
A Discursive Analysis of Emotional Appeal in Pakistani Political Parties Songs

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Abstract

This discursive examination aims to dive into the emotional appeal used in political songs to shape the minds of youth. It also sheds light on the hidden agenda behind the discursive language used in political songs. Through political discourse analysis, this article explores how political parties use the power of language to catch the audience. It targets the common practice of using emotional appeal in political songs during different campaigns. These songs are used to evoke feelings of unity, hope, patriotism, and even anger to attract people to a specific party. These deceptive words in songs are used to catch the voter. This research analyzed political songs through qualitative methods, using Fairclough's 3D model (1995) and Van Dijk's Politics, Ideology and Discourse (2006). This research provides a dimension to analyze political songs. It also helps readers understand the discursive strategies they use.

Keywords: *Emotional Appeal, Political Songs, Discursive Strategies, Attract Electorate, Political Parties.*

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Introduction

Discourse is the language used in spoken or written sentences; it is an extended form of a sentence that goes beyond the sentence (Afzaal et al., 2022; Imran, 2023; Shah et al., 2023). It can be in written and spoken form. It is a research tool to explore the hidden meaning of text. Wetherell, Taylor, and Yates (2001) affirm that discourse is language in use. Discourse is an exchange of knowledge or ideas in a social practice. Another tool of discourse is political discourse; it is used to analyze the discursive strategies used by political parties to get the attention of the audience. Horbenko (2023) claims that discursive language used in politics makes an attempt to have detrimental effects on opponent parties and to use the audience for one's own views and values.

In political parties, the use of discourse has become a common practice in different movements. Van Dijk (1997) claims that a talk by any politician or any political institute is known as Political discourse. The language used by political parties is imbued with empty promises; it can be used in a manifesto, slogan, speech, interview, or political song. Song is one of the most powerful tools and a beautiful use of language to attract an audience. This study analyzes the discursive language used in Pakistani political parties' songs. Music has the power to evoke emotions. The tune and the blend of words used by the musician are used to boost emotional appeal in songs. Emotional appeal is the ability to win facts without giving logic. Emotional appeal is a game of language in which words are assembled to persuade the addressee (Jabeen et al., 2023). Some tunes of the songs are slow and nostalgic, and some are highly energetic. Nostalgic tunes are used to show the horrible picture of the country, and lively tunes raise the feeling of hope.

Literature Review

Many studies have already been done on political discourse to analyze political language in different movements. Kumar and Singh deal with the "*Emotional Appeal in the Tweets: A Study on Indian National Political Parties*" (2023). They claimed that politicians impart emotional appeal through social media because it becomes easy to spread rumors. Researchers collected 384 tweets from political parties using a random sampling method. Researchers conduct a textual discourse analysis to analyze the emotional appeal, context, and nature of political parties' tweets. They also analyzed the hate, disgust, fear, happiness, and anger percentage in politician's tweets. The objectives of researchers were to reveal the discursive strategies used by parties. They claimed that politicians use different contexts (political, historical, and cultural), the nature of tweets (positive, negative, and neutral), and emotional appeals to attract voters.

Malghani, Akhtar, and Farooqi try to reveal the vital role of political discourse in the socio-political zone. An effort was made to analyze the discursive strategies used in parties' manifestos. They conducted a mixed method research in *Analysis of Political Discourse in Pakistani Party Manifestos* (2019) to examine the linguistic ambiguity used by the political parties to impact the audience's identity and ideology by converging it with the election of 2013. Lingual ambiguity in the manifesto is analyzed under the framework of VanDijk's (1998) Socio-Cognitive Model, along with the support of Turner and Tajfel's (1979) Social identity approach and Budge and Farlie's Saliency theory (1983). This research aimed to reveal the discursive strategies used by parties to show a positive picture of the party to the group and a negative image of the out-group.

Another effort was made by Malghani and Shafiq (2019) to analyze the essential use of political discourse in shaping ideology and the perception of the public. They critically examined the discursive functioning of parts of speech in parties' manifestos. The Van Dijk Socio-Cognitive Model (1998) and Tajfel's and Turner's Social Identity Approach (1979) were pinned as theoretical frameworks in their work *Discursive Functioning of Parts of Speech in Political Parties' Manifestos in Pakistani Election 2013*. They revealed how language functions to show the positive portrayal of one's own party and the negative portrayal of opponents' parties. This work investigates the vital rule of part of speech to generate favorable ideology in voters' minds. It also analyzed the usefulness of parts of speech in parties' manifestos in (re) the construction of their ideology and identity.

Moreover, a study conducted by Alabi (2023) was on the use of song as a communication tool for political elections and party campaigns in Nigeria discussed the similar theme. Alabi affirms that a song in a political campaign is a call to be for electorates. The voters' expectations, promises,

support, and legitimacy conditions are recorded in songs. This work inspects how less developed areas are pointed out in songs to show the carelessness of opponent parties. This research aims to recommend the use of traditional songs in campaigns that are continuously used to express the feelings of voters and to condemn the workings of elected parties.

Osisanwo (2020) highlighted eight discursive strategies used in political campaign songs of Southwestern Nigeria in his work *Discursive Strategies in Selected Political Campaign Songs in Southwestern Nigeria*. The songs used in the 2011, 2015, and 2019 campaigns are retrieved from YouTube channels. This work is conducted under Van Dijk's (2006) aspects. This work inspects 27 discursive strategies given by Van Dijk in ideological discourse. Text of different songs is analyzed to explain how campaign songs are used by political parties to make space in voters' hearts. This work analyzed allusion, repetition, musical tunes, and proverbial expressions used by political parties in songs to attract voters.

Different aspects of political discourse have been studied, but they are not enough to examine the import of emotional appeal in political songs in discourse. This work identifies the discursive strategies used in Pakistani political parties' songs to hit the electorate's emotions and pursue them for votes.

Research Objectives

1. To highlight the discursive strategies used in political parties' songs to attract the electorates.
2. To uncover the hidden truth behind political songs and accurately portray political parties

Research Questions

1. How are discursive strategies used in Pakistani political parties' songs to shape the minds of the population?
2. How do Pakistani political Parties present a positive picture of the party using songs?

Research Methodology

This research performs a political discursive analysis of political parties' songs. It is based on the qualitative method. This research is supported by Van Dijk (2006) to analyze three dimensions of text and discursive structure. Different YouTube channels are visited to collect political party songs. This study was conducted after a thorough survey of previously done research work. A deep analysis of Fairclough 3D model and Van Dijk's discursive structure is done for this work. Text is analyzed on different levels to interpret political parties' emotional appeal and agendas hidden in songs.

Theoretical Framework

Fairclough's model (1995) specifies three connected aspects: the discursive, textual, and social aspects. These three dimensions analyze the production, distribution, and interpretation of text. Textual analysis includes the analysis of linguistic features at the sentence level in terms of phonology (the sound system), morphology (vocabulary), syntactic structure (grammar), semantics (meaning), and cohesion in targeted sentences Fairclough (1995, p.57). This work analyzed the text used in political parties' songs. Fairclough affirms that the realization of intertextual characteristics of text is "in its linguistic features," but it was also presumed that the text "may be linguistically heterogeneous" (p.189). Political songs are based on fake promises of the electorate's primary needs (Roti, Kapra & makan). Fairclough (1995) divided the social-cultural context of communication into three aspects. It includes economy, politics, and norms. Fairclough affirms that the analyses may not be interpreted through all levels but one level "be relevant to the understanding of the particular event" (p. 62). Fairclough (1995) focuses on the socio-political and socio-economical aspects of language. Songs used in political campaigns are created according to social context. It means the language is demand (desires of the nation) oriented in political songs. It analyzed how the agenda of political parties is embedded in emotional words.

Van Dijk (2006) presents 27 classifications of discursive structures, which incorporate the evidentiality, topos of Burdon, self-glorification, categorization, actor description, consensus, presupposition, Hyperbole (overstatement), authority, euphemism, generalization, implication, counterfactuals, lexicalization, metaphor, Norm expression (standard articulation), populism, example/illustration, number game, vagueness, Dramatization, Us-Them, irony, Comparison,

victimization, polarization, and disclaimer. These lenses detect the features of language used in songs to approach emotional appeal. This work analyzes how emotions are evoked in electorates and also highlights how they are embedded in songs. Political leaders target the collective memory, socio-political issues, and construction of opinions through these discursive strategies. Ideological Square (us and them) is used by political actors to attract the electorates. Ideological Square follows the following aspects:

- Emphasize In-group strength.
- Emphasize out-group weaknesses.
- De-emphasize In-group weaknesses.
- De-emphasize out-group strength. (Van Dijk 1993)

Van Dijk inspected the structure of political songs, which also contributed to the meaning of the text. It analyzed how the structure is more beneficial in attracting voters toward a specific political party. This work analyzed the syntactic structure, Phonological elements (Rhythm, tone, beats, etc.), semantic analysis, and their pragmatic meanings. Different language devices are used in songs to attract listeners. Political Songs are beautified by using discursive strategies defined by Van Dijk. It shapes the voters' attitude by presentation of in-group and out-group. Political leaders intend to analyze song structure and theme.

Data Analysis

Data is interpreted using the qualitative method. Songs are analyzed at different linguistic levels. Different discursive strategies are analyzed along the lines of songs. Table 1 contains details of various discursive strategies with references.

Table 1: Discursive strategies with references

Words	Definition	Reference
Discursive Triggers	The discursive words are used to hit the listener's emotions.	
Evidentiality	It is a grammatical category in which the Speaker's arguments or message is embedded in utterance.	Willett (1988)
Topos of burden		
Self-glorification	Positive presentation of one's own country, including its history and tradition.	Ismail, Farukh and Ahmad (2019)
Hyperbole	It is defined as exaggeration or overstatement used to emphasize the importance of an object.	Aljadaan (2018)
Metaphor	It is a type of intertextuality. It is a comparison of two things that are unlike each other.	(Zinken, Hellsten and Nerlich 2003).
Actor Description	It is referred to as a positive or neutral picture of an in-group and a negative picture of the out-group.	Dijk (2006)
Presupposition	It is a social-cognitive approach to the actual situation. It is an assumption based on background knowledge.	Polyzou (2014)
Us and them	Ideological Square	(Dijk 1993)
Generalization	When we generalize, we tend to make judgments about others based on our past experiences with similar individuals.	(Dijk 1993)

Follows are some	Vagueness	It's not just about using language but also about using it so that it becomes ambiguous.	Gruber(1993)
	lexicalization	Lexicalization is using one or two words to convey an idea.	
	Populism	Populism is a political approach in which society is divided into two groups: the elite and the poor. In this approach, elites benefit.	
	Illustration	Example	
	Irony	It was observed that irony in political language helps (de) emphasize negative/positive characteristics ascribed to Them/US, prompting in-group's positive and negative picture of others.	Qaiwer,(2020)
	Comparison	It is a rhetorical strategy that creates a comparison of in and out-groups.	Dijk (2006)

discursive terminologies with their definition:

Evidentiality:

Evidentiality is commonly used in political songs. Pakistani Tahreek-e-Insaf (PTI) uses this discursive trigger in the song *Banny ga Naya Pakistan* (New Pakistan will be created). This song highlights the necessity of (re)contraction of Pakistan. The future tense is used in this song to evoke optimism, hope, and determination in listeners. The catchy rhythm used in this song evokes sense of unity and enthusiasm in the audience. This song evidently implies that PTI aims to bring equality and justice, which is possible through the (re)construction of Pakistan.

Example

جب آئے گا عمران بڑھے گی اس قوم کی شان

Translation¹

The arrival of Imran will enhance the glory of the nation.

Topos' of burden

Political parties affirm in their songs that they have shoulders strong enough to carry the nation's burden. In the song "Hm Pakistan people's party hain" (we are Pakistan People's Party), the Pakistan People's Party portrays that they are ready to face the problems of the nation. They are even prepared to sacrifice their lives for the glory of Pakistan. These words inspire the audience because they convey that the PPP is actively working and striving for the state.

Example

ہم ظلم کو جھلیں گے، ہم بڑھتے جائیں گے
اس قوم کی خاطر سولی چڑھ جائیں گے

Translation

We'll face the oppression, we'll move ahead

We'll hung up for the sake of nation

Comparison, Actor Description, Self-glorification, Irony, Hyperbole and Metaphor

Politicians are used to create a positive image of their party. For self-glorification, hyperbole and metaphor are used as a discursive trigger. These discursive strategies are primarily reflected in political songs. PML-N's song "Shair Hamara" (Our Lion) is wholly based on self-glorification, hyperbole, and metaphor. Different qualities of the party that are demanded of society are presented in this song. The metaphor of the lion is used to show that this party is strong enough to support their weak and poor people. This song's qualities are overstated to impress the audience and attract the voters. This song also evokes the feeling of pride in the people who are already attached to PML-N. This song is used as a powerful tool in rallies to convey the positive image of their party.

¹ Authros translated all Urdu verses into English with the help of related political parties website/twitter-X accounts

Example

بوڑھوں کمزوروں کا سپارا
ساری قوم کا ایک ہی نعرا
شیر ہمارا، شیر ہمارا

Translation

Strength of old and weak people

The same slogan unites the whole nation

Our lion, Our lion.

The song uses comparison and Actor description to create a positive image of the own party and a negative image of the opponent party. The song “Muk gea tera show Niazi,” associated with PLMN and PDM, shows the negative picture of PTI and the positive picture of PLMN. In this song, the struggle of PTI is described as a “fake picture.” This song compares the time of PLMN and PTI to highlight in-group positivity and out-group flaws.

Example

Positive picture

ہم نے شیر قیادت میں یہ ملک سنور تے دیکھا تھا
گاؤں گاؤں نگر نگر شہر بدلتے دیکھا تھا

Malghani and Shafiq (2019) affirm that pronouns play a pivotal role in portraying a party's positive or negative image. They further claim that using the pronoun 'we' guarantees that the party is focused on meeting individuals' needs and strengthens the party's image. This approach creates a positive public perception of the party and helps build trust.

Translation

We have seen the development under the leadership of Lion (PLMN)

We felt the change in Villages, towns, and cities.

Negative picture

روتا ہے یہ بچارا کہ ٹیم نہیں اچھی ملتی
لوگ نہیں اچھے ملتے تنظیم نہیں اچھی ملتی
وعدوں کے انبار لگا کر کتنے پٹے کھائے
اب دیکھو تو ہر جانب مایوسی کے ہی سائے ہیں
چھوڑ دو اب کرسی گھر میں جا کے رو نیازی
مک گیا مک گیا تیرا شو نیازی

Translation

He cries that the team is not good,

The people are not good, the organization is not good

He made a lot of promises, but of no use.

Now everyone is disappointed

Niazi leave the leadership and start crying at home

Your show has finished Niazi.

Ironic language is used in these sentences to show a negative picture of the opponent party. These words also play an important role in evoking public aggression towards the outgroup by drawing attention to their promises.

Presupposition

The presupposition is used in Pakistani political party songs to highlight the pending work or mismanagement of previous parties and show that the new party is going to overcome its weaknesses. The song “Naya banny ga Pakistan” (We will build new Pakistan), directed by PTI, uses presupposition. In this song, PTI affirms that the creation of a new Pakistan is necessary because the attempts made by previous parties were unsuccessful.

Example

ٹٹ کے کھڑا ہے اب عمران
نیا بنے گا پاکستان

Translation

Imran is standing steadfastly.

New Pakistan will be created.

Vagueness

Vagueness is a discursive strategy richly used by political parties. It uses different linguistic units to make the language ambiguous. Vandijk (2006) affirms that vague qualifiers, adverbs, and nouns (like a lot, very, things) are used in political language to make the language ambiguous.

Example

قائد تمہارے بغض میں کردار گرے اقتدار گرے
بڑے بڑے سردار گرے، اونچے اونچے مینار گرے

Translation

The leaders have lost their character and power in your malice.

Great Leaders fell, and tall towers fell.

The song seems to be associated with PLMN. However, the lyrics are vague, using general words like "leaders," "great leaders," and "tall towers." These words do not specifically mention any opposing party or leader. Still, they give the listeners the impression that only PLMN is working towards the development of Pakistan.

Generalization

It is common for political parties to use generalizations in their songs to convey that their previous experiences with confident leaders were not good. Therefore, there is no need to believe in others. For instance, the Pakistan Tehreek-e-Insaf (PTI) released a song that referred to other political leaders as "Bhagoras" to depict their unreliability.

Populism

Political songs are created to portray the government as working against populism and favoring people with low incomes. They stand as the only voice for the impoverished society. This approach is used to attract voters.

Conclusion

This study focuses on analyzing political songs in Pakistan and how they use emotions to influence young people. This study has examined how different parties use language in these songs to manipulate public opinion and demonstrates how political power works. Qualitative methods such as Fairclough's 3D model and Van Dijk's discourse analysis are used to understand the power dynamics in political speeches and how they shape public opinion. By examining the emotional messages in political songs, this research deepens our understanding of political communication. It emphasizes the importance of critical media and discourse analysis in creating an educated and discerning electorate. As politics change, it is crucial for both researchers and citizens to carefully interpret the persuasive language used in political messages. This helps to safeguard the integrity of democratic processes and promote a political environment characterized by transparency and accountability.

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