of 1965. There was a national agenda behind this discourse. War poems paid tribute to the soldiers on the surface level but satisfied the national interests on hidden grounds. Pakistani singers like Noor Jahan and Mehdi Hassan stimulated this national agenda. This study foregrounds representation of ideology in the war songs of 1965. The study concludes that the adverse reactions of war are not highlighted but glorified. War does not bring prosperity, but massive destruction, chaos and mental disturbance. Ideology behind creating such a discourse is highlighted. These songs present message of unity, patriotism, loyalty and strength among the nation.

Keywords: Critical Discourse Analysis, War Songs, 1965 Pak-India War,

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1. INTRODUCTION

Among various internal and external conflicts of which Pakistan has been subjected, the conflict against India stands out the most. One of the consequences of this perennial conflict is the 1965 war during which Pakistan thwarted a major Indian transgression against its borders. Often viewed and revered as a triumphant event in Pakistan, the war is still remembered with the purpose of rejuvenating the patriotic spirit of the Pakistani population. During the war, a legendary singer Noor Jahan sang songs to lift the spirits of the fighting soldiers and to keep the country united in troubling times. Those songs encouraged the soldiers and motivated them to sacrifice their lives for the defense of their country. Spirit of martyrdom motivated them not to surrender against enemies. This article provides a critical discourse analysis of Noor Jahan's war songs during the war of 1965. This article highlights the use of lexical items to boost the spirit of patriotism. CDA aims ultimately to make a change of "the existing social reality in which discourse is related in particular ways to other social elements such as power relations, ideologies, economic and political strategies and policies" (Fairclough, 2014). The aim of this article is to analyze the use of language in the war songs, its role in energizing the patriotic spirit and to highlight the ideology behind it.

Critical Discourse Analysis permits the researcher to dig out masked ideologies through close scrutiny. Research will observe lexical items like power, dominance and ideology; play an important role in CDA. It unfolds the hidden reality of Pakistani war songs during 1965 war. The main objective of the research is to analyze the ideology presented in Pakistani war songs through language. This study focuses on the ideology presented in Pakistani war songs during 1965. It foregrounds the hidden agenda behind the war songs. CDA works on the Pakistani war songs and scrutinizes the facts. The study is limited to the Noor Jahan's and Mehdi Hasan's war songs during the war of 1965, other patriotic Pakistani songs are excluded.

2. LITERATURE REVIEW

This section focuses on the relevant literature and relates it to the present study. CDA is a tool for analyzing society through language. In an article, 'metaphor analysis in songs through CDA' by Florencia Figini, explores the importance of songs. The song is a powerful way to convey ideas and thoughts. Emotions, feelings and desires are expressed through the use of lexical items (Figini, 2015). Discourse is always created by the powerful. Unpleasant events are always created in a heroic manner. CDA brings out real picture and tries to shatter the clouds of deception. It brings out facts under close scrutiny. CDA tries to eliminate biasness and raises voice in favor of the weaker. According to van Dijk (2009), access to or control over public discourse and communication constitutes a resource that is symbolically important because somebody may decide not only on the content but also on the structures of text and talk in a given context. "Controlling context involves control over one or more of these categories, e.g. determining the definition of the communicative situation, deciding on time and place of the communicative event, or on which participants may or must be present, and in which roles, or what knowledge or opinions they should (not) have, and which social actions may or must be accomplished by discourse" (van Dijk 2009: 356).

Poets, authors and journalists make use of lexical words to glorify the war. “The Ideology of First World War Poetry Criticism”, by James Campbell, in his article equates the term “war” with the term “combat”. Soldiers of the two opposite sides were not familiar with each other but ready to kill during First World War. People with firsthand experience of war shared their experiences in a heroic manner. They presented horrible images of war in their writings. But they also presented man as a warrior, not as a soldier. Use of lexical items, form and structure of the writings are helpful in understanding, what the writer wants to say, reflects one’s ideology. War is not a heroic, causes bloodshed, hatred and brutality. Actually, journalists, politicians and writers support their national interests through language. Language is a medium which is used by them to achieve their targets (Naim,2011).

Dawn news article, ‘The 1965 war and Pakistani Urdu literature’ connotes the role of Pakistani poets, writers, journalists and intellectuals during the war of 1965. This war lifted the spirit of patriotism among people and they emerged as a strong nation. Urdu Literature played an important role to unite the people at that time. Literature with the ideology of unity, faith and patriotism was produced. It did not highlight the adverse reactions of war. Media supported literature in strengthening the ideology behind discourse. Radio Pakistan had a major role to gather the people of Pakistan. In 1965, radio was only a medium which propagates the government agenda. Highly emotional songs were composed with profound meanings (Parekh, 2015).

Pakistani soldiers were encouraged with the highly emotional songs and India was presented as a worst enemy. They were not presented as a human being. Negative attributes were associated with them. They were presented an object with soul. Language was used as a medium to supporting the false conceptions. Patriotic songs united the people but also created the spirit of hatred and revenge for Indians. Literature was designed to gain the national interests. Vocalists were used as a tool to accomplishing the goal of the political leaders (Parekh, 2015).

The Nation-article- by R Umaira Ahmed, ‘Noor Jahan voice of 1965 war’ foregrounds the role of Malaka-e-Taranum , Noor Jahan’s patriotic songs during the war of 1965. Her voice injected a new spirit in Pak army. Her songs *aae putar hatan dy nai wikdy and aae watan ky sajelay jawano* were the most mesmerizing songs. These songs memorize the sacrifices of those who gave their lives for Pakistan. Her Punjabi and Urdu patriotic songs for the soldiers, gave them a new soul (Ahmed, 2017).

The poets, lyricists and singers played a vital role in awakening the masses and uniting them against enemies. Mehdi Hassan and Noor Jahan were the renowned figures who sang everlasting patriotic songs and the lyricists spent nights in writing the patriotic songs. The war was not only fought at the borders but writers, poets, singers, educationalists, journalists and others had also their contribution. Their songs enhanced the spirit of enthusiasm, unity and patriotism among people. Those songs also motivated the young ones to participate, sacrificed their lives for the country and conveyed a message of loyalty (Ahmed, 2017). “1965 war to remain incomplete without Noor Jahan”, another article foregrounds the contribution of Noor Jehan that she was fighting the battle through media. She was singing for the soldiers who were defending the country’s borders. Her songs sent the waves of patriotism and nationalism

and every Pakistani were brimmed with the spirit of martyrdom. Field Marshal General Ayub Khan had acknowledged that *“half of the credit of 1965 victory goes to Noor Jahan (NA, 2016)”*

Faizal Risdianto in his article “ Discourse Analysis of a song Lyric entitled We will not go down states the three different aspects of discourse analysis of Michael Heart’s song We will not go down. According to Faizal this song is the personal outcome of the writer and the singer. There is cohesion and coherence in the lyrics as song contains personal pronouns that also highlight the personal experience of a writer and singer. The song “We will not go down” is made for the Palestinian people to uplift their strength. Song casts a spell of strength over the Palestinian that they will not surrender and will fight until they win the battle.

Discourse has a political agenda behind so the song “ We will not go down” can be compared with Noor Jahan’s war song “ Ay putar ghata da nai vikday” . Noor Jahan has sung this song in the war of 1965 to uplift the strength of soldiers who were participated in the war. Like Michael song “We will not go down”, Noor Jahan also gives the message to the Pakistani soldiers who were participated in the battle that the nation will not go down and surrendered until the win the battle. (Risdianto)

In “1965 War, songs that stimulated verve and pep among soldiers and nations” Junaid Malik highlights 1965 event that united Pakistani nation. When Indian army crossed the border and entered in Lahore, Ayub Khan declared war. His speech made every Pakistani blood boil. Artists like Noor Jahan and many others stood with Pakistani arm force. Discourse can have a purpose; sometimes words spoken and written have power to control the minds. Neither Songs of Noor Jahan like aay putar hattan da nai nvikda boosted the spirits of soldiers.

Discourse has a political agenda especially when one talks about war songs. There is always a cold war among India and Pakistan because India thinks that Pakistan has no existence as India is like a mother and Pakistan is the separated part of its motherland so it has to bring back. In 1965 India entered in Pakistan with the purpose to rejoin Pakistan with India, thus at that time queen of melody Noor Jahan played a significant role to boost up the spirits of soldiers. (Malik)

Pakistan Singers like Mehendi Hassan and Noor Jahan played a significant in 1965 war. In “ 1965 War history to remain incomplete without Noor Jahan” Murtaza Abbasi , a former soldier states that Noor Jahan being a female singer provided a new spirit to the soldiers and her patriotic songs arose nationalism and patriotism and every Pakistani was ready to sacrifice his life and to fight side by side with Pakistani army. According to Abbasi , she is not a singer but a brave daughter of the nation , who unity all the nation at the time of war and encouraged the soldiers to fight against the enemies.

Naeem Tahir in Daily Times “ Noor Jahan- the unforgettable” states that Noor Jahan is our Malaika. She is not Malaika by name but she is our real Malaika . She is real Malaika of the creative world as she played a role of a brave daughter of the nation in 1965. She was strong and determined woman who took part in the war by her voice. Her songs casts a magic on the entire nation and because of her songs soldiers stood up and fought against the enemy and they

win the war. Thus it can be said that discourse has a strong role to manipulate power and it can be used as a tool in the form of songs for political agenda. (tahir)

3. RESEARCH METHODOLOGY

Past researchers reveal that the language is used for power. CDA is used to unveil the reality, how language as a source is used. Singers intensify the power of language with their melodious voice. Hidden ideology works behind discourse. This research highlights the gap that Pakistani war songs during 1965 glorified the war and Pakistani soldiers but actually, other ideology worked behind it. The present study aims to fill this gap by providing CDA of the selected war poems by Noor Jahan and Mehdi Hassan.

4. RESULTS AND FINDINGS

Fairclough's model is used to analyse Noor Jahan and Mehdi Hassan's patriotic songs like *aae putar hatan dy nai vikdy*, *aae watan ky sajeelay jawano*, *aae rahay haq ky shaheedo*, *mera dhool sipahiya* and *apni jaan nazar karoun* during the war of 1965. This section highlights different linguistic choices by the writers in the selected sample. Each discourse has an agenda; the innocents are misused by the authorities. Fairclough states that the nature of the power relations enacted in mass media discourse is not clear and there are reasons for seeing it as involving *hidden* relations of power (Fairclough, p.49). Language is a medium, having political notions behind.

Noor Jahan's patriotic songs during the war of 1965 motivated innocent soldiers to sacrifice their lives for the defense of the country. Literature formulated was not pure and innocent, something planned masterly. Discourse was not only created in favour of the soldiers but different thought worked behind it. This article analyzes Noor Jahan and Mehdi Hassan's popular patriotic songs during 1965: *aae putar hatan dy nai vikdy*, *aae watan ky sajeelay jawano*, *aae rahay haq ky shaheedo*, *mera dhool sipahiya* and *apni jaan nazar karoun*.

Aae putar hatan dy nae vikdy

'Putar' is a Punjabi word which means 'son'. Soldier is considered as a son of the country, reflects possession like a mother. Pakistan is presented as a mother. Use of lexical items like son (putar), worthy (nai vik dy) makes the soldier valuable. These words touch the hearts of the people.

Use of the phrase, land of the saint (*darti hai meray data di*) is used to lift up their spirits. Pakistani people have great emotional affiliation with sufi saints. Pakistan is taken as the land of the saints in this poem. Purpose to create such type of discourse is to *control* people through language (p.45). They are demanded to sacrifice their lives. Their minds are whitewashed through language.

Language is used artistically to grab the emotions of the Pakistani soldiers. Persuasive words like precious (unmoal) and worthy (wikao cheese nai and susta maal nai) are used for their praise. An analysis of such words reveals them as agents of a *hidden discourse* which demands the soldiers to give their lives for the sake of national interests (p.55). They are convinced to give their lives for the defense of the country. Their mother land demands for their blood.

Fairclough advocates, “producers exercise power over consumers in that they have solely produce the rights and can therefore determine what is included and excluded, how events are represented and even the subject position of their audiences. But who precisely are these producers? (p.50)” Pakistani soldiers are compared with lions (shair). This comparison depicts bravery and courage. ‘Are not scared of death and enemy’ (moth aur dushman tou wi dardy nai). Such discourse is designed to suit the agencies. Phrases like *apri jan wi war* (give life to country), *tun pagh ny una mawan dy* (lucky mothers, who gave birth to such brave boys) are used in the poem. These depict intense appreciation by the poet. Similarly, the phrases such as *au pairh parawa* (brothers and sisters), *jina godian khadawa ny* (who lull them). Such words invoke the love of the family and the reminders of the strength of familial bonds. This tends to be an attempt to unite the soldiers with the citizens of Pakistan and hence reinforce their loyalty to the land. Appealing discourse is designed to fulfill the *hidden agenda* (p.55) i.e. patriotism and unity.

Aae rahay haq ky shaheedo

CDA presents how the ideology works behind creating discourse such as war poetry. This song depicts that *power at all these levels won, exercised ...* (p.68). Words like martyr (*shaheed*), bravery (*shujahat*), matchless (*unmoal*), faith (*wafa*) and greetings (*salam*) are associated with the soldiers. Political agenda exercises behind creating discourse. The political authorities get advantage while launching such a discourse. Naturalization is an important concept refers to repetition of ideologies to a certain degree that it seems truth. Such ideas are created and internalized by the dominate class. CDA challenges such ideas what have never been questioned before (p.33).

Use of decorative words and phrases like fire cools down with their blood (*wo sholay apny lahu sy bujha diye tum ny*), the defenders of Pakistan (*bacha liye hai kitnu ko yatemi se*), savior (*suhag kitnu ky bacha liye tum ny*), brims with the spirit of martyrdom (*chaly ho gy shahadut ka jazba ly kar*) satisfies the idea of hidden agenda behind discourse.

References of noble personalities like *Holy Prophet (SAW)*, *Hazrat Ali (RA)* and *Hazrat Imam Hussain(RA)* depicts *power in discourse* (p.70). The names of these noble personalities are used to intensify the emotions of the people. There is *power behind discourse* which achieves its goal through the manipulation of language. Use of lexical items depicts that the soldiers are fighting for the noble cause. Giving life for the country is described as a holy duty but *hidden agenda* is quite different (p.55).

Aae watan ky sajilay jawano

Use of the lexical items like beautiful (*sajilay*), sacrifice (*sarfarooshi*) and defender (*jo sarhadon ki hifazat*), depict how language is employed to get power. Language has a strong relationship

with power...it is ideological struggle that is of particular concern in the context because ideological struggle pre-eminently takes place in language (p.88). Discourse is constructed by keeping an idea in mind, having political or social interests. This song is not merely a tribute to the soldiers but there is also motif behind it. Language is employed to achieve set goals.

The phrases like *bewioun* , *behno* , *maoun ki nazrain* (eyes of wives, sisters and mothers) *tumhain daikhain to youn jugmagaen*(shine to look at you), *khamoshioun sy dy raho houn tum ko duaen* (pray for you in silence)and *chand taroun ky aae raazdano* (secret tellers) presents the ideology of patriotism, loyalty and unity. They are attributed with extra-ordinarily qualities. *Ideology certainly does not give the impression of single fixed meaning...* (p.93) connotes that single ideology was not at work during the war. National interests get prior importance while creating such a discourse, but the ideologies of patriotism and unity are also at work. People are rarely aware of *explicitly formulated or examined or questioned* (p.77). They are unaware of the agenda behind discourse. Language is helpful to fulfill the agenda of the powerful people.

Meray Dhool Sipaheya

Meray (my) shows possession, authority and love for *sipaheya* (soldier) while *dhool* (handsome) is used to appreciate his physical beauty. Lexical items like (*Rub diyan rakhan*) blessings of Allah Almighty are associated with the soldier. They are being motivated to fight but also blessed with prayers of the nation. They are thrown into danger but also blessed by the people. He is being presented like a hero. *State power* controls everything including discourse (p.33). *Colonizing center*, associated with authorities creates discourse by keeping the ideology in mind (p.198).

Phrases like *jethay kadam jamawain* and *uthy kadry na hillain* express the determination and firmness of a soldier. Fairclough states that ideologies are ‘ideas which arise from a given set of material interests’ in the course of struggle of power (p.94). This patriotic song apparently pays tribute to the soldier but idea of power is hidden behind it which reveals that creating such a discourse is merely deception. His qualities are exaggerated through discourse but main interests are concealed. The soldier is appreciated to fight against the enemy while the prayers of people are with him. CDA exposes the reality of the discourse by raising doubts. His strength is used for the national interest by exaggerating his qualities.

Apni jaan nazar karun

Positive attributes are given to a soldier like freedom fighter (*mard-e- mujahid*). He is narrated as a virtuous man who sacrifices his life for the defense of the country. *Ideological power* practices as a *universal* (p.33). He is presented as a savior. Fairclough states that *orders of discourse are ideologically shaped by power relations in social institutions and in society as a whole* (p.15). Such ideas are formulated which suit the social institutions and the whole society.

Use of phrases like *tu nay jala dala hai dushman ko shoal bun ky*(you have the power to defeat the enemy), *shujahat ka sila* (reward of bravery), *teri juraat aur azmat ko salamat rakhay* (stay bless with your courage and eminence) , *jazba-e-shauk-e-shahadutt* (spirit of martyrdom), *dil main paida kiya jazba-e-taaza tu ny* (provide a new soul) and *meray geetoun ko buksha hosla*

tu ny (give strength to my songs) depict that discourse is masterly shaped by the institutions to get power and *power is exercised* through *language* (p.35). Political leaders and authorities get the fruits while the soldiers receive thorns. Oblation of their lives is advantageous for the nation as well as the authorities.

Fairclough advocates that media producers produce an *ideal* subject (p.49). The subject in these poems suit authorities. Political leaders were the beneficiary of war, not the common people. Singers, journalists and authors made politicians' work easier by manipulating the language. It was done to get power and authority. Higher authorities gained their strength after war.

CDA always unveils the curtains of falsehood and brings out the reality. *Modern society* has *colonized the discourse* (p.36). It is not free, but controlled by the social institutions. There is a *special relationship between ideology and exercise of power* (p.36). Ideology works to exercising the power. These songs pay tribute to the soldiers but nobody speaks against them. They also kill the soldiers of other side but they are credited by the nation. Such content is constructed which favors the ideology. Sweet voice of the singers, use of decorative words by the poets and melodious tunes by the musicians played a significant role in achieving the target.

These songs achieved the goal by uniting the people, by enhancing the spirit of patriotism among the nation, by preparing the youngsters to join Pak army and by misusing man's resources.

5. CONCLUSION OF HE STUDY

Overall finding is that the adverse reactions of war are not highlighted, but glorified. War does not bring prosperity, but massive destruction, chaos and mental disturbance. Ideology behind creating such a discourse is highlighted. These songs present message of unity, patriotism, loyalty and strength among the nation.

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