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**PAK-SARZAMEEN' AND 'HATIKVAH': UNVEILING THE POLITICO-
IDEOLOGICAL PARALLELS**

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Abstract

National anthems as the representative symbols of nations are replete with ideological assumptions and beliefs of nations. This paper aims to investigate the startling politico-ideological points of similarity between the national anthems of Pakistan titled Pak-Sarzameen and Israel titled Hatikvah. The two countries are selected due to the existence of several uncanny parallels that are present in the independence movements, establishments, foundational beliefs, and religiously grounded current policies of both. Employing the insights of Teun A. van Dijk's model of Critical Discourse Analysis and keeping his discursive strategies at the foundation of analysis, the ideological commonalities in both the national anthems are unveiled. The strategies utilized include topicalization, lack of binary opposition, euphemism, impression formation, hyperbolism, emphasis (on land and prayer) and juxtaposition of past, present and future. The findings of the present paper reveal several politico-ideological commonalities between the national anthems including rigid religious ideology, political decisions grounded on religious norms, lack of polarization between Us and Them, euphemistic expressions to build positive national image, hyperbolic lexicon to construct an impression of grandeur, prayer for their future prosperity, hope for future achievements, and ideology of adoration for their land. The findings will prove to be insightful for linguists, discourse analysts and scholars of international relations and political sciences.



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Keywords: National Anthems, Critical Discourse Analysis, Pakistan, Israel, Van Dijk, Discursive Strategies

Introduction

Materializing on the leaves of the atlas after the cataclysm of the Second World War, Pakistan and Israel are born-in-blood historical twins. With a margin of less than a year separating the establishment of the two (Pakistan: Aug 14, 1947 and Israel: May 14, 1948), the two states are the obvious offshoots of ideological endeavours seated deeply in religion. It is not surprising then when the former president of Pakistan Zia-ul-Haq said: “Pakistan is like Israel, an ideological state. Take out Judaism from Israel and it will fall like a house of cards. Take Islam out of Pakistan and make it a secular state; it would collapse.” (The Washington Post, 2004). Standing on the geographically transcending foundation of religion, both the countries share uncanny political and ideological parallels.

The Muslims of the United India and the Jews residing in Arab territories and Palestine, in particular, desired and struggled for a homeland not only to secure their rights but most importantly for the preservation of their self-identity with their explicit religious ideologies to run their homelands (Beauchamp, 2023). Both followed a theory to obtain their homelands, Pakistan’s “Two Nation Theory” and Israel’s “Homeland for the Jewish people” became the fundamental religious guiding ideologies for the establishment of separate lands (The Washington Post, 2004). There are quite a number of other similarities such as their creation occurred around the same time and both went through rigorous struggles of violence, atrocity, loss and tragedy. Moreover, the history of the movements of independence is quite similar and religion lies at the very foundation.

Islamic republic of Pakistan came into being on 14th August 1947 through the strenuous struggles of its people and leaders, most notably Quaid-e-Azam Muhammad Ali Jinnah (R.A), by separating it from India which was then under the rule of the British administration. Islam was the basis of the creation of Pakistan, and the meaning of word *Pakistan* is the “Land of Pure”. It is situated in South-Asia, sharing borders with India, Afghanistan, Iran, and the Arabian Sea. Pakistan is a Muslim majority country as over 95% population is Muslims. It follows the democratic form of government, and the minorities enjoy equal opportunities in the country. The national anthem of Pakistan titled as “*Pak Sarzameen*” (Thy Sacred Land or Pure Land) also known as “*Qoumi Tarana*” was penned down by Hafeez Jhalandari in 1952. It is written in Persian, and the only Urdu (the national language of Pakistan) word in the anthem is “*Ka*”. It was officially adopted as the national anthem of Islamic republic of Pakistan in August 1954. The dominant



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themes in *Pak Sarzameen* are love for land, a pray for its prosperity and praising the flag which is the symbol of unity, and faith and hope (Ministry of Information and Broadcasting, 2025).

Israel, also known as the State of Israel, officially announced its separation from Palestine in 1948, and onwards kept the policy of occupying the land of Palestinians by force and the use of arms and weapons. It is located in the Western Asia surrounded by the Mediterranean in the Southeast, the Red Sea in Northwest, and shares land borders with Lebanon (North), Syria (Northeast) and Jordan (East). It is surrounded by the Palestinian territories in the West-bank and in the East. It has Gaza Strips with Egypt lying in the Southwest. The national anthem of the State of Israel is titled as *Hatikvah* (The Hope) written by Naftali Herz Imber in 1878 in Poland and later on Imber kept singing this poem in the Ottoman-ruled Palestinian territories. The poem has been sung by Israelis for several decades unofficially even after declaring themselves as a Free State in 1948. After many years of unofficial status, in 2004 it was officially announced as the national anthem of the State of Israel by the government (Loeffler, 2025). Main themes of the Israeli anthem include hope to gain their lost lands (as used to be in the era of Moses), love of land, their struggles through history and religious attitudes.

History and Purpose of National Anthems

The national anthem of a country generally depicts a country's history, struggle and the rituals and traditions of its people. It embodies the national identity of the people by giving references to specific figures or symbols existing in the collective consciousness of the people (Taan, 2022). Another definition given by Kyridis et al. (2009) is that the national anthem is an utterly significant national symbol and its lyrics include subtle or obvious references to past and adoration and respect for the nation and its symbolic values. A national anthem is a song which defines, shapes, and highlights its country's potential and voice of the people. All the 193 members of the United Nations have different hymns or anthems which are distinct, and represent their culture, traditions, ideologies, histories, economies, philosophies, politics, and aspirations with other nations (Curtis, 2010). In the modern era, national anthems are modern totems- which means symbols by which countries tend to distinguish themselves from other nations or reaffirm their ideological boundaries (Cerulo, 1989). National anthems are like a bond between governing and governed, and it is the need of governing to keep this tie strong hold. Commenting on the purpose of anthems, Cerulo believes that national anthems aim to create strong bonds, encourage patriotism, value the hard work of the residents and legitimise authority (Cerulo, 1993).



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There are multiple reasons for the creation of national anthems ranging from prayers for the nation, public, King/Queen to expressions of integrity and brotherhood. For instance, In Malta, their national anthem was composed as a melodious prayer aimed to unite all the people with religion and respect for the nation at the foundation (Reed & Bristow, 2002). Some national anthems were created by democratic governments for their diplomatic ties such as the Costa Rican national anthem which was made by the government as per their need to welcome the diplomatic representatives of the United States and Great Britain (Costa Rica, 2012). Some others were created by monarchs in their honor. Amashaka (2015) discusses the Moroccan national anthem, and inform that how it was selected by the King of Morocco by conducting a competition and the anthem was edited by him to add the last line which states, “God, homeland, and the King”.

Rationale of the Study

National anthems are created to produce or display patriotism of a nation, and they keep a nation united. National anthems have been used as aspiration for people since their creation, and composed according to the will of the government or a monarch for the purpose of their country or self. The purpose of the current paper is to dig out the politico-ideological similarities between the national anthems of Pakistan (*Pak-Sarzameen*) and Israel (*Hatikvah*). Keeping in mind the unusual similarities between Pakistan and Israel, the critical discourse analysis of the national anthems of both can uncover the covert and overt ideologies that the nations are built upon. In turn, such an analysis can also hint towards their current policies and future politico-ideological endeavours. This research has employed van Dijk’s socio-cognitive model of ideology for analysis. With the help of van Dijk’s discursive strategies, the common foundational ideological assumptions of both the nations as depicted in their anthems can be decoded.

Research Questions

The study aims to answer the following questions.

- What are the similar discursive strategies used in the national anthems of Pakistan and Israel?
- What common ideologies and themes do these discursive strategies represent?



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Literature Review

Critical Discourse Analysis

Critical discourse analysis is an extremely effective approach to identify, describe, interpret, analyze, and critique social practices as manifested in discourse whether it's spoken or written (Luke, 1997). Wodak (2004) discusses the dimensions of CDA and particularly talks about interconnection of things with respect to discourse (text). Moreover, CDA is generally regarded as a methodology, theory and/or piece of critique which is linked to social power, norms of oppression and constructionism at the societal level (Al-Sharabi et al., 2011; Nor & Aziz 2010; Yasin et al., 2012).

Norman Fairclough is one of the preeminent pioneers in the realm of CDA and gave his acclaimed three-dimensional model for the step wise analysis of discourse. According to Fairclough (1995), the aim of critical discourse analysis is to investigate the not-so-transparent relationships of causality between texts, discursive strategies and events and the bigger structures of society and culture and to critically explore how such texts, strategies and events depict and are shaped by the notions of power and dominance.

Since no discourse is possibly neutral, ideology becomes the focal point of CDA research. Analysis of how various ideological beliefs and assumptions are produced and reproduced in and/or through discourse is the primary objective of CDA research.

Critical discourse analysis has been a useful approach for studying national anthems; moreover, it has helped the researchers to decipher the hidden discourse codes, that's why there are number of researchers who have conducted research studies on national anthems using Critical Discourse Analysis (Brooke, 2007; Daly, Kellehear, & Gliksman, 1997; De Souza, 2006; Lauenstein, Murer, Boos, & Reicher, 2015; Lester & Gunn, 2011). National anthems are public assets as they advocate a nations' longing, a glance at past, and a forecast of the future (Muller, 2001; Mutemererwa, Chamisa, & Chambwera, 2013). Most importantly, national anthems are heavily invested with ideologies that are prevalent behind the establishment of nations, their present policies and their future endeavors.



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Van Dijk's Model

Van Dijk defines CDA as an analytical framework which predominantly studies the dynamics of ideology, power, dominance and social injustice as produced, exhibited, reproduced and resisted in discourse. Defining ideology as beliefs and shared values of specific groups, he believes that discourse and ideology are inextricably linked (van Dijk, 2006). If the same event can be a 'War of independence' for the Muslims of United India and 'Mutiny' for the ruling British colonial power, this implies that our very lexical choices reveal our perceptions regarding various systems and events.

Ideology indeed is a central notion in CDA studies because virtually no text and talk is devoid of ideologies. However, van Dijk argues that ideologies are not available off-the-shelf and texts have to be read and reread and interpreted to unveil the unknown forces at work. The process of mediation between the surface level of a text or talk and the underlying ideological assumption or belief is full of complexities. Hence, the relationship between discourse and ideology is indirect and complex (van Dijk, 2006). Among many other reasons, this is also because most of the times people do not overtly reveal their opinions. As a matter of fact, the statements of people can be quite contradictory to their set of beliefs. For instance, racists speakers and writers would say that they certainly do not believe in racism. Similarly, a misogynist would typically conceal his attitude of hatred towards women. Another classic case in this regard is the use of disclaimers (We have nothing against Africans but....). Hence, arriving at ideologies might not be easy as it sounds.

Another notable point here is that the selection of lexical items is just one aspect of text and talk. Structure, content, form and style of the text and talk all are symbolic of inherent ideological assumptions and at times all play together to shape or exhibit certain ideologies. It must be pointed out here that since ideologies are shaped, represented and transformed through discourse; it must be done through various discursive structures and strategies (van Dijk, 2006). For example, the pronoun 'we' might symbolize the in-group tendency whereas 'you' could refer to the out-group view in a newspaper article. Additionally, during speaking, the phonological structures of stress, intonation and volume can reveal certain ideologies for example, racist or feminist. Moreover, headlining and italicizing or bolding of characters can unveil the points and topics of emphasis. This leads to the following assumption by van Dijk (2006) that usually all types of ideological texts are structured around 'Us' vs. 'Them' binary whereby a positive self-representation is set to contrast against a negative representation of the out-group (other).



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Methodology

In this paper, critical discourse analysis is used as a methodology. van Dijk is a towering name in the realm of CDA whose three-dimensional model combining social, cognitive and discursive components helps in decoding the ideological assumptions rooted in text and talk. Critical discourse analysis is a kind of discourse analysis that mainly studies and looks at the ways power and inequality are depicted and reproduced in various ideological texts and talks usually in political and social scenarios (van Dijk, 2006). This research has employed van Dijk's socio-cognitive model of ideology for analysis. Van Dijk believes that there are certain structures and strategies with the help of which the dichotomy of in-group predisposition and out-group vilification is established and manifested in discourse. Even if such dichotomy is not explicitly established in discourse, van Dijk's strategies reveal various ideological assumptions. These strategies include various dimensions of text and talk. Some of the dimensions and strategies are enlisted below:

- Phonological structures (pitch, volume, intonation etc.)
- Sequencing and ordering of information, emphasis
- Syntactic structure (topicalization, clausal connections, selection of pronouns etc.)
- Semantic structure (overt or covert information, description, lexical choices etc.)
- Hyperbolism, impression formation
- Rhetoric (euphemism, repetition etc.)
- Pragmatic (self-appreciative vs. accusatory attitude etc.)

With the help of van Dijk's strategies, the common foundational ideological assumptions of both the nations as depicted in their national anthems can be decoded. It must be pointed out that in most of the researches van Dijk's discursive strategies have been employed in terms of the distinctions established between in-group preference and out-group denigration. In this view, the model has been applied mostly in the genres of news reports and speeches which are primarily structured around this dichotomy and blame game. His model, however, is not restricted to these genres and his discursive strategies can effectively be applied when such polarization is not present as is the case with the selected national anthems thereby yielding insightful results.

Discussion

The actual text, transliteration and English translation of both anthems are given below



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Table 1

Pak- Sarzameen

Persian/Urdu	Transliteration	Translation
اک سرزمین شاد باد کشور حسین شاد باد !تو نشان عزم علیشان ارض پاکستان مرکز یقین شاد باد پاک سرزمین کا نظام قوت اخوت عوام قوم ، ملک ، سلطنت پائنده تابنده باد شاد باد منزل مراد	Pak Sarzamin Shaad Baad Kishwar-e-Haseen Shaad Baad Tu Nishane Azm, Aalishan Arz-e-Pakistan Pak Sarzamin Ka Nizaam Quwate, Akhuwate Awaam Qaum, Mulk, Sultanat Painda tabinda Baad Shaad Baad Manzil-e-Muraad.	Blessed be the sacred land Happy be the bounteous realm Symbol of high resolve Land of Pakistan Blessed be thou, citadel of faith The Order of the Sacred Land Is the might of the brotherhood of the people May the nation, the country, and the State Shine in everlasting glory Blessed be the goal of our ambition
Persian/Urdu	Transliteration	Translation
رچم ستاره و هلال رہبر ترقی و کمال ترجمان ماضی شان حال جان استقبال ! سایہ خدائے ذوالجلال	Parcham-e-Sitara-o-Hilal Rahbar-e-Tarraqi-o-Kamaal Tarjuman-e-Mazi, Shan-e-Hal Jaan-e-Istaqbaal Sayya-e- KHUDA-e-ZULJALAL.	The flag of the Crescent and the Star Leads the way to progress and perfection Interpreter of our past, glory of our present Inspiration of our future Symbol of the Almighty's protection

(Consulate General of Pakistan, 2025)



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Table 2

Hatikvah

Hebrew	Transliteration	Translation
כל עוד בלבב פנימה נפש יהודי הומייה ולפאתי מזרח קדימה עין לציון צופיה	Kol od ba'le'vav p'nima Nefesh yehudi ho'miyah. U'lefa-atei mizrach kadimah, Ayin le'Tziyyon tzofiyah. Od lo avda tikva-teinu, Ha'tikvah bat sh'not al-payim Lih-yot am chofshi b'ar-tzeinu Eretz Tziyyon v'Yerushalayim.	As long as within our hearts The Jewish soul sings, As long as forward to the East To Zion, looks the eye – Our hope is not yet lost, It is two thousand years old, To be a free people in our land The land of Zion and Jerusalem.

(My Jewish Learning, n.d.)

Thematic topicalization of religion

The very first glance at both the national anthems makes it crystal clear that the two nations are established on religiously ideological planes and religion lies in the forefront in both anthems. *Hatikvah* is more prominent in this regard because the lexical items including 'Jew', 'Jerusalem' and 'Zion' make it explicit that the nation is created in order to secure the rights of Zionists and Jewish minorities. The topicalization of religion makes it quite obvious that the Jews are still in search of the 'God's promised land' as depicted in the sentence (the eye still looks towards the Zion). Similarly, in *Pak-Sarzameen* the very name of the nation 'Pakistan' and references to the 'Almighty', 'purity', 'unity' and 'sacredness' are predominantly religious in nature. It is to be noted here that despite the topicalization of religion in both anthems, *Pak-Sarzameen* does not specify or represent any one religion. The ideas of purity, sacredness and God are fundamental notions of quite a few religions of the world and so despite being a Muslim majority nation which was established on the grounds of Islam, the anthem does not restrict itself to one religion. *Hatikvah*, on the other hand, is primarily a Jewish song with explicit references to Judaism. Rather crucially, Zionism is the evident philosophy running across the lines. Zionism is a chiefly religious



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philosophy based on creating a free state for the Jewish people in Palestinian territory which turned into a religious movement and was then shaped into a political movement by Theodor Herzl in 1897 in Basel Switzerland. Today the world witnesses Zionism as the Jewish religious philosophy under which the Jews are strenuously striving for further expansionism. The Word 'Zion' is the name of a hill situated in Jerusalem, and now in the present era, Zionism is symbolic of a land of Jews or for Jews, and this philosophy/movement is vividly mentioned in the *Hatikvah* because Israel is still unable to occupy Jerusalem (Zion Hill) officially (Beauchamp, 2018). Nevertheless, religion runs across the lines of both the anthems thus validating the strong role that religion has played not only in independence movements but still playing in current policies and governmental decisions. There is no doubt then that a lot of political decisions of both countries are determined by religious factors. The cancellation of Pak-French defense deal of 1.5 billion dollars was purely an act of supporting religious values because of French President Emanuel Macron's support for Charlie Hebdo (company that was involved in the act of blasphemy) and Macron's statement about declaring it as a rightful matter. This controversial statement damaged the ties between Pakistan and France which resulted in the cancellation of a huge defensive deal by Pakistani government (Silk Road Gazette, 2020). Likewise, quite a number of Israeli decisions are based on religious grounds. One of the biggest decisions in this respect is that now it has become legal according to Israel's constitution that any Jew can settle down in Israel, and the new settler will be given home, protection, and opportunity for livelihood. For this purpose, they are expanding towards the West-banks of Palestinian territory. Occupation of Jerusalem then is quite in synchronization with Israel's religious regime.

No binary opposition between 'Us' and 'Them'

A common facet of national anthems is the establishment of the nation's positive image by contrasting it with 'other'. 'Us' refers to the group with shared interests and values whereas 'Them' signifies the out-group characterising differing attitudes and identities. The negative representation of the 'other' generally serves to strengthen the positive image of the nation itself. In a 2016 study on the linguistic perspectives of 30 selected European national anthems, the findings revealed that 66% of the anthems relied on the binary opposition between 'us' and 'them' for the establishment and reinforcement of positive national image. (Sanjabi & Ardakani, 2016). However, in *Pak-Sarzameen* and *Hatikvah* no such binary opposition is found. Throughout the anthem only the first person plural pronoun 'our' is used. This usage of 'our' (our aim and our future in *Pak-Sarzameen* and our hope and our land in *Hatikvah*) reveals the sole emphasis upon the nation itself and not on opposition. This is surprising because both the nations gained the fruit



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of independence after severe tribulations and strong oppositions of the 'other'. In Pakistan's case, the opposing forces were the British and the Hindus whereas in Israel's case the opposition came from the entire Arab world. In such a case, one would expect the anthems to depict such opposition but, interestingly, both the anthems refrain from such negative representation. This 'no-mention of opposition' is itself a significant strategy of de-emphasis. The fact that opposition is not even mentioned reduces them to utter insignificance. This unitary perspective in both anthems could symbolize the ideologies of 'supreme belief in self', 'absolute power' and 'downright domination'. The ideas of domination and power are clearly evident in the political policies of both the nations. One of the supporting pieces of evidence in this regard is the nuclear superiority of both the nations. Pakistan has been declared as a nuclear-weapon state, and Israel is generally thought to possess the nuclear weapons but neither confirmed nor denied it (BBC News, 2020). Both nations believe in attaining power and domination and establishing themselves as strong nations in the world.

Hyperbolism and impression formation of grandeur

Hyperbolism refers to the employment of exaggerated or elevated words/items/expressions typically to form a positive impression of Us. Both the anthems successfully manifest the impressions of grandeur and magnificence through hyperbolic lexical choices (high resolve, bounteous realm, perfection, everlasting glory in *Pak-Sarzameen* and two thousand years old hope in *Hatikvah*). All these expressions show the magnitude of their glory, the significance of their establishment and the grandeur of their dreams. The employment of these expressions also demonstrates the severe struggle that both nations have gone through before finally making their way to the world map. Moreover, these expressions show the fulfilment of dreams that were next to impossible. For the Jews to get a sovereign land amidst all Arab nations was an extremely difficult mission. Likewise, the creation of Pakistan is another matchless event in history which was deemed laughable and far-fetched before establishment. Although Israel's national anthem still holds on to a hope of territorial expansion and lacks a sense of fulfilment and complete victory, the expressions of 'two-thousand-year-old hope' and 'free people' frame the impression of grand dreams and strenuous struggles.

Euphemism

Euphemism simply refers to the usage of positive vocabulary. In other words, it means using words that intend to portray a positive self-image. It is a commonly used discursive strategy



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in ideological, political and various other kinds of texts. Both the anthems have a greater frequency of positive words and expressions. The very title of both anthems is euphemistic. *Hatikvah* means ‘the hope’ in Hebrew and *Pak- Sarzameen* means ‘the pure land’. The prevalence of positive terms is a common strategy employed in national anthems to construct or represent a positive and euphemistic national image. The findings of Sanjabi and Ardakani’s study (2016) revealed that in 96.66% of the selected European national anthems, the tendency of euphemism is greater than dysphemism (negative terms). The words and expressions of happy, glory, faith, might, sacred etc. in *Pak-Sarzameen* and hope, free, not lost, soul etc. in *Hatikvah* are exemplary expressions of positive diction. The national anthem is representative of the nation, so the employment of positive expressions is equivalent to the establishment of a nation’s positive image.

Emphasis on land

Yet another strategy quite prominent in the selected anthems is the emphasis on land through lexical choices in both and the title itself in *Pak- Sarzameen* (pure/sacred land). ‘Our land’ and ‘eye looks towards the Zion’ makes it explicit that land is of extreme significance for the Israelites. Likewise, ‘blessed be the sacred land’, ‘land of Pakistan’, ‘the order of the land’ in *Pak-Sarzameen* reveal that the emphasis lies on Pakistanis. This emphasis on land is very much understandable because both the states desired a piece of land to practice their religious rituals independently.

Another important point to be noted here is that keeping in mind that Pakistan and Israel are countries which came into being on religious grounds, emphasis on land must quite inextricably be linked with the ideology of expansionism. It is probably because a religion cannot be bound within the confines of geographical borders. A religious ideology is essentially a geographically transcending one. *Hatikvah* overtly expresses this very theme of expansionism through its word choice. Despite being designated as an Israeli national anthem in 2004 that is 56 years after the creation of Israel, it still manifests the hope to be free in ‘our land’ and that the Jews are still eyeing towards Zion and Jerusalem which certainly hints towards the desire for more land and numerical area. The applicability of expansionist ideology becomes very much evident if we compare the land area of Israel at the time of its birth with the current statistics.



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Figure 1



(Miller, 2013)

Likewise, Pakistan's national anthem subtly alludes to this theme of expansionism in the word ordering of 'nation, country and the state' or rather precisely 'qaum, mulk, sultanat'. This ordering of words moving from 'qaum' (nation) which is smaller in magnitude to 'mulk' (country) that is relatively average and ending at 'sultanat' (state) which is almost synonymous to empire or sultanate is quite interesting. Keeping in mind the incredibly glorious past of the Muslims including the domination of various dynasties and the rule of the Ottoman Empire for around 600 years to name one, it would not be wrong to say that the desire for expansion resides in the genes. Another hint towards this expansionist ideology in *Pak-Sarzameen* comes in the last stanza with 'interpreter of the past' leading to 'inspiration of our future'. Not forgetting the augustness of the Muslim past with respect to land specifically, regarding this as a future inspiration suggests land expansionism. Simply speaking, the future should be like the past because the past is the aspiration for the future. This is also in line with the significance that preaching holds in Islam. Although, no practical steps have been taken by the subsequent Pakistani governments in this respect, the idea still holds.



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Emphasis on prayer style

The prayer style of both the anthems is another common characteristic. *Pak-Sarzameen* commences with a prayer, asking for blessings; for the sacred land, for its happiness, for its name to remain high, for its glory, for its flag (symbol of prosperity and unity), for its present to prosper, and for its future to be glorious and prosperous ever. Similarly, in *Hatikvah* the prayer begins with a hope and longing for its fulfilment. Furthermore, *Hatikvah* is a prayer for regaining the lost lands, asking for a free Zion state, a state where only Jewish people can live, and praying for establishment of the Israel which used to be in times of Moses and David (Israel including Zionist territories and Jerusalem). Thus, it is proved that both anthems are embedded with prayers and these prayers are full of their overt and covert ideologies. Pakistan's ideology in the form of prayer reveals that they adore their land, and they wish for their land to be prosperous, glorious, and be blessed in the present and in coming days too. In the same way, Israeli anthem unveils their ideology of being incomplete and wishing for regaining their territories (including Jerusalem) what they had lost two millennia ago.

Juxtaposition of past, present and future

The last stanza of both the anthems presents a unique juxtaposition of the past, present and future times. In *Hatikvah*, the first three lines of the last stanza refer to present, past and future respectively as illustrated below:

Our hope is not yet lost (Reference to present)

It is two thousand years old (Reference to past)

To be a free people in our land (Reference to future)

Similarly, in *Pak-Sarzameen* the second last line of the last stanza combines all the three times.

Interpreter of the **past**, glory of the **present** age

Inspiration of our **future**!



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This juxtaposition is significant. The reference to past serves to demonstrate the fact that although both gained independence after the second world war that is quite late in time, the ideology has been existing since a long time. In *Pak-Sarzameen*, ‘interpreter of the past’ suggests that the nation is representative of the past accomplishments. On a broader level, this could also refer to the majestic past of the Muslims and the Muslim identity. In *Hatikvah*, the reference to past as in ‘two-thousand-year-old hope’ clearly exhibits the existence of ideology and the persistence of efforts for so long. The reference to present establishes, the idea of ‘glory’ in *Pak-Sarzameen* and the clinching on to hope which would eventually lead to glory in *Hatikvah*. As far as the future reference is concerned, both allude to the idea of inspiration from past and present times. The inspiration is of more glory and accomplishments to be unleashed in future. This is another hint towards the theme of expansionism. Not forgetting that the establishment of both nations was considered improbable, the ties with past and future demonstrate the power and magnitude of establishment as well.

Conclusion

As a true representative of a nation, a national anthem unmask the nation’s political position, law, priorities, social and religious norms and most significantly its ideological beliefs. In the present research, we have tried to dig out the politico-ideological similarities between two national anthems, *Pak-Sarzameen* and *Hatikvah*. The research has utilized CDA as a methodology for analyzing the discourse of anthems and van Dijk’s socio-cognitive model which includes his discursive strategies such as topicalization, in-group and out group, euphemism, emphasis, juxtaposition, style, impression formation, and hyperbolism has been employed. Using van Dijk’s model helped us in finding that there are strong similarities between these two nations’ anthems, and both are embedded with the same ideologies. The results of the present paper unveil a number of politico-ideological commonalities between these two nation’s national anthems sharing struggle for an independent country, rigid religious ideology, political decisions founded on religious values, lack of polarization between Us and Them, euphemistic expressions to construct and manifest a positive national image, hyperbolic lexicon to form a grandiose impression, theme of expansionism, prayer for their future prosperity, hope for future accomplishments and ideology of love for their land.



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