

## ANALYZING THE PERSUASIVE POWER OF PAKISTANI POLITICAL ANTHEMS: A RHETORICAL ANALYSIS OF PML (N) IDEOLOGIES

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### **Abstract**

*Political songs are potent tools of persuasion in the realm of public discourse and activism. A persuasive analysis of political songs involves dissecting their lyrics, musical composition, and performance contexts to uncover their intended effects on the audiences. The current study attempts to explore how the selected political song employs rhetorical devices such as metaphor, allegory, repetition, and imagery to shape perceptions, mobilize communities, and advocate for social change. The sample of study includes the lyrics of the election campaign song used by Pakistan's main political party, Pakistan Muslim League (N), during the 2024 general elections. The data analysis utilizes a prototype of critical discourse analysis in conjunction with Van Dijk's socio-cognitive framework (2004). The findings reveal that PML (N)'s campaign song "Pakistan ko Nawaz do" employed strategic positive self-representation emphasizing prosperity and ethical leadership. Simultaneously, it employs negative portrayal of opponents to strengthen its electoral appeal, utilizing rhetorical devices like anaphora and metaphors to enhance persuasive impact. This representation further plays a crucial role in shaping political discourse and voter perception in Pakistan's electoral context. Moreover, the practical significance of the study lies in its ability to empower readers with analytical tools to critically engage with political language, understand its implications, and effectively navigate the complexities of political discourse in society. However, the future researchers can conduct similar studies on political songs of other main stream political parties.*

**Keywords:** Rhetorical devices, critical discourse analysis, political anthem, ideology

### **1. Introduction**

Political communication plays a pivotal role in shaping public opinion, mobilizing supporters, and influencing political behavior (Norris, 2018). In the context of Pakistan, political communication takes various forms, including speeches, rallies, social media campaigns, and notably, political anthems. These anthems, often accompanied by music and lyrics, serve as powerful tools for political parties to convey their messages, ideologies, and agendas to the masses (Zaidi, 2017). Throughout Pakistan's history, political anthems have been employed by various parties to evoke emotions, foster political identity, and mobilize supporters (Khan, 2018). These anthems are not merely songs but strategic communication devices designed to resonate with specific demographics and promote party loyalty (Raja, 2019). However, the analytical study of these anthems, particularly in relation to their persuasive power and alignment with party ideologies, remains relatively underexplored.

This study delves into how the rhetorical analysis of political anthems serves as a potent tool for comprehending the persuasive techniques utilized to convey party ideologies in Pakistani politics. Specifically, the research aims to dissect and scrutinize the persuasive elements of political anthems employed by the Pakistan Muslim League (Nawaz) (PML-N), a significant political force within the country. Shen (2006) explains that a rhetorical device, also known as a trope or a figure of speech, consists of words or phrases that depart from their literal meaning or typical usage. These devices often referred to as 'floresrhetoricae' or 'flowers of rhetoric', enhance expression through creative language usage. According to McQuarrie & Phillips (2014:26), rhetorical figures are employed to capture the audience's attention and aid in understanding the message being conveyed. At the core of this study lies a rhetorical exploration seeking to unveil the strategies embedded within these anthems to influence, mobilize, and sustain support for the PML-N ideology. Employing rhetorical devices, parties seek to persuade their audience. The ideas and manner of thinking characteristic of a group, social class, or individual: a critique of bourgeois ideology. [mass noun] archaic visionary speculation, especially of an unrealistic or idealistic nature. (The New Oxford Dictionary of English)

An ideology constitutes a set of opinions or beliefs of a group, especially those upon which a political system, party, or organization is founded. Political party anthems are integral to the corpus of political parties, being a convention to sing their rallying anthems at the outset of elections or meetings. A classic example of an intrinsically normative definition of ideology comes from Downs (1957: 96): "We define an ideology as a verbal image of the good society and of the chief means of constructing such a society." This idea that ideological differences are fundamentally about differences in valuations, both abstract and concrete (that is, "values" and "attitudes"), is widespread (e.g., Billig, 1984: 446; Rokeach, 1968: 123-124; Tedin, 1987: 65; also see Jacoby, 2006; Jacoby and Sniderman 2006; Peffley and Hurwitz, 1987; cf. Minsky, 2006).

Through meticulous examination of linguistic artistry, emotional appeal, and cultural resonance, this research endeavors to comprehend how these anthems contribute to the construction of a political narrative aiming to shape public opinion and garner popular support. The analysis will navigate the intricate relationship between music, politics, and identity in Pakistan, situating PML-N's anthems within the broader sociopolitical context. It represents not merely an analysis of political communication but a window into the soul of a political entity that continuously evolves and adapts its message to serve as both a custodian of tradition and a harbinger of its envisioned future.

## **1.2. Research Problem**

The influence of political anthems on the socio political landscape of a country can be profound, with the potential to encapsulate ideologies, mobilize supporters, and forge collective identities. In the context of Pakistan, the political anthems of major parties such as the Pakistan Muslim League N (PML N) play a critical role in campaigns and public gatherings. However, the linguistic elements and rhetorical strategies employed in these anthems, and their implications for political communication and voter perception, remain under explored. This study aims to fill this gap by conducting a comprehensive linguistic analysis of the PML N's political anthem to understand its structure, content, and impact on the political scene in Pakistan.

## **1.3. Aims and Objectives**

The present study aims to uncover how the political party is portrayed in the lyrics of the selected election campaign song, "Shair py mohar lagao" [Put a stamp on the lion] "Pakistan ko

Nawaz do" [Bless Pakistan], by Pakistan's main political party, Pakistan Muslim League (N). The study explores a powerful array of rhetorical devices to enhance its persuasive influence. Through vivid imagery, emotive language, and compelling rhetoric, the anthem strikes a chord with the party's core beliefs, fostering a deep sense of loyalty and enthusiasm among its followers. By seamlessly intertwining themes of patriotism, progress, and prosperity, the anthem reinforces the party's agenda, urging listeners to unite in support. Additionally, strategic repetition and symbolism heighten its persuasive appeal, embedding the party's principles firmly within the public psyche.

CDA is particularly apt for this study because it allows for the in-depth examination of language use within political discourse, uncovering underlying ideologies, power dynamics, and persuasive strategies (Fairclough, 2013). By applying CDA, researchers can dissect the linguistic features, rhetorical devices, and discursive practices employed in political anthems to understand how they shape and reflect political ideologies and power relations (van Dijk, 2009).

- To analyze the use of rhetorical devices in the PML (N)'s anthem contributing to its persuasive effect
- To identify the anthem frame the PML(N)'s ideologies and political promises

#### 1.4. Research Questions

1. How does the use of rhetorical devices in the PML (N)'s anthem contribute to its persuasive effect?
2. How does the anthem frame the PML (N)'s ideologies and political promises?

## 2. Literature Review

Van Dijk's seminal work in *Politics, Ideology, and Discourse* (2004) presents an analytical framework for examining political discourse, which he argues is deeply ideological. He posits that political ideologies heavily influence both the production and interpretation of political discourse, with ideologies often explicitly expressed within these discourses. Van Dijk's analytical framework focuses on two primary discursive strategies: 'positive self-representation' (favoring the in-group) and 'negative other-representation' (derogating the out-group). These strategies manifest through various discursive moves such as actor description, glorification, negative lexicalization, irony, implication, and empathy. In discussing political discourse, it's essential to clarify the concept of politics itself. Chilton (2004) defines politics as a social activity involving power struggles between those who hold power and those who seek it, or as cooperative strategies employed by social institutions to resolve conflicts. Van Dijk defines "discourse" within politics as encompassing all genres of political communication or politicians' speeches, constituting a socially constructed set associated with a particular social domain or field. Fairclough (1995) similarly argues that analyzing political discourse involves examining the reproduction of political power, instances of power abuse, and dominance.

Hasminur et al (2024) explored Van Dijk's critical discourse analysis to examine the song "Komang" by Raim Laode, focusing on its social and cultural messages. The study aimed to uncover how the lyrics reflect ideologies and power structures in society. Methodologically, it employed Van Dijk's approach, analyzing the text's structure, rhetorical strategies, and socio-cultural context. The results highlight the song's critique of injustice and inequality, conveyed through poetic and symbolic language, promoting messages of struggle and hope. Ultimately, the analysis reveals "Komang" as a powerful form of social criticism, challenging oppressive power structures and offering insight into music's role in addressing societal issues.

Martin in "Politics and Rhetoric," (2013) presents a compelling definition of rhetoric as not just the art of speech and persuasion but also as the study of argumentation. He emphasizes that for those who study rhetoric, politics is not merely something to be observed but a skill to be performed. This perspective suggests that political communication involves deliberate strategies aimed at persuading audiences, rather than being solely about conveying information or expressing opinions. The text delves into the core inquiries of power and identity within the realm of political communication, which are fundamental aspects of the rhetorical tradition. Martin raises a critical question: How can we discern whether we are being manipulated by those who seek to influence us? The author contends that to address this perennial question, one must possess a deep understanding of the techniques of rhetoric and how they are employed in contemporary political contexts.

"Politics and Rhetoric" synthesizes various relevant concepts, making them accessible to readers. Martin incorporates ideas from discourse analysis, updates classical rhetoric to suit modern contexts, integrates pertinent issues from contemporary political theory, and provides numerous carefully chosen examples to illustrate key points. Through this comprehensive approach, the book offers insights into the intricate relationship between politics and rhetoric, urging readers to critically engage with political communication and its underlying persuasive strategies.

Khawaldeh et al. (2023) conducted a study on President Biden's inauguration speech from 2021, employing Fairclough's CDAS framework to analyze linguistic strategies. Their thematic analysis identified several persuasive techniques utilized by Biden, including creativity, metaphor, contrast, indirectness, reference, and intertextuality, to address critical issues. The research concluded that effectively employing linguistic and rhetorical devices is crucial for constructing meanings, persuading audiences, and conveying intended visions and ideologies.

Baig et al. (2023) explored the strategic use of slogans by prominent Pakistani political parties to influence and mobilize voters. Utilizing Van Dijk's Political Discourse Analysis model, they scrutinized the linguistic structure of slogans from a rhetorical perspective. The researchers revealed that these slogans are meticulously crafted, containing implicit meanings that exert significant influence over public perception. Their analysis uncovered deliberate choices in syntax and vocabulary, reflecting underlying ideologies that shape societal attitudes and behaviors. Additionally, the study elucidated how these slogans intricately weave together ideological biases to construct a narrative aligning with the parties' political goals.

Akhtar and Rasul (2021) analyzed the linguistic strategies used in election campaign song lyrics of Pakistan's two main political parties, PTI and Pakistan Muslim League (N), using Van Dijk's socio-cognitive framework. They studied songs from the 2018 general election, focusing on how these parties used language to construct positive self-images and negative portrayals of their opponents. The findings revealed that both parties emphasized their own "good" attributes and the opposition's "bad" aspects, significantly influencing voter behavior and party alliances. The study suggested further research on the impact of such representations on political dynamics.

Lubis and Bowo (2023) conducted a study that examined the anthem lyrics of the top three political parties, as determined by the 2019 legislative elections. They adopted a stylistic approach at the lexicogrammatical level to uncover the underlying ideology in the realization of the vision and mission of these political entities. Through descriptive qualitative analysis, employing transitivity analysis, the researchers aimed to unveil the lexical and grammatical structures present in the lyrics. The research revealed that stylistic devices were used infrequently in the anthem lyrics, with examples such as epizeuxis, parallelism, imagery,

metaphor, symbolism, asyndeton, and anaphora being utilized at low frequencies. The construction of clauses within the anthem lyrics was found to have a significant impact on expressing the ideological goals of the political parties. Consequently, the study aimed to provide an alternative reference that could serve as a paradigm for the voting community during election periods.

Silaghi-Dumitrescu (2020) sought to explore whether a more objective and automated comparison of national anthem texts across the world could reveal systematic trends and to what extent. Using Tropes and Semantria software packages, the study analyzed anthems from 145 countries, grouping them based on geographical and linguistic categories. The automated analysis compared national anthems in terms of dominating notions, syntactic differences, and conveyed sentiment. The study revealed variations in preferred topics and their relative weights across continents and cultures.

Banja and Walubita (2016) conducted a qualitative study that analyzed the content of 28 election campaign songs leading up to the 2016 Presidential and General Elections. Using content and discourse analysis, they examined 14 songs from each of two political parties. The findings showed that these songs typically mixed past achievements and campaign promises with messages focused on personalities, including derision for opposing political figures and hero worship of preferred candidates. The study aligned with the Functional Theory of Political Campaign Discourse, indicating that songs are utilized in political campaigns both by those in powers to solidify their position and by opposition parties to propagate anti-establishment messages, all with the aim of either retaining or obtaining power.

Omidiora et al. (2020) conducted a study analyzing political jingles from Nigeria's 2015 general elections to explore how they shape socio-political perceptions among voters. Using Critical Discourse Analysis and Sociology of Literature, they examined 50 jingles from the major parties, highlighting their roles as face-saving, assertive, and educational tools. The study revealed the strategic use of linguistic elements such as implicatures, names, religious references, and code-switching to bolster politicians' images and appeal to voters. Drawing from this, the research underscores the influence of political anthems on voter behavior, exemplified by the study's focus on PML (N) in Pakistan and their use of anthems to convey ideologies through Van Dijk's political discourse analysis approach.

Daly (2023) employed Critical Discourse Analysis (CDA) to scrutinize national songs by AbdelHalim Hafez, celebrated as 'the voice of the 1952 revolution', during Egypt's Nasery regime. It investigated how these songs delineate distinctions between 'the self' and 'the other', functioning as vehicles for conveying ideological messages to the public. The research traces the development of CDA theory by examining the contributions of Fairclough and Van Dijk, with a specific emphasis on Van Dijk's Socio-Cognitive Approach to uncover manipulative discursive strategies in the songs. Narrative analysis and features of involvement analysis are utilized to uncover the underlying ideologies embedded within the lyrics of these national songs. The study concluded by presenting its findings and suggesting avenues for further research into the role of political discourse in musical forms.

Keshavarz & Alimadadi (2011) explored how ideologies are manipulated in translations of political texts, employing frameworks by Fairclough (1989), Van Dijk (2004), and Farahzad (2007). It critically analyzed three English political books and their Persian translations at both micro and macro levels. At the micro-level, lexical and grammatical features are scrutinized based on Van Dijk's model and Fairclough's framework, respectively. The study also examined macro-level features such as notes, prefaces, and footnotes in the translated books to uncover

diverse ideological perspectives. The findings indicated that Persian translators employ lexical and grammatical strategies to portray positive self-representation and negative other-representation, reflecting Iranian interests. Additionally, analyzed of macro-features revealed translators' ideological orientations and criticisms of the original texts, particularly through critical footnotes on inaccuracies and anti-Iranian sentiments. These insights are discussed in terms of their relevance to curriculum design and implications for translation education.

Chetia (2015) explored that rhetorical devices serve as versatile tools that enhance language by adding beauty, variety, vividness, and power. In the realm of English advertising, rhetoric plays a crucial role as a cornerstone for the success of an advertisement. Advertising, fundamentally, is a form of communication strategically designed to persuade an audience – whether viewers, readers, or listeners – to engage in a specific action, such as purchasing a product, embracing an idea, or refraining from certain behaviors. It typically entails the promotion of a product or service, highlighting its name and showcasing its potential benefits to consumers. Ultimately, the goal is to influence the target market's decision-making process, encouraging them to choose or consume a particular brand or product.

Dijk (2002) explored how ideologies are intricately intertwined with discourse, often expressed indirectly rather than overtly. It highlights that while explicit ideological texts like religious scriptures or party manifestos exist, ideologies are more commonly fragmented in discourse, such as through attitudes in debates or editorials. These expressions are influenced by personal experiences and shaped within mental models of language users. Ideologies, viewed as deep structures, manifest in discourse as surface structures, though they may not always be readily apparent due to contextual constraints. The analysis suggests that understanding context is crucial to identifying ideological expressions, particularly when masked by code words or situational appropriateness, such as seen in propaganda from extremist parties in Europe.

Osisanwo (2021) delved into the role of political campaign songs in southwestern Nigeria, parties. It employed van Dijk's ideological square model of critical discourse analysis to explore how these songs construct representations of political figures. The analysis uncovered a dual representation strategy: first, portraying the Self (the candidate) as a savior, anointed leader, and symbol of success. This positive framing aims to garner voter support by presenting the candidate in a favorable light. Second, the songs depicted the Other (political rivals) negatively, labeling them as invalid, criminal-minded, destined for poverty, symbolizing hunger, wastefulness, or enemies of progress. This approach not only shapes public perceptions but also contributes to the polarization and potential violence during elections in Nigeria. By analyzing the structure and content of these campaign jingles, the research sheds light on the intense rhetoric and competitive dynamics within Nigerian politics, emphasizing the implications for democratic processes and social cohesion.

Manyawu (2013) investigated how the Zimbabwe African National Union - Patriotic Front (ZANU-PF), used promotional songs broadcast on national radio and television to shape public opinion. Specifically, it analyzes selected jingles performed by the ZANU-PF group Mbare Chimurenga Choir (MCC) using critical discourse analysis (CDA) with a focus on folklorisation. The study argues that these songs employ strategies of folklorisation to align ZANU-PF with national heritage while marginalizing competing political parties. By tapping into public aspirations for national identity and concerns about social exclusion, these strategies aim to reinforce ZANU-PF's dominance in Zimbabwean political discourse.

The present study endeavors to examine the usage of rhetorical devices such as simile, metaphor, and personification in English language advertisements in India. By delving into the linguistic techniques employed in these advertisements, the research aims to elucidate how advertisers harness these rhetorical devices to captivate their audience, evoke emotions, and effectively convey persuasive messages. Through this analysis, a deeper understanding of the intricate ways in which rhetoric shapes advertising discourse in the Indian context can be attained.

In his studies, van Dijk (2000) explores key conceptual and theoretical ideas, including the distinction between macro and micro-power in controlling discourse, access, and context. He emphasizes how power operates at both levels, from language and verbal interaction (micro-level) to societal power dynamics like dominance and inequality (macro-level), all of which intertwine within textual analysis. He views social power as a mechanism for influencing the thoughts and behaviors of individuals or groups, highlighting the concerns of Critical Discourse Analysis (CDA) regarding the misuse of power and its role in perpetuating societal inequality.

### 3. Methodology

#### 3.1. Theoretical Framework

Given the nature of this study, it follows a qualitative research paradigm. To unveil the underlying power dynamics, ideologies, and persuasive strategies embedded within the PML (N)'s anthem. Van Dijk's framework, particularly his approach to analyzing discourse and social cognition, can complement the research questions by providing deeper insights into the socio-political context and power dynamics surrounding the PML (N)'s anthem. Van Dijk's framework for media discourse, developed in the 1980s, emphasizes a critical analysis of media texts, particularly focusing on the portrayal of minorities. It goes beyond mere textual and structural analysis by examining discourse at various levels of production, comprehension, and reception. At its core, Van Dijk's framework aims to analyze discourse as a complex communicative event embedded within a social context. This includes considering the participants involved, their properties, as well as the production and reception processes. The framework encompasses higher-level properties such as coherence, overall themes, topics of news stories, and the rhetorical dimensions of texts.

Van Dijk's socio-cognitive model of Critical Discourse Analysis (CDA) integrates discourse analysis with social and cognitive analyses. It operates on the premise that cognition mediates between society and discourse, and that discourse analysis should focus on different talk and text structures. Power and control is exercised through discourse structures. The micro-level analysis within this framework delves into elements such as lexicon, syntax, topics, local semantics, and schematic structures. Macro level on the other hand, examines broader societal structures (e.g., parliamentary democracy, capitalism), institutional/organizational structures (e.g., racist political parties), and group relations (e.g., discrimination, racism). Van Dijk's framework provides a comprehensive approach to analyze political discourse, incorporating both textual and social dimensions to understand the complexities of communication and representation in society.

#### 3.2. Research Design

This research is qualitative in nature and employs Van Dijk's model to explore the discursive reproduction of political ideologies. The research design involves a systematic approach to analyzing and understanding how discourse contributes to the maintenance of ideological

perspectives through specific linguistic and rhetorical techniques. Focusing on the ideological opposition within political discourse, Van Dijk's political discourse analysis model (2004) stands out as a comprehensive analytical framework.

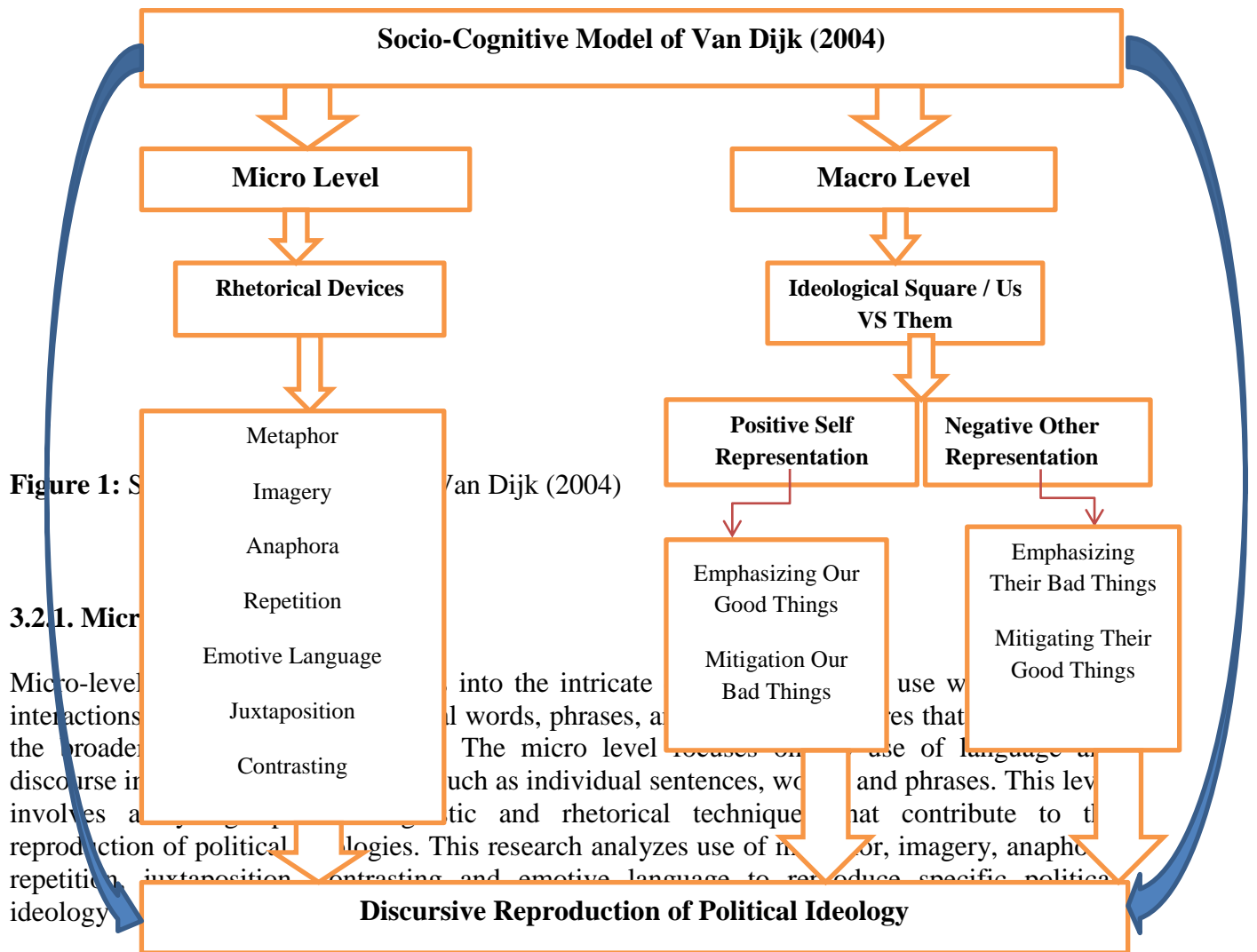


Figure 1: Socio-Cognitive Model of Van Dijk (2004)

### 3.2.1. Micro

Micro-level interactions in political discourse involve the use of rhetorical devices such as metaphors, imagery, and repetition. These devices are used to create strong associations and evoke emotional responses. The micro level focuses on the use of language at the level of individual sentences, words, and phrases. This level involves a detailed analysis of linguistic and rhetorical techniques that contribute to the reproduction of political ideologies. This research analyzes use of metaphor, imagery, anaphora, repetition, juxtaposition, contrasting, and emotive language to reproduce specific political ideology.

- **Metaphor:** Metaphors can create strong associations and evoke emotional responses. For example, describing immigration as a "flood" suggests an uncontrollable and threatening situation.
- **Imagery:** Vivid descriptions can paint a mental picture that reinforces ideological messages. Describing a protest as "chaotic" and "violent" versus "passionate" and "energized" frames the event differently.



- **Anaphora and Repetition:** Repeating key phrases or structures can emphasize important points and make them more memorable (e.g., "We will fight for justice, we will fight for freedom, we will fight for our rights").
- **Emotive Language:** Using language that evokes strong emotions can persuade the audience by appealing to their feelings rather than their rationality (e.g., "innocent victims" versus "collateral damage").
- **Juxtaposition and Contrasting:** Contrasting positive aspects of the ingroup with negative aspects of the outgroup highlights differences and reinforces the ingroup's superiority.

### 3.2.2. Macro Level

The macro level looks at larger-scale structures in discourse, such as overall narratives, themes, and the organization of information. This level examines how broader patterns of communication contribute to the ideological square and the reproduction of political ideologies. Central to this level is the concept of the "Ideological Square". This concept, developed by Van Dijk, explains how discourse creates a dichotomy between 'Us' (the in group) and 'Them' (the out group). It which provides a systematic approach to examining ideological discourse based on four key principles. Van Dijk (2005:734) outlines these principles succinctly:

1. **Emphasize "Our" positive attributes and actions** (exaggerate self's positive features/actions).
2. **Emphasize "Their" negative attributes and actions** (exaggerate other's negative features/actions).
3. **De-emphasize "Our" negative attributes and actions** (downplay self's negative features/actions).
4. **De-emphasize "Their" positive attributes and actions** (downplay other's positive features/actions).

These principles are integral to a broader contextual framework of "positive self-presentation and negative other-presentation." Self-presentation involves individuals' actions as representatives of a group, confidently conveying ideological ideas. Positive self-representation entails highlighting the group's positive behavior while denigrating the actions of others. This positive stance serves as a symbolic representation of inter-group conflicts and serves to assert dominance over competing groups (Van Dijk, 2000). The present study explores how the political song creates a polarized narrative of 'us vs. them' and constructs a positive image of Nawaz and his leadership, aligning with van Dijk's principles of ideological square. Understanding the reproduction of political ideologies through discourse requires integrating both micro and macro levels of analysis. While the micro level focuses on specific linguistic choices and rhetorical devices, the macro level looks at broader patterns and structures. Together, they provide a comprehensive picture of how language is used to shape and reinforce ideological perspectives.

### Data and Data Source

The sample for this study consists of the lyrics from an election campaign song by Pakistan's main political party, Pakistan Muslim League (N). One specific song was selected for analysis, which was played during political meetings, rallies, and processions in the 2023

General Election in Pakistan. The analysis is centered on the song's textual content. The details of the sample are as follows: Pakistan Muslim League (N) "Pakistan ko Nawaz do" [Bless Pakistan] The election campaign song was downloaded from the official websites of the political party. Although the song is available in video format, this study focuses exclusively on its textual elements. Therefore, the song has been translated and transliterated for analysis (see Appendix A)

### **Criteria and Justification of Sample Selection**

The sample for this study is chosen from the election campaign song played during the 2024 general election in Pakistan. The song from the main political party, Pakistan Muslim League (N), has been selected. Prior to the election, PTI was in government, also served in opposition, and was a rapidly emerging popular party. The chosen PML (N) song, "Pakistan ko Nawaz do" [Bless Pakistan], is highly popular, as evidenced by its YouTube viewership exceeding 207,000. This song is not only widely available and shared on social media and YouTube but also frequently played on TV, radio, and during party meetings and rallies throughout the election.

### **4. Data Analysis**

The current study explores the way political parties are represented in the discourse of election campaign songs from social and ideological perspectives. For this purpose, the theoretical framework of Macro and Micro structures of Van Dijk's (2000) have been utilized to explore the persuasive effect by analyzing rhetorical devices and also explores the ideologies of party's promises. The sample comprises of one lyric i.e. "shair peh mohar lagao, Pakistan ko Nawaz do" of election campaign song of the one main political party Pakistan Muslim League (N).

#### **4.1. Analysis of Text: "Pakistan ko Nawaz do"[Bless Pakistan] Election Campaign Song by PML (N)**

##### **Introduction to the Song**

The song, initially released on YouTube in February 2023, quickly became one of the most popular election campaign songs for Pakistan Muslim League (N), amassing over 207 million views. Performed by Rahat Fateh Ali Khan, it was part of the 2023 election campaign where PML (N) introduced their new slogan, "Shair peh Mohar Lagao" (Stamp the Lion). The song emphasizes a vision for a prosperous future for Pakistan, suggesting that electing this party will resolve the challenges faced by the people. It makes political promises, urging voters to consider carefully and support PML (N) to continue their positive efforts. A critical textual analysis of the lyrics reveals the specific ideologies embedded in the use of certain discourse strategies, which are highlighted in bold in the original text. The full lyrics are provided in Appendix A.

##### **4.1. Positive Self Representation**

The lyrics of the PML (N) election campaign song utilize the actor description strategy to present the party as a champion of "khush haali" (prosperity). The song emphasizes PML (N)'s role in performing constructive work for the nation and positions them as the sole hope during difficult times. Phrases like "mayoosi ka khateema..khush haali ka aghaaz ho" (end of despair...the beginning of happiness) suggest that electing their party leader will lead to the country's prosperity. The line "Pakistan ko Nawaz do" (Bless Pakistan) portrays the leader's positive impact and leadership as a blessing for the country. On a textual level, PML (N) is depicted as a trustworthy and reliable party, as seen in the line "Sehat aur Taleem milye gi sub ko...yahi uss ka sapna hai...kaam karye ga aisay jis per sari quom ko naaz ho" (Everyone will

have access to health and education...this is his dream to do such constructive work that the whole nation will be proud of him). This portrays PML (N) as a sincere and honest party dedicated to improving the lives of the poor.

The analysis also highlights the use of the discourse strategy of polarization. This is done by depicting other parties as engaging in disruptive and harmful activities, holding them responsible for the country's decline. The opposition is shown as running smear campaigns, as illustrated in the line "Nafrat jo phaili hai hir soo...ess ko hum hi ne mittana hai" (The hatred that has spread everywhere, we have to eradicate it ourselves). Here, "hum ne hi" (we) refers to the leadership of PML (N). [The hatred that has spread] refers to the oppose parties or previous ones who are malignant. [we have to eradicate it ourselves] the identity of "we" and "ourselves" are presenting PML (N) as constructive party who will recover the previous destruction done by other political parties. In another phrase "**mehangai ka ker ke khateema ...tum sub ko dikhlana hai**"[ **We have to put an end to inflation...we have to show it to all of you..we have to put an end to inflation**]: Here, the PML (N) positions them as taking proactive and responsible action. By using "we," they imply collective responsibility and inclusion, suggesting a sense of solidarity and leadership. The phrase "**put an end to inflation**" portrays the PML (N) as someone who is committed to addressing a significant issue that affects the audience.

"...we have to show it to all of you": This part of the sentence emphasizes the speaker's commitment to transparency and accountability. By stating "**we have to show it to all of you**," the speaker implies that they are willing to demonstrate their efforts and results to the audience, thereby reinforcing their credibility and trustworthiness. Overall, this sentence reflects positive self-representation by portraying the as proactive, responsible, and transparent in addressing the issue of inflation. They position themselves as leaders who are taking action and are accountable to the audience, which can enhance their perceived credibility and authority.

The lyrics of the song replete with such expression as: "**mayoosi ka khateema**" [the end of despair], "**khush haali ka aghaz**" [the culmination of happiness], "**mehangai ka khateema**" [put end of inflation] "**taraqee ke phir se perwaz ho**" [May there be a resurgence in progress]. These metaphors connote that only PML (N) can administrate justice and facilitate advancement within the nation. "**Pakistan ko Nawaz do**" [Bless Pakistan ] a recurrent metaphor in the lyrics, it represents not just a literal act of blessing, but also an expression of goodwill, support, and positive intention towards the nation. Blessing, in a metaphorical sense, can connote various positive outcomes or conditions for Pakistan, such as prosperity, stability, unity, and well-being. By invoking the notion of blessing, the metaphor suggests a desire for positive development and progress within the nation. "**mayoosi ka khateema**", "**khush haali ka aghaz**", "**mehangai ka khateema**" "**taraqee ke perwaz**"[end of despair,culmination of prosperity,resurgence in progress etc.] associate the party with positive norms and values. The use of positive lexicalization, such as "**khush haali ka aghaz**", "**taqdeer jagaani hai**", "**taraqee ke perwaz ho**". It portrays PML (N) in a favorable light by highlighting its association with strong and positive ethical standards. The messages encourage people not to align with political rivals who are determined to divert the country from its path of peace and progress. The use of metaphors, for example, **khush haali, mayoosi ka khateema, taraqee ke perwaz, mehangai ka khateema**, etc.[**prosperity, end of despair, resurgence in progress**, etc.] aim to link the party with positive outcomes, advancement, and virtue.

## 4.2. Negative Other Representation

The song creates a clear **dichotomy** between ‘**despair**’ and ‘**happiness**’, implying that the current state (despair) is associated with the opposing party or leaders, while happiness is linked to the party being promoted (Nawaz). This establishes a strong ‘us’ (the supporters of Nawaz) are aligned with positive change, while ‘them’ (the current or opposing leadership) are associated with negative conditions. The phrase “The hatred that has spread everywhere” implicitly blames the current or opposing leaders for fostering a climate of hate. “End the inflation” suggests that the current leaders are responsible for economic mismanagement. The song contrasts the negative state of the nation (despair, hatred, inflation) with the positive outcomes promised by Nawaz (happiness, unity, economic stability). This sharp contrast highlights the inadequacies of the current leadership.

The repetitive call to “stamp the lion” not only rallies support for Nawaz but also serves as a directive to reject the current regime, reinforcing the negative perception of the other. Words like “despair”, “hatred”, and “inflation” evoke a sense of crisis and urgency. These negative terms paint a bleak picture of the current situation, suggesting that the opposing party is leading the country into ruin. This **imagery** of crisis creates a fear based appeal, making the audience feel the need for immediate change. The negative other is delegitimized by highlighting their failures and negative impacts on the country. The call to “end the inflation” and promises of better health and education implicitly criticize the current leaders for their inability to provide these basic necessities. By delegitimizing the opposing party, the song aims to weaken their credibility and justify the need for a change in leadership. The use of emotional language (despair, hatred, happiness) appeals to the audience’s feelings, making them more likely to support Nawaz out of a desire to escape the negative conditions attributed to the current leaders. The promise of a better future under Nawaz’s leadership evokes hope and optimism, contrasting with the fear and dissatisfaction associated with the current regime.

## 4.3. Rhetorical Devices

### 4.3.1. Metaphor

Metaphorically, the use of "Shair" (lion) symbolizes strength, leadership, and national pride. In Pakistani culture and politics, the lion often represents a powerful and respected figure, typically associated with leadership qualities akin to those desired in a political leader. By urging people to place a "mohar" (seal) on the lion (Nawaz), the song metaphorically suggests endorsing Nawaz Sharif as the leader capable of steering Pakistan towards prosperity and happiness. This metaphorical language aims to evoke a sense of trust and confidence in Nawaz Sharif's ability to lead the nation effectively.

### 4.3.2 Imagery

The song employs vivid imagery to paint a picture of the desired future and contrast it with the current challenges. For instance, phrases like "Kaam karye ga aisay jis per sarye quom ko naaz ho" (He will work in such a way that the whole nation takes pride in) evoke a visual and emotional image of a leader whose actions bring pride and unity to the nation. Similarly, "Mehangai ka ker ke khatma tum sub ko dikhlana hai" (You must eliminate inflation and show everyone) uses imagery to highlight the urgency of addressing economic issues and showcasing tangible results to the public. These images appeal to the audience's aspirations for a better future and emphasize the role of leadership in achieving these goals.

### 4.3.3 Anaphora

Anaphora is the repetition of a word or phrase at the beginning of successive clauses or sentences. In the song, the repeated phrase "Shair peh mohar lagao Pakistan ko Nawaz do" serves

as a rhetorical device to reinforce the central message of endorsing Nawaz Sharif as the chosen leader. This repetition creates a rhythmic effect and emphasizes the importance of taking action (placing a seal) to support Nawaz Sharif's leadership. It aims to instill a sense of unity and determination among the audience by repeatedly asserting the call to action.

#### **4.3.4. Repetition**

Repetition in the song serves to emphasize key themes and messages. Beyond anaphora, phrases like "Khushhaali ka aghaaz," "Pakistan ko Nawaz do," and "Sehat aur taleem milye gi sub ko yehi es ka sapna hai" are repeated throughout the song. This repetition reinforces the desired outcomes (prosperity, leadership endorsement) and underscores the urgency and importance of these goals. It helps to imprint these messages in the minds of the audience and encourages them to align with the advocated political stance.

#### **4.3.5. Emotive Language**

Emotive language is used strategically to appeal to the audience's emotions and values. Words and phrases like "Khushhaali," "nafrat jo phaili hai," "sapna hai," and "naaz ho" evoke feelings of hope, patriotism, unity, and pride. For instance, "nafrat jo phaili hai hir sou es ko hum hi ne mitana hai" (We ourselves have to eliminate the hatred that has spread) uses emotive language to highlight the collective responsibility and desire for social harmony. Such language aims to foster a strong emotional connection with the audience, motivating them to support the proposed political agenda.

#### **4.3.6. Juxtaposition**

Juxtaposition involves placing contrasting ideas or images side by side for effect. In the song, juxtaposition is evident in lines such as "Sehat aur taleem milye gi sub ko yehi es ka sapna hai" (Health and education will be given to all; this is its dream) juxtaposed with "Mehangai ka ker ke khatma tum sub ko dikhlana hai" (You must eliminate inflation and show everyone). This contrast emphasizes the disparity between the current challenges (inflation) and the envisioned future (health and education for all), highlighting the need for effective leadership to bridge this gap. It underscores the urgency of addressing pressing issues while striving towards broader societal goals.

#### **4.3.7. Contrasting**

Contrasting elements are used to highlight differences or contradictions within the song. For example, the contrast between the qualities of leadership desired ("woh hi leader apna ho" - He should be our own leader) and the challenges to be overcome ("nafrat jo phaili hai" - the hatred that has spread) serves to underscore the complexity of the political landscape and the aspirations for change. By contrasting the idealized vision with the current realities, the song aims to mobilize the audience towards supporting a leadership figure (Nawaz Sharif) who can navigate these challenges and lead the nation towards a better future.

In essence, each rhetorical feature in the song plays a crucial role in shaping its persuasive appeal, framing the narrative around leadership, unity, and national progress. These devices collectively aim to engage the audience emotionally, reinforce key messages, and advocate for a specific political stance centered on endorsing Nawaz Sharif as the transformative leader for Pakistan.

### **5. Findings and Conclusion**

The findings of the current study align with previous research on political discourse and persuasive communication. Scholars such as Fairclough, Chilton, and Maingueneau have extensively examined the role of language in constructing political ideologies and shaping public opinion. The analysis of the election campaign song "Pakistan ko Nawaz do" by PML (N)

reveals several significant findings regarding the representation of political parties in the discourse of campaign songs. Through the utilization of Van Dijk's theoretical framework of Macro and Micro structures, the study has explored the persuasive effects of rhetorical devices and the ideologies embedded in the promises of political parties. Here are the key findings derived from the analysis:

### **5.1.Us VS Them**

Previous studies have shown that political actors often employ positive self-representation strategies to enhance their credibility and appeal to voters. By presenting themselves as trustworthy and reliable, parties seek to garner support and establish a positive image among the electorate (Fairclough, 2001). Moreover, Chilton (2004) emphasizes the importance of ideological positioning in political discourse, where parties frame their policies and actions in a favorable light to gain legitimacy and authority. The song portrays PML (N) as the harbinger of prosperity and hope for Pakistan. It employs positive lexicalization and metaphors such as "khush haali ka aghaz" (the beginning of happiness) and "mehangai ka khateema" (end of inflation) to associate the party with positive outcomes and ethical standards. PML (N) is depicted as trustworthy and reliable, promising health, education, and progress for all citizens. The party positions itself as proactive, responsible, and transparent in addressing the nation's issues. The use of metaphors like "Pakistan ko Nawaz do" (Bless Pakistan) reflects a desire for positive development and progress within the nation, reinforcing the party's commitment to the welfare of the country.

The phenomenon of negative other representation, as observed in the current study, has been widely documented in political discourse analysis. Van Dijk's concept of polarization highlights how political actors construct dichotomous narratives by portraying themselves as virtuous and their opponents as corrupt or incompetent (Van Dijk, 2000). This strategy aims to undermine the credibility of rival parties and persuade voters to align with the preferred political entity. The song establishes a clear dichotomy between despair and happiness, associating the current state of despair with opposing parties or leaders and promising happiness and stability under PML (N)'s leadership. Negative terms such as "despair," "hatred," and "inflation" are used to paint a bleak picture of the current situation, implicating the opposing party for the nation's woes. The repetitive call to "stamp the lion" serves as a directive to reject the current regime, reinforcing the negative perception of other parties and leaders.

### **5.2. Figurative Use of Language**

The use of rhetorical devices to enhance persuasive appeal is a common feature of political communication. Scholars have explored how techniques such as anaphora, metaphor, and emotional appeals are deployed to sway public opinion and mobilize support (Chilton, 2004; Mangueneau, 2007). By tapping into the audience's emotions, logic, and sense of identity, political messages become more compelling and effective in influencing voter attitudes and behaviors. The song employs various rhetorical devices such as anaphora, metaphor, and logical appeals to enhance its persuasive appeal and emotional impact. Anaphora, the repetition of phrases like "Shair peh mohar lagao ... Pakistan ko Nawaz do," creates a rhythmic reinforcement of the central message; while metaphors like "stamp the lion" evoke strength and leadership. Emotional language targets the audience's feelings, while logical appeals rationalize support for the leader by promising tangible improvements and addressing key issues.

The analysis of the election campaign song "Pakistan ko Nawaz do" by Pakistan Muslim League (N) provides a nuanced understanding of the intricate interplay between language, rhetoric, and political representation. Through the lens of Van Dijk's theoretical framework, this

study delves deep into the persuasive strategies employed by the party to shape public perception and garner support during election campaigns. One of the key findings of this analysis is the strategic construction of positive self-representation by PML (N). Through the careful selection of words, metaphors, and promises, the party positions itself as a beacon of hope and progress for Pakistan. By associating its leadership with virtues such as honesty, reliability, and commitment to the welfare of the nation, PML (N) seeks to establish itself as the preferred choice for voters seeking positive change. Conversely, the analysis also reveals the deliberate portrayal of negative other representation, wherein opposing parties or leaders are depicted as responsible for the nation's woes. Through the use of negative terms and imagery, PML (N) creates a stark contrast between the current state of despair and the promised future of happiness and stability under its leadership. This dichotomy serves to delegitimize the opposition while reinforcing the party's own credibility and authority.

Furthermore, the study highlights the effective use of rhetorical devices to enhance the song's persuasive appeal and emotional impact. From the rhythmic repetition of key phrases to the evocative imagery of prosperity and progress, each rhetorical device serves to captivate the audience's attention and sway their opinions in favor of PML (N). By appealing to both the audience's emotions and their sense of reason, the song aims to create a powerful connection with voters and mobilize support for the party.

In conclusion, the analysis of "Pakistan ko Nawaz do" election campaign song sheds light on the complex dynamics of political communication and representation. By dissecting the language and rhetoric employed by PML (N), this study provides valuable insights into the strategic manipulation of discourse to achieve political objectives. Moving forward, a deeper understanding of these persuasive strategies can inform efforts to promote transparency, accountability, and informed decision-making in electoral processes.

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## Appendix

### Song

Mayosi ka khateema.. Khushhaali ka aghaaz  
Shair ko mohar lagao... Pakistan ko Nawaz do  
Apni zaat se wada ker lo.. woh hi leader apna ho  
Sehat aur taleem milye gi sub ko yehi es ka sapna hai  
Kaam karye ga aisay jis per sarye quom ko naaz ho  
Shair peh mohar lagao Pakistan ko Nawaz do  
Nafrat jo phaili hai hir soo es ko hum hi ne mitana hai  
Mehangai ka ker ke khatma tum sub ko dikhlana hai  
Mulke ke noujawano! tum Iqbal ke Shahbaz ho



Shair peh mohar lagao Pakistan ko Nawaz do  
Pak watan ke logo! tum ne hi taqdeer jagani hai  
8 ferwari ke din mil ker shair peh mohar lagao  
Chahta ho kah taraqi ke phir se parwaz ho  
Shair peh mohar lagao Pakistan ko Nawaz do  
And here is the translation into English:  
The end of despair.. The beginning of prosperity  
Seal the lion... Give Nawaz to Pakistan  
Make a promise with your own self.. that he alone becomes our leader  
Health and education will be available to all; this is their dream  
He will work in such a way that the entire nation takes pride  
Seal the lion; give Nawaz to Pakistan  
The hatred that has spread, we alone must erase it  
By ending inflation, show it to all of you  
Youth of the nation! You are the falcon of Iqbal  
Seal the lion; give Nawaz to Pakistan  
People of the homeland! It is you who must awaken destiny  
On 8th February, come together and seal the lion  
I wish that progress soars again  
Seal the lion; give Nawaz to Pakistan