



## Patriotic songs: A strategic Tool in Hybrid Warfare

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### Abstract

*This research intends to examine and analyze the significant strategic tool of hybrid warfare, patriotism, in the songs produced by the ISPR. For this purpose, our study applied quantitative measures to analyze the textual and visual elements of patriotism. To provide a comprehensive detail, regarding the elements of patriotism, this study analyzed videos of the songs by creating 7 textual and 8 visual elements with respect to these two categories. Recently, when Pakistan Army is facing multiple complex challenges of internal and external threats and confrontation, the war across every domain has become obvious in this multifaceted battlefield which support military operations and develop favourable emotions and behaviour among the nation, and minimize the negative effects of any loss. Motivation and willingness to sacrifice were found out to be major themes in patriotic songs produced by ISPR along with the focus on sacrifices and efforts of armed forces of Pakistan.*

**Keywords:** Patriotism, Patriotic Songs, Pakistan Army, Hybrid Warfare, Information War

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## **1) INTRODUCTION**

It is obvious that the tremendous growth in the field of digital technology has overwhelmingly altered the strategic patterns of traditional warfare into new hybrid warfare, and Pakistan, after the incident of 9/11, is continuously engaged in this irregular combat against internal and external threats to its sovereignty and national security. Even, the present Chief of Army Staff, General Qamar Javed Bajwa and Pakistan's military spokesperson have warned the nation regarding the nature of hybrid conflict imposed by the neighbouring countries, and urged to unite on religious, sectarian, ethnic and regional grounds (Jaspal, 2020; Shah, 2019).

Pakistani rivals are using non-kinetic tools on great extent to destabilize its economy and armed forces by exploiting these fault lines particularly to sponsor terrorist and non-state actors, and in this age of sophisticated digital technology, media has emerged as one of the significant tools of this hybrid warfare due to the dissemination of misinformation and malicious propaganda. Our enemies are using this platform to inculcate insecurity, frustration and uncertainty and to cultivate hate against armed forces among the youth (Minhas, 2019).

Conversely, Pakistani institutions are using different strategies adeptly to cope these complex and volatile challenges of this hybrid warfare, and the role of media wing of Inter Services Public Relations (ISPR) is significant in the domain of information war; ISPR, principle voice of the Pakistan's military, broadcasts military news and information and produce dramas, documentaries, films and patriotic songs to protect the core values, integrity and sovereignty of Pakistan. This study has attempted to delineate features and tendencies in the patriotic songs of ISPR by examining the central streams of songs' content, text and visuals, to prevent the nation from the risk of hybrid warfare.

## **2) PATRIOTISM THROUGH SONGS**

The patriotism is a belief attributed to the commitment and will to sacrifice and defense of the country, and this is also allied to the notion of citizenship (Mackridge, 2008) which enforce that everyone should be loyal and responsible to safeguard his country at every cost (Ho, 2016). This concept inculcates the sentiments that interest of the motherland is superior to everything, even, to the life (Canovan, 2000) and the propagation of patriotism through songs is very common among nations after Second World War (Sunindyo, 1998). In recent times, we could also find patriotic and national songs in the curriculum or in daily practices of school children whose lyrics based on emotions, motivation and practices of patriotic spirit. National songs briefly explain the cultural values and patriotic morals (Kemmelmier & Winter, 2008) and play a vital role to create the patriotic spirit among the nation (Gregory, 2004).

A pure love contributes as a strong will power and determination of the success and development of the country (Mohamed, Sulaiman, Othman, Yang, & Haron, 2011), and a strong nation can face the challenges with valor and defeat the enemy with unity. Previous research indicate that the listeners of patriotic songs become more loyal and concerned to their country, and for that purpose national days are

celebrated and patriotic songs are being sung loudly and listened fervently in schools, colleges, and universities (Mummendey, Klink, & Brown, 2001). Different progressive trend are introduced through these musical techniques which carry many positive messages and lessons for the nation building (Öztürk, Malkoc, & Ersoy, 2016).

Patriotic songs have deep physiological effects and they also proved as a threat to the enemy. The implied messages are conveyed to the enemies. The importance of these songs highly increases during war (Jorgensen, 2007). Peoples become more attached to their country during war period and express their loyalty. The national songs become more popular and content of these songs arouse patriotic sprit (Chang & Holt, 2007). The strong lyrics are sometimes affiliated with religious beliefs that arouses the emotions that people get ready to fight for their country at any cost (Kennedy & Guerrini, 2013). When we keenly observe the lyrics of song, "Sathioo, Mujhaidoo.... Jag utha hy sara watan" manifests the cooperation, courage, motivation and spirit of the nation to cooperate with military as a coalesced (Lee, 2014). The lyrics of this anthem effects peoples emotionally and they feel deep and become more patriotic for their country. Peoples experienced proud and love when they listen their national anthem (Adsanatham, 2015), because they are emotionally attached with their beliefs and patriotic music create a sprit to do something for their homeland (Druckman, Çuhadar, Beriker & Celik, 2011).

Moreover, a video content consists of images, national symbols, and lyrics imbue feelings of love and loyalty among the audiences (Chang & Holt, 2006). The music content is set accordingly on different national days as well keeping in mind the historical background of the event (Baughn & Yaprak, 1996). It is noticed that most of the people become emotional during these national ceremonies due to their deep penetration in the lyrics and visuals of the presented songs which fulfill the purpose to release these songs on national days by increasing importance of these days and intact unity amongst citizen (Kemmelmeyer & Winter, 2008). It is considered a dynamic way to teach country values and to promote loyalty sprit through music (Kennedy, Guerrini, 2013). Patriotic music develop patriotic imagination equally on citizens whether they live anywhere in country and everyone understands its positive approach; Imagination is a powerful method that can be used to convey message, and patriotic music is a mixer of imagination and emotions that directly influence the public mind (Hudson, 2000).

The patriotic music is not only used in nationalism but also can use to aware and developed revolution (Mackridge, 2008). To develop positive approach through music is a good practice that was very useful to unite the peoples (Kemmelmeyer & Winter, 2008). Sincerity and honesty are important elements of patriotism and the content of nation songs are based on these elements (Audi, 2009). The national/patriotic symbols are considered very useful in video content to understand the messages and realize the responsibility of the citizens about their homeland (Meier-Pesti, Kirchler & El-Sehity, 2003). The portrayal of patriotic scenes in the videos provides easy understanding of the messages of loyalty, courage and determination (Sunindyo, 1998). The national, cultural ceremonies and trends must be promoted

and continues because these are the symbols and identification of wellbeing of the country (Skitka, 2005). The celebrations of the national days and trend of national songs recall the people's memories and made them refresh their patriotic spirit (Gomberg, 1990).

We could also trace out the history of Pakistani patriotic songs since early days of her independence (Saleem, n.d.), however, the 15 days of 1965's war against India has initiated a creative production in this field of patriotic songs (Ahmad, 2005) which are the "treasure trove of patriotism". These songs are still popular among the masses regardless of age and gender (Saleem, n.d.), and performances on these emotional songs are the essential part of independence celebrations commemorated on national and regional levels, and even in schools (Mushtaq, 2015) which inculcate love and loyalty to motherland and its institutions. Thus on every national day, a new song is produced by the government institutions (Qureshi, 1972). Inter services public relations (ISPR), is one of those institutions who play significant role in the production and promotion of patriotic songs to keep nation intact with army and keep abreast of their activities, sacrifices and achievements (McDonough & Cormier, 2013).

### **3) METHODOLOGY**

This study devised message system analysis identifying the most recurrent and overarching patterns of songs produced by the ISPR. For that purpose, we used method of content analysis in order to reliably delineate features and trends in the songs that creators presented to the audiences. The study chose the songs from 2014-2019 and designed a coding sheet to analyze the potential elements and realistic view of patriotism in the text and visuals of the selected songs. The first prong, called textual analysis, was designed to examine the formation of dogma behind the massive flow of media messages, and content was written on pages and further it was divided into different categories, which are mentioned in the table, to know the frequency of values in primary data. While the second prong, called visual analysis, was designed to investigate the portrayal of elements of patriotism in the primary data. The scenes were noted and counted under the constructed categories of patriotism to classify the video production of selected sample. Frequency of established categories was measured through frequency analysis method to determine the intensity of concepts, message and portrayal.

### **4) FINDINGS**

This section encompasses the results and interpretation of the investigation conducted in terms of textual and visual elements of the patriotic songs of ISPR, and their frequency and percentage in the song are presented in the Table 1 and Table 2.

**Table: 1**

| Ele-<br>ments        | Song 1    |             | Song 2    |       | Song 3    |             | Song 4    |             | Song 5    |             | Song 6    |             | Song 7    |             | Song 8    |             |
|----------------------|-----------|-------------|-----------|-------|-----------|-------------|-----------|-------------|-----------|-------------|-----------|-------------|-----------|-------------|-----------|-------------|
|                      | f         | %           | f         | %     | f         | %           | f         | %           | f         | %           | f         | %           | f         | %           | f         | %           |
| Flag                 | 1         | 3.13        | -         | -     | -         | -           | -         | -           | 3         | 7.00        | -         | -           | 2         | 2.85        | -         | -           |
| Willing to Sacrifice | 4         | 12.50       | 1         | 3.57  | 2         | 4.76        | 1         | 2.70        | 2         | 4.65        | 1         | 3.03        | 7         | 10          | 6         | 8.45        |
| National Unity       | 4         | 12.50       | 10        | 35.71 | 14        | 33.33       | -         | -           | 14        | 32.55       | -         | -           | -         | -           | 19        | 26.76       |
| Slogan Chanting      | 12        | 37.50       | -         | -     | 14        | 33.33       | -         | -           | 12        | 27.90       | -         | -           | -         | -           | 18        | 25.35       |
| Motherland           | 3         | 9.37        | 2         | 7.14  | -         | -           | 32        | 86.49       | -         | -           | 19        | 57.57       | 9         | 12.85       | 10        | 14.09       |
| Love                 | -         | -           | -         | -     | -         | -           | -         | -           | -         | -           | 2         | 6.07        | 28        | 40          | -         | -           |
| Motivation           | 8         | 25          | 15        | 53.58 | 12        | 28.58       | 4         | 10.81       | 12        | 27.90       | 11        | 33.33       | 24        | 34.30       | 18        | 25.35       |
| <b>Total</b>         | <b>32</b> | <b>100%</b> | <b>28</b> |       | <b>42</b> | <b>100%</b> | <b>37</b> | <b>100%</b> | <b>43</b> | <b>100%</b> | <b>33</b> | <b>100%</b> | <b>70</b> | <b>100%</b> | <b>71</b> | <b>100%</b> |

**Table: 2**

| Ele-<br>ments       | Song 1     |             | Song 2    |             | Song 3    |             | Song 4    |             | Song 5     |             | Song 6     |             | Song 7    |             | Song 8     |             |
|---------------------|------------|-------------|-----------|-------------|-----------|-------------|-----------|-------------|------------|-------------|------------|-------------|-----------|-------------|------------|-------------|
|                     | f          | %           | f         | %           | f         | %           | f         | %           | f          | %           | f          | %           | f         | %           | f          | %           |
| Armed Forces        | 32         | 21.20       | 30        | 35.71       | 12        | 17.39       | 4         | 14.82       | 28         | 17.94       | 39         | 34.21       | 17        | 29.32       | 23         | 18.54       |
| National Flag       | 23         | 15.23       | 5         | 5.95        | 6         | 8.69        | 6         | 22.22       | 24         | 15.39       | 6          | 5.26        | 6         | 10.35       | 27         | 21.78       |
| Public Appreciation | 20         | 13.23       | 18        | 21.42       | 23        | 33.33       | 3         | 11.11       | 3          | 1.93        | -          | -           | 27        | 46.55       | 21         | 16.94       |
| Other Forces        | 13         | 8.60        | -         | -           | -         | -           | -         | -           | 46         | 29.48       | 26         | 22.80       | -         | -           | 29         | 23.38       |
| Monuments           | -          | -           | -         | -           | -         | -           | -         | -           | -          | -           | -          | -           | -         | -           | 5          | 4.04        |
| War Equipment       | 30         | 19.90       | 5         | 5.95        | 9         | 13.06       | -         | -           | 30         | 19.24       | 21         | 18.43       | -         | -           | 9          | 7.25        |
| War Heroes          | 8          | 5.29        | 2         | 2.40        | 10        | 14.49       | 6         | 22.22       | 7          | 4.49        | 1          | 0.87        | 6         | 10.34       | 1          | 0.81        |
| Battlefield         | 25         | 16.55       | 24        | 28.57       | 9         | 13.04       | 8         | 29.63       | 18         | 11.53       | 21         | 18.43       | 2         | 3.44        | 9          | 7.26        |
| <b>Total</b>        | <b>151</b> | <b>100%</b> | <b>84</b> | <b>100%</b> | <b>69</b> | <b>100%</b> | <b>27</b> | <b>100%</b> | <b>156</b> | <b>100%</b> | <b>114</b> | <b>100%</b> | <b>58</b> | <b>100%</b> | <b>124</b> | <b>100%</b> |

The first song “Nara-e-Takbeer”, ‘Shout for the proclamation of the greatness of God’ has the lyrics of religious slogan of the nation, and the most frequently mentioned textual element is also “Slogan Chanting” with a rate of 37.50%, which is closely followed by the “Motivation” with a rate of 25%. “Willing to Sacrifice” and “National Unity” with a rate of 12.50% each, and “Motherland” with a rate of 9.37% are other considerable textual elements of this song. The video production of this song frequently portrayed “Armed Forces”, 32 times, “War Equipment”, 30 times, and “Battlefield”, 25 times, with a rate of 21.20%, 19.90% and 16.50%. Moreover, “National Flag”, 15.23%, and “Public Involvement”, 13.23%, secured double figured rate while the element of “Other Forces” encountered 13 times have a rate of 8.60%, and “War Heroes” is found 8 times having 5.29% share. The main textual theme “Slogan Chanting” of this song depicts that it’s centered on religious emotions. Religion as one of the founding ideologies of Pakistan still serves as a uniting force for the entire nation against one common enemy that is easily identifiable and recognizable thus integrating the show of war equipment and battlefield as dominant visual themes takes the message home.

The second song “Bara Dushman Bana Phirta Hy Jo Bachon Sy Larta Hy”, ‘An insane foe who fight to the children’ is another song of this study which was produced after the heinous attack of APS (Army Public School) Peshawar in 2014 that resulted in killing 150 people in total including 132 school going children. In this song “Motivation” took the substantial lead on other entire elements with the rate of 53.58% while the other significant element of this song is “National Unity” having 35.71% share. “Motherland” element encountered 2 times in the song have a rate of 7.14% while “Willing to Sacrifice” is found once having 3.57% share. On the other hand, visual elements portrayed “Armed Forces”, 35.71%, and “Battlefield”, 28.57%, to encourage the nation in that worse scenario. “Public Involvement” is also notable in this video with a rate of 21.42% while “National Flag” and “War Equipment” have equal share of 5.95%. Moreover, “War Heroes” element encountered 2 times, 2.40%, in the song. This song is different from the first one in the sense that addressed enemy here is internal rather than external. The enemy is neither easily identifiable nor recognizable, thus the textual theme of motivation is used where enemy is criticized for attacking children followed by the dominant visual theme of show of armed forces as a response to the coward enemy who does not possess the courage to attack the armed forces and instead resolves to attacking defenseless children studying in school. Public Involvement theme is also used in this song asking nation to involve and unite against such enemy who attacks nation’s children.

Similarly, the third song “Mujhy Dushman Kay Bachon Ko Perhana Hy”, ‘I have to teach the children of enemy’ is also an extension of the previous song of APS attack to inculcate a national ideology among the children. The most frequently mentioned textual elements are “National Unity” and “Slogan Chanting” with a rate of 33.33% each, which is closely followed by “Motivation” with a rate of 28.58%. Another element “Willing to Sacrifice” has also found 2 times, 4.76%, in textual category. Similarly, in visual elements “Public Involvement” is most recurring feature with a rate of 33.33% while the other frequent elements are “Armed Forces”, 17.39%, “War Heroes”, 14.49%, and “Battlefield” and “War Equipment” having 13.05%

each. “National Flag” is also shown in the video 6 times, 8.69%. This song is pretty similar to the last one in terms of context and themes. It was released on the anniversary of APS attack with an intention to not forget those who have fallen in the line of duty and to keep alive the memory of sacrifices by the children of the nation. Textually this song emphasizes on the importance of education and that we are even willing to teach our enemy’s children (here again enemy is internal and is unidentifiable and unrecognizable) for the sake of nation and visually it involves the themes of public involvement which are most important if we want to achieve what is being communicated verbally in this song i.e., a nation committed to fight terrorism with education.

The fourth song “Shukriya Pakistan”, ‘Thanks Pakistan’, has abundantly used the element of “Motherland”, 86.49% to enhance love the homeland while the other textual elements of this song are “Motivation” and “Willing to Sacrifice” with a rate of 10.81% and 2.70% respectively. In the category of visuals, element of “Battlefield” is dominant with a rate of 29.62% which is followed by the two elements, “War Heroes” and “National Flag” having 22.22% share for both. Moreover, “Armed Forces” and “Public Involvement” are also the part of this video with a rate of 14.81% and 11.11% respectively. This song is basically an homage paid to the motherland instead of focusing on the internal or external enemy. The dominant textual theme used is motherland and for the visuals the dominant theme used is that of battlefield. In other words, an homage is paid to the motherland by the armed forces thus trying to incite the feelings of love for the motherland and armed forces at the same time by the use of textual and visual themes.

In the fifth song “Hum Teray Sepahi hain”, ‘We are your Soldiers’, the most frequently mentioned textual element is “National Unity” with a rate of 32.55%, which is closely followed by “Motivation” and “Slogan Chanting” elements with a rate of 27.90% each. “Flag” element encountered 3 times in the song have a rate of 7% while “Willing to Sacrifice” is found twice having 4.65% share. On the other side, in visual elements, “Other Forces”, are frequently portrayed with a rate of 29.48%. Visuals of “War Equipment and “Armed Forces” have also a notable rate of 19.24% and 17.94 respectively. Moreover, “National Flag” and “Battlefield” are the repeatedly portrayed elements with 15.39% and 11.53%. The “War Heroes” were also shown seven times in this song. This song is based entirely on the armed forces and their relationship with the motherland. Here, the dominant textual theme is National Unity which is incorporated visually by the dominant themes of all factions of armed forces and war equipment. Hence, in this song the textual national unity supported by the visual relationship of all kinds of armed forces of Pakistan is trying to inscribe the sacrificial and undying relationship of armed forces with the motherland in viewers’ hearts.

The sixth song of our selected sources is “Watan ka Ishq”, ‘Love to Motherland’, and the most recurring textual element is also “Motherland” with the rate of 57.57% which is followed by the “Motivation” having 33.33% share. “Love” element encountered 2 times in the song have a rate of 6.07% while “Willing to Sacrifice” is found once having 3.03% share. The video of this song is full of “Armed Forces”, “Other Forces”, “War Equipment”, and “Battlefield” with a rate of 34.21%, 22.80%,

and 18.43% for last two elements. Moreover, “National Flag”, 5.26%, and “War Heroes”, 0.87%, are also the part of this song. This song’s theme is found to be quite similar to the previous one. It is centered to the love of motherland textually and visually is supported by the armed forces of all factions and battlefield. Thus, trying to install the idea in viewers’ minds that armed forces love the motherland and are ready to protect her from every possible danger.

The seventh song “Humain Pyar Hy Pakistan Se”, ‘We Love Pakistan’, encountered the textual element of “Love” 28 times with a rate of 40% which is closely followed by the “Motivation”, 34.30%. “Motherland” and “Willing to Sacrifice” are also found 9 and 7 times respectively while “Flag” has a share of 2.85%. In this video, the “Public Involvement” is on great extent with a rate of 46.55% while the other most recurring element is “Armed Forces”, 29.32%. “War Heroes” and “National Flag” are shown 6 times each having 10.35% share, and the element of “Battlefield” is also the part with a small rate of 3.44%. This song is centered on the theme that entire nation is in love with the motherland. Since last two songs were centered on love for the motherland by the armed forces and all of its factions, here, it involves the general public in it. Starting with the immigration visuals and followed by the achievements of Pakistanis in different fields along with the textual themes of love, this song is heavily focused on public involvement and their love for homeland.

The last song for the analysis “Pakistan Zinda Baad”, ‘Pakistan Live Long’, whose lyrics consists of national slogan, frequently used the elements of “National Unity”, 26.76%, “Slogan Chanting”, 25.35%, and “Motivation” 25.35%, while the rest of the song exploited the elements of “Motherland” and “Willing to Sacrifice” with the rate of 14.09% and 8.45% respectively. In its visual composition, the most recurring elements are “Other Forces”, 23.38%, “National Flag”, 21.77%, and “Armed Forces”, 18.54%. The element of “Public Involvement” is also prominent here with a rate of 16.93%, while “War Equipment” and “Battlefield” elements encountered 9 times each in the song have a rate of 7.25%. This song also filmed the “Monuments” of Pakistan 5 times. This song’s theme was found to be quite consistent with the fifth and sixth song of analysis. Once again, the armed forces and all of its factions, including Navy and Air Force and dominant as visual themes along with the textual themes of slogan chanting and national unity. Thus, engraving the idea in viewers’ minds that armed forces of Pakistan are the center of national unity and patriotism.

## 5) CONCLUSION

Patriotism which is primarily a demonstration of power has become the indispensable strategic tool in the contemporary era of hybrid warfare, and it is obvious that the systematic analysis of most pervasive patterns of songs leads towards the potential lessons for future implications. For this purpose, our research has investigated the central streams of ISPR’s songs and has explored common conceptions of patriotism and consistency of patriotic message in lyrics and visuals of the videos. These songs produced a relatively coherent set of messages and images of the specific genres, and the heart of the analogy of songs lies in the continual repetition of patriotic elements mentioned in the tables. In textual elements, “Motivation”

and “Willing to Sacrifice” remained the part of every song, however, the average rate of “Motivation” was incredible, 29.86%, while in visual elements, “Armed Forces”, “National Flag”, “Battlefield” and “War Heroes” were portrayed in every song with great extent where visuals of “Armed Forces” remained on the top with an average of 23.64%. These songs, which are designed to be watched by large and heterogeneous audiences, have a typically dominant set of attitude, faith, principles and practices representing the wide-ranging features of shared meanings of devotion and commitment, however, the themes of the most production have been shifted from opponent country to the terrorists and extremists. The songs, “Bara Dushman Bana Phirta Hy Jo Bachon Sy Larta Hy” and “Mujhy Dushman Kay Bachon Ko Perhana Hy” are the evidence of this new shift where we could find elements of “National Unity”, “Motivation” and “Public Involvement” with high rate. In short, congruent with the presented findings, we can conclude that the songs are full of repetitive and dynamic themes and depiction of patriotism that could cultivate and amplify the said ideology in this age of hybrid warfare.

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