



## Strategic Importance of National Songs in Warfare: A Multimodal Discourse Analysis of Remakes in Pakistan

Fatima Gill

Associate Professor and Principal, Government Graduate College for Women, Rawalpindi, Punjab, Pakistan.

Lubna Batool

Lecturer, Department of Political Science, Rawalpindi Women University, Rawalpindi, Punjab, Pakistan.

**Corresponding Author:** Lubna Batool (Lecturer, Department of Political Science, Rawalpindi Women University, Rawalpindi, Punjab, Pakistan.

Email: [lubnasyed2011@gmail.com](mailto:lubnasyed2011@gmail.com))



Vol. VIII, No. II (Spring 2023)

Pages: 49 - 57

DOI: 10.31703/gsssr.2023(VIII-II).06

**Abstract:** *Inculcating the spirit of patriotism and breeding a positive sentiment for war through national songs is a commonplace practice after Second World War. These songs are helpful in developing patriotic morals and cultural values of any nation. Pakistan has fought many wars since its independence and still war is an omnipresent threat. This study analyzes the strategic importance of introducing remakes. For the said purpose, it applies Multimodal discourse analysis to analyze the content of remakes from 2020-2022 national songs. The study evaluates the literature review on three dimensions i.e. Aural, visual and gestural modes. Choral music is a source to influence behaviour and the formation of national identity. Moreover, the remake of songs with the use of new cinematography embeds the memories of colonial injustice and Indian atrocities in youth.*

**Key Words:** Cultural Values, Multimodal Approach, War Songs, Patriotism, , Hybrid War

### Introduction

The dawn of hybrid warfare is prevailing and altering the field of conventional warfare patterns where we cannot neglect the strategic importance of national songs. The political history of Pakistan is replete with instability and conflict which triggered the internal and external threats to its physical and ideological existence. The current era is an era of hybrid warfare while the military leadership and intelligence agencies are warning against hybrid warfare policies of our neighbouring countries which would suck energy from societal and political fractionalization involving religious, sectarian and ethnic divisions (Jaspal, 2020). The world has shifted to using soft power from hard power to change perceptions of people and to win them psychologically. The role of mass media and communication cannot be neglected in this sense through misinformation can be easily

spread in just a matter of seconds. It is an effective tool of propaganda. The fifth generation of war has begun which includes the dimension of hybrid warfare to affect the young and immature minds with the inculcation of generic insecurity and uncertainty and hate against armed forces among the youth (Jahangir and Bashir, 2022). To cope with this issue, Pakistani institutions have to adopt also different strategies too. The role of the media wing of Inter-Services Public Relations (ISPR) is significant in the domain of information war. Among these broadcasting diplomatic tools, the military news and information, dramas, documentaries, films and patriotic songs to protect the core values, integrity and sovereignty of Pakistan are worth mentioning.

This study is focused on the remaking of patriotic songs by ISPR with the use of cinematography to analyze the strategic

importance of introducing remakes almost every year. It embeds the memories of colonial injustice and especially Indian atrocities in youth. 'Motivation' and 'willing to sacrifice' are two of the most dominant messages conveyed through various signs used in the videos. These songs are relatable to national unity and endeavour (Mushtaq, 2015). Not only textual patterns but also visuals convey the sense of fearlessness and readiness to die. The study concludes that remaking national songs hold an important place in refreshing the collective memory of any nation. For the above-said purpose, the study applies Multimodal discourse analysis to analyze the content of remakes from 2020-2022 of national songs.

Inculcating the spirit of patriotism and breeding a positive sentiment for war through national songs is a commonplace practice after Second World War (Sunindyo, 1998). These songs are helpful in developing patriotic morals and cultural values of any nation. Pakistan has fought many wars since its independence and still war is an omnipresent threat. In the 1965 war, the creative production of patriotic songs is labelled as a 'treasure trove of patriotism' (Ahmed, 2005). Patriotism and loyalty to the motherland are the main elements which are stroked and invoked through war songs. Moreover, these are the inalienable part of active citizenship (Mackridge, 2008, Ho, 2016). No personal interest can supersede the sentiments of sacrificing one's life for the protection of the motherland (Canovan, 2000). These feelings have been made an integral part of the daily routine matter of schools going children through curriculum and school activities to boost their positive emotions for their motherland through the attractive lyrics which provoke their sentiments of loyalty and patriotism (Kemmelmier and Winter, 2008, Gregory, 2004). These emotions are pure, constructive and productive as the new generation is the harbinger of the determination for the future of the nation (Mohamed, Sulaiman, Othman, Yang, and Haron, 2011). In recent times, music is not only based on audio but vivid videos are playing a very important part to convey a strong message to the audience. The main purpose of the celebration of the national days are meant to inculcate and provoked feelings through loud

and attractive music which gives the young generation a warmth of pure love for their country (Mummendey, Klink and Brown, 2001).

Communicating a positive message through musical techniques and cinematography has become an important modern tool for nation-building and embeds a strong physiological effect (Öztürk, Malkoc, and Ersoy, 2016) while during war or in the post-war period the strategic importance increase (Jorgensen, 2007). During wartime, loyalty and adherence to the motherland is natural and this loyalty can prevail long if strategic inculcation is made afresh with intervals as it invokes nationalistic spirit (Chang and Holt, 2007) this nationalism is reinforced with religious beliefs for which people can sacrifice their everything to protect their motherland (Kennedy and Guerrini, 2013). The aroused emotions of sacrifice and courage pledge people to cooperate with security forces and they feel honoured and loved (Adsanatham, 2015, Lee, 2014, Druckman, Çuhadar, Beriker and Celik, 2011). The cinematography based on the description, national signs, and lyrics infuses dispositions of sacrifice and loyalty among the audiences (Chang and Holt, 2006). These songs are released on important national days according to the specific history of the celebration of that day (Baughn and Yaprak, 1996). The study of (Kemmelmier and Winter, 2008) shows that lyrics, music and visuals made people penetrate into deep emotions which fulfil the purpose of celebrating historic days and invoking unity and integrity in citizens. This is a proven effective and informal civic education to inculcate certain political, social, cultural or religious values through music.

The use of imagination with a blend of music embeds positive emotions especially in youth (Kennedy and Guerrini, 2013, Hudson, 2000). This can revive not only nationalism but even lead to a revolution (Mackridge, 2008). The emotions of loyalty and sacrifice are positive emotions to practice positive values like sincerity and honesty (Audi, 2009) which can produce awareness in citizens to seek not only their rights but to fulfil obligations too (MeierPesti, Kirchler and El-Sehity, 2003). The depiction of scenes based on different emotions can deliver a message to the audience

easily which is in the well-being of the country (Sunindyo, 1998, Skitka, 2005). On one hand, these songs keep the patriotic spirit awakened (Gomberg, 1990) then on the other hand, these songs have a history too and we can trace them back since the inception of Pakistan. Pakistan fought many wars with India and the Indo-Pak war of 1965 has generated many patriotic songs (Ahmad, 2005) that can rightly be tagged as a “treasure trove of patriotism”. Even these songs are kept alive for generations and their remakes are even more popular than the actual version of the song. Every year, new songs or remakes of old songs are produced by Inter services public relations (ISPR) (Qureshi, 1972). These songs are considered generic to keep the young generation abreast of the sacrifices and achievements of the security forces of Pakistan in defence of the physical and ideological boundaries of the motherland (McDonough & Cormier, 2013)

### Methodology

This study analyzes the strategic importance of introducing remakes almost every year. For the said purpose, it applies Multimodal discourse analysis to analyze the content of remakes from 2020-2022 national songs. This study is showcasing the remake ratio with coherency and cohesiveness with loyalty, sacrifice and nationalism in the remaking of national songs over the past two years. For that purpose, the study used a multimodal discourse analysis approach that is based on the interpretation of language in combination with semiotic resources i.e. colour, linguistic, gestural, visual, aural and spatial presented to the audiences (Chan, 2013, Kress and van Leeuwen, 1996 and 2001). O'Halloran (2011) considers that Multimodal Discourse Analysis "extends the study of language...in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound”.

The study selects a few national songs from 2020-2022 which are remakes of their actual old versions. Furthermore, the potential elements according to the said approaches are explained in categories of colour, text and visual. The cinematography based on the use of new technology is noted and musical thrill to enhance emotions of sacrifice and national valour will be attached as audio clips with this

study to categorize the cinematic production of the chosen sample.

### Findings

Society and state are produced through interaction and communication between people on various levels. This interaction formulates a pattern of behaviour and environment. Language is a source of communication on which a better environment depends. The production of songs on the national level is a chain of this process. This part of the study focuses on the description of the sample national songs (see Table 1 for detail of songs). Multimodality is the communication and representation of emotions not merely based on language but conveys messages through the use of image, gesture, gaze, posture and so on moreover elaborating their relationships as well. The result incorporates a few modes of textual and visual elements of the remake of the national songs based on three major theoretical bases of multimodal discourse analysis, i.e. Systemic functional linguistics (SFL) energized with Semiotic Approach, secondly Mediated Discourse Analysis (MDA) and finally Conversation Analysis (CA) based on Turn-Taking Approach. These approaches can further explain various modes of communication based on colour, linguistic, gestural, visual, aural and spatial (Multi-dimensional) etc.

According to cinematography used in sample national songs, the study will involve only visual, aural and gestural modes as these modes are supporting written and spoken language to express emotions and feelings as a way of communication. This section is based on the comparison and contrast of old and new versions of three national songs, a literature review and a cinematographic point of view.

**Table 1**

*Remake of Old National Songs in the Years 2020-2022*

S. No	Song	Year of Old version	Year of Remake
1.	<i>Hr Gharri Tiyaar Kamran hain hum</i>	1980s (sung by Khalid Waheed)	2020

S. No	Song	Year of Old version	Year of Remake
	(We are ready and successful every moment)		
2.	<i>Sohni Dharti</i> (Instrumental) (Dear Motherland)	1973	2021
3.	<i>Watan ki Matti Gawah Rehna</i> (O! Soil of Motherland, Be witness) in song <i>Jaag Raha hai Pakistan</i> (Pakistan is awakened)	1990s (Sung by Nayra Noor)	2021

Source: Tabulated by author

## Songs and their Multimodal Analysis

### Song 1: Old/Original Version

#### Visual Mode

The original version was released in the 1980s and sung by Khalid Waheed. The total duration is 4 minutes. The song is in black and white version and revolves around the sacrifices of the armed forces. The opening scene begins with a military tank and goes on to describe military training and practice. The medical core is also visible to give services to the public. People dressed in traditional outfits are also a part of this song. The song ends on the national flag and tomb of Quaid-i-Azam.

#### Aural Mode

There is not much to discuss about the visuals and music in this song. It was released in the early eighties when no specific cinematography was being used in Pakistan. Music is based on ordinary instruments in a simple way.

#### Gestural Mode

##### Hand Gesture and Body Language

The song has playback singing. However, a message has been thrown to the public about the sacrifice and hardships of soldiers on the battlefield is visible.

## Facial Expression

Faces are not clear in picturization of the scenes and it shows the lacking of technological advancement of those times.

### Song 1: New Version

A new version of the song 1 was released in 2020 and the total duration is 4:15 minutes.

#### Visual Mode

The song has been picturized with better cinematography. It starts with the military band's music and leads to the passing out ceremony of the Pakistan Military Academy. This song is sung by various Pakistani pop singers.

At 0:28 songs start with the hoisting of the national flag and according to the lyrics scenes and movements changes quickly. The new thing is that the scenes include all armed forces besides the army.

A goodwill gesture is also included when at 2:58 a military tank appears on which the alphabets 'UN' (United Nations) are written and soldiers and officers of the Pakistan army are serving in blue caps of the UN. The visual at 3:03 and 3:25 shows the inclusion of women in the Pakistan military and almost all cores and crops of Pakistan security forces are shown in their particular uniforms.

Figure 1



Cozmetica  
Ad · cozmetica.pk

Shop now



**Har Ghari Tayyar Kamran | Defence and Martyrs' Day Song - 2020**

Different modes of fighting by the Pakistan army are visualized like Martial Arts and a few scenes at 2:37 signalling that Pakistan is equipped with modern defence technology. The song ends in a scene in which the national flag of Pakistan is hoisted up in the air.

### Aural Mode

The real lyrics start at 1:02 with new instrumental sounds. When words are louder than music and low-pitched music gets into to show the emphasis on the message given in the lyrics. The song is based on modern instruments and has quality music.

### Gestural Mode

#### Facial Gesture and Body Language

Lyrics are explained with visual messages like in the words *Khakh* (Soil), the soil is shown in visual

Figure 2



Cozmetica  
Ad · cozmetica.pk

Shop now



## Har Ghari Tayyar Kamran | Defence and Martyrs' Day Song - 2020

The facial expressions of the singers are also very firm according to the lyrics of the song.

### Hand Gesture

Hand gestures are also very strong and sometimes supported with slogans like at 2:45

'Allah-o-Akbar' (God is great) is used along with a visual of the national flag.

### Song 2 (Old Version)

The old version of the song was sung by *Noor Jahan and Masood Rana* for the first time for the celebration of the national day of 23<sup>rd</sup> March and used in the movie '*Khushiya*' released in 1973. The total duration of the song was 4:15 minutes.

### Visual Mode

It was released in black and white and starts with the opening of the ceremony where Pakistani Politician and Prime Minister, Z. A Bhutto arrived with other members of his government, for the celebration. It is shown in the Picturization that the public was clapping and celebrating their cultural show whereas heroes are shown hoisting national flags and raising portraits of national martyrs.

### Aural Mode

Music is fast, dramatic but traditional.

### Gestural Mode

#### Hand Gesture and Body Language

On one hand, the sense of happiness is in the air and movements are too fast and energetic. In a scene, at 3:52; The Prime Minister, Z. A Bhutto, is distributing awards at Pakistan Military Academy which showed that the military and government were on one page where civil supremacy was achieved. The environment is progressive in a ceremony women are shaking hands with gents.

### Facial Gesture

On the other hand facial gestures are not clear as the movie was in black and white print which shows the non-availability of modern cinematographic techniques.

### Song 2 (New Version)

A new version of the song is only instrumental and in coloured pictures based on instrumental music of two national songs and the last one is of National Anthem while cinematography according to the music.



The instrumental music of the first song is *Sohni Dharti* (Dear Motherland), the second song is at 0:18 '*Mere Watan Teri Jannat Main Aein Gy Ik Din*' (O my Motherland! One day we will return to you, a song on Indian atrocities in Kashmir) and the third is at 1:16, National Anthem is played.

The Instrumental video ends with the hoisting of the National Flag of Pakistan and the scenes are quick and fast according to the pitch of the music.

### Third Song (Old Version)

The original and old song was sung by *Nayyara Noor* in the 1990s. The total time is 4:53 minutes.

### Visual Mode

The picturization of the song is colored but the picture quality is not good. It is a cherished, enjoyable song and visual as well. The song starts with green wheat fields, where cattle are grazing, and then a few kids come while jumping; most of them are in white dresses which show their purity and innocence. They are with paint buckets and start painting on a glass which is kept in front of the camera. It comes out gradually that they are painting the national flag of Pakistan. The singer sings on and the kids keep painting in two different sequels/frames. The song ends when the children complete the painting of the national flag and the entire song depicts that they are constructing their motherland.

Figure 3



Vincecare  
Ad · vincecare.co...

Learn more



**Nayyara Noor Watan Ki Matti  
Gawah Rehna**

### Aural Mode

The music of the song is too cherished, and soft and sounds good to ears and heart. The chemistry between the voice of the singer and the music was awesome.

### Gestural Mode

#### Facial Expression and Body Language

Everything is happening in different sequels but the singer looks around and keeps on smiling like everything is happening in front of her. The Singer is in a brown and yellow dress symbolically pointing out the colour of the soil and she is presenting herself as the motherland.

Various scenes show the national flag in the hands of children. In a scene at 3:31, the Youth is called on with a visual of a young boy as *Hr Ik Dil Main Teri Lagan Hai... Teri He Janab Hr Ik Nazar Hai* (every heart loves you and everyone has hopes to have great from you) and then in the next scene a father is giving the national flag in the hands of his child to depict that one generation is transferring the love of motherland and traditions to the next generation. Overall, the song is presenting the province of Punjab only as only Punjabi culture is shown.

It is shown in various scenes that the new generation is learning civic education on 3:14 children are shown visiting a 'Blood Bank and in 4:1 they are crossing the road on a zebra crossing in a queue like civilized people. Again the song ends on the national flag as kids have completed the painting of a flag.

### Third Song (New Version)

The song is renamed '*Jaag raha hai Pakistan*' (Pakistan is awakened) and released on 23<sup>rd</sup> March 2021, total length of the song is 8:42 minutes as the song is a combination of remake of various old songs, 1<sup>st</sup> song is *Wattan ki mitti gawah rehna* released in 1990s, 2<sup>nd</sup> song is, *Ho Allah, ho Allah*, (Thank You God!) sung by *Allan Fageer and Muhammad Ali Shaki* released in 1990s, and the third one is '*Mera Pigham Pakistan*' (My message is Pakistan) sung by *Nusrat Fateh Ali Khan* in 2000s.

## Visual Mode

The song starts with the hoisting of the national flag, then we can see the national flag printed on dresses of people, kids in the cultural dress of all provinces and elders in a coloured dress that of a national flag, one man is in green dress on which white crescent and star is printed (like of national flag of Pakistan) poses to be 'Pakistan' and kids who are in cultural dresses are provinces. There is a modernity and cultural fusion found in the song. The visual of the use of headphones in the audience, who are sitting in the distance, shows the use of new technology as well.

## Aural Mode

Music is fast and full of energy and excitement due to a beautiful fusion of modern and traditional instruments, played and demonstrated as well. We can feel that the music turns loud sometime and sometime calms down.

Figure 4



**Jaag Raha Hai Pakistan | Pakistan Day | 23rd March 2021 | ISPR**

## Gestural Mode

### Facial Expression and Body Language

The facial expression of all participants is full of excitement and consistent smile. At 2:28, the

Poetry of Iqbal (Pray) is also included by the person whose body language is pretending as he is 'Pakistan' and praying for its provinces (kids in different cultural dresses). Their movements are quick and energetic.

## Hands Gestures

Gestures are strong and in alignment with the lyrics of the word *Sada* (Voice), the singer puts her hand around her ear like is trying to listen carefully. We can see the hands of singers rise in the air; they put them on their hearts and close to make a fist to show emotions and emphasis. They use religious words like *Lailaha-il-ilah, Muhammad-ur-Rasool Ullah* (there is no one but Allah and Muhammad (PBUH) is His Prophet) *Quran*, and at 6:26 *Allah o Akbar* (Allah is great) along with hoisting of the national song by them.

## Conclusion

The songs and video clips convey the message that the relationship between the public and security forces and the public to public should be harmonious and based on trust. Patriotism, loyalty and sacrifice have become an integral part of the national songs. The use of various tools of multimodal discourse analysis can merge many ways of communication together successfully. Particularly, with the use of modern cinematography the audio-visual effects can embed a meaningful text in the audience for a longer time. This study is not last but least to show the effects of modes to strengthen the old words with new even magical effects. The love for the motherland is a centuries-old phenomenon but it has become more powerful in this era of hybrid warfare. The use of soft power has become a pertinent and strategic part of hybrid warfare and the influence can be enhanced through music and audio-visual effects with the use of new technology in remakes of old songs as their words are so powerful to convey the message of patriotism, sacrifice and loyalty to the motherland.

## References

- Adsanatham, C. (2015) Enticing Patriotism: Thai National Anthems and Elites' Political Interests in the 1930s. *Kyoto Review of Southeast Asia*, 17. <https://kyotoreview.org/yav/enticing-patriotism-thai-national-anthems-and-elitespolitical-interests-in-the-1930s/>
- Ahmad, N. (2005). *A history of Radio Pakistan*. <https://www.amazon.com/History-Radio-Pakistan-Nihal-Ahmad/dp/0195978706>
- Audi, R. (2009). Nationalism, Patriotism, and Cosmopolitanism in an Age of Globalization. *The Journal of Ethics*, 13(4), 365-381. <https://doi.org/10.1007/s10892-009-9068-9>
- Baughn, C. C., & Yaprak, A. (1996). Economic Nationalism: Conceptual and Empirical Development. *Political Psychology*, 17(4), 759. <https://doi.org/10.2307/3792137>
- Canovan, M. (2000). Patriotism is Not Enough. *British journal of political science*, 30(3), 413-432. [https://doi.org/10.1007/978-1-137-07203-0\\_16](https://doi.org/10.1007/978-1-137-07203-0_16)
- Chang, H. C., & Holt, R. (2007). Symbols in Conflict: Taiwan (Taiwan) and Zhongguo (China) in Taiwan's IdentityPolitics. *Nationalism and Ethnic Politics*, 13(1), 129-165.
- Druckman, D., Cuhadar, E., Beriker, N., & Çelik, A. B. (2010). Representative Decision Making: Constituency Constraints on Collective Action. In *Springer eBooks* (pp. 157-173). [https://doi.org/10.1007/978-1-4419-7430-3\\_10](https://doi.org/10.1007/978-1-4419-7430-3_10)
- Gomberg, P. (1990). Patriotism is Like Racism. *Ethics*, 101(1), 144-150.
- Hudson, R. (2000). Songs of Love and Hate: The Role of the Intelligentsia, Music and Poetry In Forging Serbian Ethnic National Identity Why Europe? Problems of Culture and Identity (pp. 167-181): Springer.
- Jaspal, Z. N. (n.d.) Pakistan's National Security: Hybrid Warfare Challenges and Countermeasures. *National Security and Anti-terrorism Information*. <https://cati.nwupl.edu.cn/bgpl/ndbg/71279.htm>
- Jorgensen, E. R. (2007). Songs to Teach a Nation. *Philosophy of Music Education Review*, 15(2), 150-160.
- Jahangir, J. and Bashir, N. (2022). Fifth Generation Warfare: Response Strategy of Pakistan. *Academic Journal of Social Sciences*. 6(2), <https://doi.org/10.54692/ajss.2022.06021753>
- Kemmelmeier, M., & Winter, D. G. (2008). Sowing Patriotism, But Reaping Nationalism? Consequences of Exposure to the American Flag. *Political Psychology*, 29(6), 859-879.
- Kennedy, M. C., and Guerrini, S. C. (2013). Patriotism, Nationalism, and National Identity in Music Education: 'O Canada,' How Well Do We Know Thee? *International Journal of Music Education*, 31(1), 78-90. <https://doi.org/10.4324/9781315599731>
- Kress, G., & Van Leeuwen, T. (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Arnold. <http://discovery.ucl.ac.uk/10014912/>
- Kress, G., & Van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. New York: Routledge.
- Lee, A. (2014). Patriotic Songs in Primary School Textbooks in Taiwan from 1949-1987. *Australian Journal of Music Education* (2), 119.
- Mackridge, P. (2008). *From Neoclassical Satire to Romantic Nationalism: Greek Literary Culture in the Late Eighteenth and Early Nineteenth Centuries*. *The Greek World under Ottoman and Western Domination: 15th-19th Centuries*, 115-125.
- McDonough, K., & Cormier, A. A. (2013). Beyond patriotic education: Locating the place of nationalism in the public school curriculum. *Education, Citizenship and Social Justice*, 8(2), 135-150.
- Meier-Pesti, K. et al. (2003). The Euro as a source of European Identity Changes in Social Representations from 1997 to 2002. Paper presented at the Vortrag gehalten beim IAREP (International Association for Research in Economic Psychology) Euro-Workshop, Wien.
- Mohamed, A. S. P. et al. (2011). Patriotism dilemma among Malaysian youth: Between strategy and reality. *International Journal of Business and Social Science*, 2(16),



- Mummendey, A., et al. (2001). Nationalism and Patriotism: National Identification and Out-Group Rejection. *British Journal of Social Psychology*, 40(2), 159-172.
- Mushtaq, S. (2015, August 13). 5 Classic National Songs Every Patriotic Pakistani Can Relate to Today.” *The Express Tribune*.  
<https://tribune.com.pk/article/28962/5-classic-national-songs-every-patriotic-pakistani-can-relate-today>
- Ozturk, F., Malkoc, S., & Ersoy, A. F. (2016). Patriotism as Perceived by Social Studies Teachers: An Outlook on the Individual, Society and Education. *Pamukkale University Journal of Education*, 40, 205-218.
- Qureshi, S. M. (1972). Pakistani Nationalism Reconsidered. *Pacific Affairs*, 556-572.
- Sunindyo, S. (1998). When the Earth is Female and the Nation is Mother: Gender, the Armed Forces and Nationalism in Indonesia. *Feminist Review*, 58(1), 1-21
- O'Halloran, K. L. (2011). Multimodal Discourse Analysis. In K. Hyland and B. Paltridge (eds) *Companion to Discourse*. London and New York: Continuum. Retrieved from O'Halloran, K (multimodal-analysis-lab.org)
- ISPR Official. (2020, September 5). *Har Ghari Tayyar Kamran / Defence and Martyrs' Day Song - 2020* [Video]. YouTube.  
[https://www.youtube.com/watch?v=z7U8CO\\_MYUY](https://www.youtube.com/watch?v=z7U8CO_MYUY)
- QAMAR UL AIN. (2016, August 14). *Har ghari tyaar kamran hain hm* 🇵🇰 [Video]. YouTube.  
[https://www.youtube.com/watch?v=pz\\_Mhvffai1c](https://www.youtube.com/watch?v=pz_Mhvffai1c)
- Old Version of the song. (2009). *Har Ghari tayyar Kamran*. [Video]. YouTube.
- New Version released by ISPR. (2021). *Watan ki Mitti Gawah Rehna*. [Video]. YouTube.
- ISPR Official. (2021, March 25). *Jaag raha hai Pakistan / Pakistan Day / 23rd March 2021 / ISPR* [Video]. YouTube.  
<https://www.youtube.com/watch?v=2qLV7242-Ug>
- PAK Classic Channel. (2022, August 3). *Watan Ki Mitti Gawah Rehna / Nayyara Noor / Manzil e Murad / National Song / 1991 / PTV* [Video]. YouTube.  
<https://www.youtube.com/watch?v=OalX-tBWn8M>
- New Version released by ISPR. (2021). *Sohni Dharti*. [Video]. YouTube.
- (30) *Sohni Dharti - National Anthem MIX | ISPR | Mudassar Iqbal Ch - YouTube*
- Old version. (1973). *Sohni Dharti*. [Video]. YouTube.
- iTVpk. (2019, March 24). *SOHNI DHARTI ALLAH RAKHAY BY SHAHNAZ BEGUM COMPOSER SOHAIL RANA* [Video]. YouTube.  
<https://www.youtube.com/watch?v=TVjhcC39Lx8>