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<b>Article:</b>	<b>Impact of Political Songs in Shaping Political Narratives in Pakistan</b>
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### **ABSTRACT**

The technological advancements urged political parties to adopt modern rhetorical tactics to engage the youth, forming a sizeable chunk of Pakistan's population. This study evaluates the influence of political songs on shaping political narratives, particularly in the context of audience behavioral patterns and gender dynamics. The research laid its foundation in framing theory and the KAB Model. The political songs of three major political parties, PPP, PMLN, and PTI, were selected. The study adopted a quantitative approach by conducting surveys among 330 respondents, including pilot testing, aged 18-65, based in Islamabad and Rawalpindi. Considering the nature of the study, a heterogeneous methodology encompassing multi-stage sampling, including stratified and convenient sampling techniques, is adopted. The results highlighted that PTI's song gauged females' attention more than others and influenced the behavioral patterns of listeners. The revolutionary-themed song stands out for major political parties than other themes. This research contributes to a deeper understanding of mechanisms through which political narratives are shaped and disseminated.

**Keywords:** Political Songs, Political Narratives, Framing Theory, KAB Model

## **Introduction**

Pakistan has a history of political turmoil due to evergreen conflict between military dictators and politicians. In the past, we have witnessed numerous protests and sit-ins in Islamabad, the capital of Pakistan. Back in 2007, the lawyers' movement came to the limelight against the then-dictator and President of Pakistan, General Pervez Musharraf. After that, the protest opened doors for future processions. In politics, leaders and heads of state need solid communication skills to shape public opinion in favor or against a particular issue. To gather public support, they use rhetorical techniques to gain massive political advantage. It helps them to build political narratives using different forms of media. Recently, political parties have adopted tactics like political songs to establish a brand persona of political leaders. The political parties are trying hard to attract the attention of youth as their proportion to the whole population is on the rise. In Pakistan, the significance of social networks is evident from the fact that two political parties - PPP and PMLN - have been dominating the system for a long time. However, in 2011, PTI emerged as a major power to challenge the two-party system. The media played a crucial role in spreading the party's message to the public. PTI started using social media effectively as it was the first Pakistani political party to introduce Google Hangouts with its leader. They also managed to trend the hashtag #HangoutwithIK on Twitter in 2012. The 2013 elections paved the way for the party in the future. Then, the 2014 protest was the actual game-changer in the political system as slogans like "Go, Nawaz, Go" chanted during the protest became immensely popular in the country and among the Pakistani diaspora overseas as well. The commencement of modern technology has created a significant impact on the conventional politics of Pakistan.

With the technological advancements, we cannot negate the power of storytelling and content. It has a psychological impact on people regardless of their age and gender. Pakistan was established as a religious state, and the two-nation theory laid its foundation. That's the reason, perhaps, why there are several religious political parties in the country. The political parties frequently quote Islamic events and religious incidents to evoke the sentiments of their voters. The political leaders believe they will gain political mileage over opponents. Noor et al. (2022) examined politicians' emotional appeals and their effects on voters. They gathered data from primary and secondary sources, which confirms that Pakistani political campaigns benefit from emotional appeals. Kaleem et al. (2022) researched political slogans of political parties chanted during the 2018 elections. The research aimed to determine the importance of building one's narrative and rebuking opposing points of view with the help of slogans. It's the content that is crucial in shaping political narratives.

The political leaders in Pakistan are prone to criticism due to their ineffective communication skills. This research attempts to understand the influence of political songs in shaping political narratives in Pakistan. The political songs will help us to understand the appeals political parties inculcate to attract the masses and shape narratives. It also includes the audience engagement with political parties' songs to comprehend the influence of songs on the audience on different levels, like at information, attitudinal, and behavioral levels. The study examines the difference in response to political songs between men and women. The influence of political songs on the audience and their role in shaping narratives carries immense weight that urges a comprehensive investigation.

## Literature Review

### 2.1 Substantiating Evidence from the Literature

In Pakistan, every day, we witness interesting and chaotic political happenings. Extensive research on the relationship between media and political participation enables us to understand this phenomenon. Noor (2018) investigated the socio-cognitive processes involved in the production of political music in Pakistan. It covers ten years spanning from 2007-2017. The researcher conducted interviews with the producers, lyricists, and singers of these political music videos. There were five respondents selected via purposive sampling technique. Six themes were derived from questions regarding political narratives in Pakistani music videos including ideology, sponsorship, political impetus, favored pillar of the state, political parties' connections, and viewers' feedback. The study concluded that Pakistani socio-political music videos mostly portrayed positive themes with state institutions' support. It also suggested that professional singers without any background in the field mostly produce satirical music videos without any state sponsorship. The study delved into the thought process behind these political music videos and how sponsorships have influenced their content and representing themes.

Malik (2023) observed the influence of political music in protest movements on Pakistani youth. The results concluded that revolutionary-themed poetry and political music attracted youth the most. The study gave a detailed overview of the reasons behind the strong influence of political music and, specifically, resistant poetry. It suggested the need for campaigns at the national level to generate hope among youngsters and to debunk the hopeless narrative in an attempt to control the anger and rebellious attitude.

Ahmed (2014) examined the role of poetry in the campaign of Bengali resistance to the Pakistani state. It gave a deep insight into how this poetic power converted a language movement into a secession movement. The researcher argued that poetry actively contributed to collective struggles.

Grant (2016) interviewed Israeli-Palestinian female vocalists who specifically belonged to the Orphaned Land music band. The band Orphaned Land is vocal calling for coexistence in the region, and in the Middle East, females often bear the burden of honor and symbol of national identity. Hence, female vocalists of Orphaned Land underwent in-depth interviews. The themes emerging from interviews included political impartiality, respect for ethnicities, gender equality, and emphasis on social integration. It explained how music could play a solid role in creating a harmonious society as long as it won't take sides and give every point of view its due attention.

Ahmed & Stephan (2010) critically examined the lawyers' movement and civil resistance for establishing the rule of law in Pakistan. The authors mentioned how slogans and resistant poetry intensified the public sentiments against a dictator and authoritarian actions. A band, Laal, formed and released their first music album, Umeed-e-Sehar, to inspire Pakistani youth. The study emphasized the importance of discipline, effective communication, and resistant poetry in the nationwide protests and lawyers' non-violent struggle to construct a narrative in their favor that pressured governments to approve their demands.

Mitra (2021) analyzed Akshay Kumar's non-political interview with Prime Minister India Modi as a case study. The author dug deeper into the history of the Bollywood celebrities in the political arena, how the superstars used their stardom to shift political narratives and established Modi and his party as a tech-savvy party, the party that could play their role in

modernizing and developing India. The study explained how the amalgamation of politics and arts can influence the nation's perception of an individual and promote the government's positive developmental campaigns. It further helps them construct a narrative in their favor and ultimately contributes to building their brand persona.

Langlois (2009) explored the relationship between music and politics in North Africa, emphasizing three countries: Algeria, Morocco, and Tunisia. The author considered three musical genres, namely Andalus art music found in urban centers of North Africa; the second genre, the g'nawa, belonged to the black-ethnic minority whose musical expression involves the folk interpretation of Islam and it facilitates emotional catharsis to poor women and excluded males in Moroccan society and lastly Raï, belonged to the poor population in urban areas. The social classes are defined for each musical genre. By discussing these genres and their social standing, the researcher highlighted the importance of music and its implications in shaping political narratives and impacting sociodynamics.

Hubbard & Crawford (2008) conducted a study to investigate the effects of instrumental background music on the effectiveness of political ads and whether its presence in political ads persuaded the audience to take particular actions or, for them, it was just a noise. The study also examined the impact of music on the interpretation of political messages. The political radio advertisements were analyzed in the study, and the researchers observed the respondents' behaviors. Overall, factors like political affiliation were influential in decision-making in favor of a candidate, but music, in general, created a feeling for the candidate. It was an experimental study giving insight into the audiences' cognitive processes and how music can effectively play its role in political advertising and communication.

Pirzadeh & Pirzada (2018) examined Pakistani pop music as a strategic dig against oppression, authoritarian regimes and tactics, and social injustice. The scholars selected three Pakistani bands and artists. Junoon, a Sufi rock band that established themselves as rebels with Ehtesab; Beygairat Brigade, presented themselves as a Muslim Punk band with the song Aalu Anday and Ali Gul Pir with Waderay ka beta. They used music as a sword to raise social awareness and highlight prominent issues prevailing in our society. The research gave a detailed overview of how musicians challenged the status quo and elites and registered their political resistance for social equality and a better cause.

Vambe (2007) highlighted how the prevalence of AIDS in Zimbabwe influenced the construction of the identity of Black Women in popular songs and some oral poems. The author argued that the prevalence of HIV/AIDS objectified women as "dangerous" or "loose character" and expected to achieve the status of proper women. The scholar gave deep insight into the power of music in framing a community in a bad light and shaping public opinions about it.

## **2.2 Theoretical Reflections**

### **2.2.1 KAB Model.**

KAB Model is a theoretical model that helps to understand the relationship between Knowledge, Attitudes, and Behaviors as it plays a significant role in influencing decision-making.

KAB model can be used to evaluate peoples' understanding, comprehension, and recalling ability of political songs and their feelings or perceptions about those songs. It helps

us to analyze how this understanding and emotional appeal influence their decisions or choices.

### 2.2.2 Framing Theory.

Goffman, in his work “Frame Analysis,” proposed this theoretical framework that states that people use expectations to make sense of everyday life. Expectations are either derived from media or personal experience. Frames are established ideas that help to interpret information. The media selects events that need to be highlighted and how they get into the final shape in front of the audience. The audience then evaluates information through their frames, and these frames may align or oppose media frames.

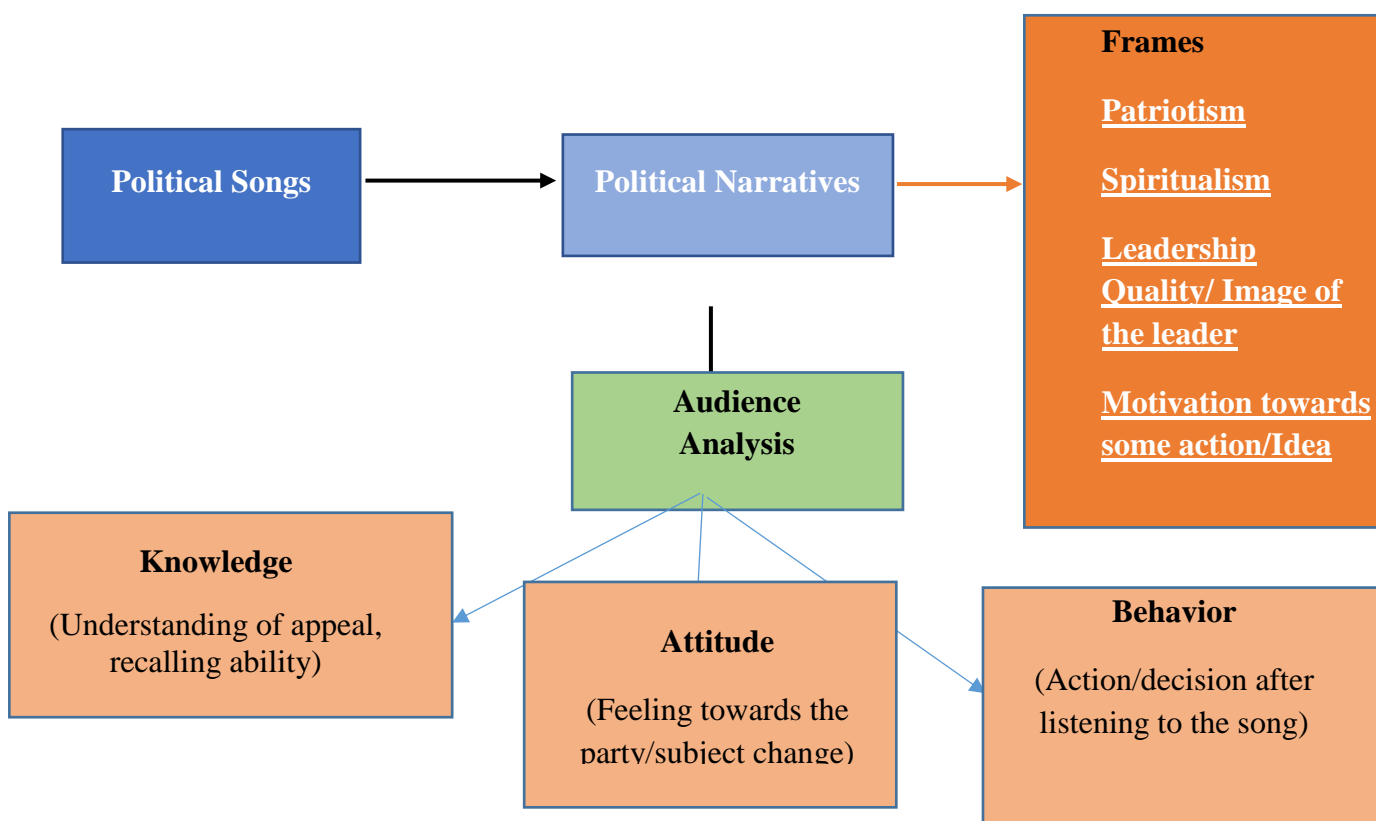
The political parties use political songs to reinforce their narratives and develop a public mindset by incorporating different emotions. Framing theory can be used to evaluate how political parties embed their agendas via appeals in political songs.

### 2.3 Literature gaps

- Limited research or evidence is available to understand the relationship between political songs and political narratives.
- In the Pakistani context, limited research is available to analyze the influence of political songs on audiences. The audience-based study is a new dimension in this area of study.
- The available literature has limitations in highlighting the importance of media literacy and how it helps to filter the content and minimize its influence in shaping political narratives.

### 2.4 Conceptual Framework

#### Impact of Political Songs in Shaping Political Narratives



## 2.5 Hypothesis

H1: Political songs play a significant role in constructing and shaping political narratives in Pakistan.

H2: Women are more affected by the political songs of the political parties than men.

## Research Methodology

### 3.1 Concepts and Definitions

- Political songs: A political song refers to a musical expression or composition that conveys a political message and addresses a social issue or ideology.
- Political narrative: A political narrative is a rhetorical technique in the political communication field to convey political ideologies, messages, and agendas to the public.
- Patriotism: Patriotism is a sense of loyalty to one's country. It encompasses the feeling of ownership and emotional attachment associated with a country. A patriot serves the nation by protecting the public interest, working for social causes, raising their voice against injustice, etc.
- Spiritualism: Spiritualism revolves around the faith in God, the relationship between the Creator and Creation.
- Motivation towards some action/idea: Motivation is a force that drives human actions and directs them to a goal. It is an individual's internal desire to do something.
- Leadership Quality/ Image of the leader: The leadership qualities or leader's image consists of various characteristics perceived by others. These characteristics become the highlight as they deem the power to affect, influence, guide, and inspire others. A leader possesses a vision for the future, is courageous and resilient, and is empathetic towards their followers or team members.
- Revolutionary: Revolutionary ideas or movements involve transformational innovative changes that challenge traditional practices, norms, or ideas.

### 3.2 Research Design

It's a two-tier study that aims to understand how political parties shape narratives via political songs by embedding different appeals to attract the masses and how these narratives formed or reinforced by political parties' songs have influenced people. For this purpose and a broader perspective, the contents of the political songs of Pakistan's major political parties went through an analysis to comprehend the political narratives dominant in Pakistan. The analysis has its basis in appeals like patriotism, spiritualism, and motivation towards some action/idea, revolutionary theme, and the leadership quality / image of the leader. To conduct this research, the three prominent political parties in Pakistan, namely PTI, PMLN, and PPP, are selected as per the 2018 election results.

A survey then assesses how political songs affect listeners' perceptions of political narratives promoted by political songs. The survey aims to gather data from the respondents of Islamabad and Rawalpindi with a quantitative approach. It is an online survey designed on Google Forms, and the same form is distributed among the respondents in public places to gather maximum responses. The questionnaire is composed of three sections following the KAB model. The survey will undergo a process of pilot testing to check its reliability and validity before collecting data. Sarfraz et al. (2021) employed a questionnaire to assess the role

of political songs in attracting the masses in the light of agenda-setting theory. This questionnaire needs a lot of improvement to get deep insights about the audience, so the questionnaire is developed considering the nature of the study. This scale helps to analyze the influence of political narratives on audiences at different levels, such as knowledge, attitude, and behavior.

### **3.3 Data Collection Procedure**

Starting the data collection process involves the song selection first. The YouTube channels of political parties have an organized playlist that forms the basis for song selection, considering the popularity of songs to minimize extraneous factors. The questionnaire comprises three sections, namely knowledge, attitude, and behavior. The purpose of the knowledge section is to assess the recalling capabilities of listeners. The purpose of the attitude and behavior section is to determine the impact of songs on the perceptions and actions of the respondents. In the survey, a variety of political songs aids in gauging listeners' understanding of the topic.

After song selection, the close-ended questionnaire follows the KAB model. The knowledge section includes ten different songs of three political parties, giving respondents choices to select a party to which the particular song belongs, then for the attitude section, the most popular song of each party is selected, and the statements are formed based on the frames namely; spiritualism, patriotism, motivation towards some action/idea, revolutionary theme, the image of the party leader/leadership quality. The behavior section focuses on the actions after respondents' interaction with the song. It is pertinent to mention that the questions related to the attitude and behavior section consisted of a 5-point Likert scale, unlike the knowledge section, which gives respondents only three options. Before data collection, the instrument undergoes pilot testing to ensure the results are authentic.

### **3.4 Sample Selection**

With a target of 330 (including 30 respondents for pilot testing), the sample is selected using multi-stage sampling i.e., stratified and convenient sampling. Strata are formed on a gender basis to determine if gender plays any role while interacting with political songs. The respondents are then randomly selected from each stratum to get a representative sample.

## **Data Analysis and Results**

### **4.1 Pilot testing**

Multi-stage sampling is employed to gather data for pilot testing. For this purpose, a standard 10% of the total 300 sample size, i.e., 30 respondents, are selected, making the sample size 330 respondents. The sampling method involves stratified and convenient sampling. To get the results in statistical form, the data is codified as Male-1, Female-2, Other-3, 18-25 age group-1, 26-40 age group-2, 41-65 age group-3, Undergraduate-1, Masters-2, PhD-3, PPP-1, PMLN-2, PTI-3. Likert scale is also codified as Strongly Agree-1, Agree-2, Neutral-3, Disagree-4, Strongly Disagree-5. The instrument's validity and reliability were assessed using Cronbach's Alpha. The widely accepted benchmark value for Cronbach's Alpha is 0.7. In this testing phase, the instrument shows the ideal value of 0.911, indicating high reliability.



Table 1  
Reliability Statistics

Reliability Statistics	
Cronbach's Alpha	No. of Items
.911	43

#### 4.1.1 Knowledge.

Out of 3 songs, **PPP** had only one song that people recalled. Out of 3 songs, **PMLN** also had one song that people recalled. Out of 4 songs, **PTI** had 3 songs that the majority recalled.

#### 4.1.2 Attitudes.

**Song: 1** Mere Vote ko Izzat Do (PMLN)

Table 2

S1: Impact on Attitudes (Test)

Gender * S1A3. After listening to the song, my perception regarding the party's leader has changed. Crosstabulation								
		S1A3. After listening to the song, my perception regarding the party's leader has changed.						
		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
Gender	Male	Count	1	3	2	2	2	10
		% within Gender	10.0%	30.0%	20.0%	20.0%	20.0%	100.0%
Female	Count	0	3	8	3	6	20	
		% within Gender	0.0%	15.0%	40.0%	15.0%	30.0%	100.0%
Total	Count	1	6	10	5	8	30	
		% within Gender	3.3%	20.0%	33.3%	16.7%	26.7%	100.0%

Note: Most males and females disagreed that the song had changed their perception of the party leader or country.

**Song:2** Hai Haq Hamara Azadi (PTI)

Table 3

S2: Impact on Attitudes (Test)

Gender * S2A5. Even though I am dissatisfied with the political situation in my country, the melody of this song makes me optimistic about its future. Crosstabulation								
		S2A5. Even though I am dissatisfied with the political situation in my country, the melody of this song makes me optimistic about its future.						
		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
Gender	Male	Count	2	1	4	1	2	10
		% within Gender	20.0%	10.0%	40.0%	10.0%	20.0%	100.0%
Female	Count	6	2	9	0	3	20	
		% within Gender	30.0%	10.0%	45.0%	0.0%	15.0%	100.0%
Total	Count	8	3	13	1	5	30	
		% within Gender	26.7%	10.0%	43.3%	3.3%	16.7%	100.0%

Note: Most males and females stayed neutral that the song's melody had generated optimism about the country or changed their perception of the party leader.

**Song:3** Mein Baaghi Hon- Jiye Bhutto (PPP)

Table 4

S3: Impact on Attitudes (Test)

**Gender \* S3A1. My feelings towards my country were reinforced after listening to the song. Crosstabulation**

S3A1. My feelings towards my country were reinforced after listening to the song.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	1	2	4	2	10
		% within Gender	10.0%	10.0%	20.0%	40.0%	20.0%	100.0%
	Female	Count	2	2	7	4	5	20
		% within Gender	10.0%	10.0%	35.0%	20.0%	25.0%	100.0%
Total		Count	3	3	9	8	7	30
		% within Gender	10.0%	10.0%	30.0%	26.7%	23.3%	100.0%

*Note:* Most males disagreed that the song had reinforced their feelings for the country and heightened their expectations regarding the party. Most female participants disagreed that the song had changed their perception of the party leader.

**4.1.3 Behavior.****Song: 1** Mere Vote ko Izzat Do (PMLN)

Table 5

S1: Impact on Behaviors (Test)

**Gender \* S1B1. I share this song with my friends and family members. Crosstabulation**

S1B1. I share this song with my friends and family members.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	2	2	3	2	10
		% within Gender	10.0%	20.0%	20.0%	30.0%	20.0%	100.0%
	Female	Count	0	6	4	3	7	20
		% within Gender	0.0%	30.0%	20.0%	15.0%	35.0%	100.0%
Total		Count	1	8	6	6	9	30
		% within Gender	3.3%	26.7%	20.0%	20.0%	30.0%	100.0%

**Gender \* S1B2. I share this song on WhatsApp, Facebook or other social media groups. Crosstabulation**

S1B2. I share this song on WhatsApp, Facebook or other social media groups.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	0	1	3	4	2	10
		% within Gender	0.0%	10.0%	30.0%	40.0%	20.0%	100.0%
	Female	Count	1	5	4	2	8	20
		% within Gender	5.0%	25.0%	20.0%	10.0%	40.0%	100.0%
Total		Count	1	6	7	6	10	30
		% within Gender	3.3%	20.0%	23.3%	20.0%	33.3%	100.0%

*Note:* Most of the males and females disagreed that they shared the song within their social circle and gave feedback to the song on a public forum.

**Song: 2 Hai Haq Hamara Azadi (PTI)**

Table 6

*S2: Impact on Behaviors (Test)*

<b>Gender * S2B4. After listening to this song, I keep myself updated about the party. Crosstabulation</b>			S2B4. After listening to this song, I keep myself updated about the party.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	4	2	3	0	10
		% within Gender	10.0%	40.0%	20.0%	30.0%	0.0%	100.0%
	Female	Count	5	2	8	2	3	20
		% within Gender	25.0%	10.0%	40.0%	10.0%	15.0%	100.0%
Total		Count	6	6	10	5	3	30
		% within Gender	20.0%	20.0%	33.3%	16.7%	10.0%	100.0%

<b>Gender * S2B5. I give my feedback to political songs on public forums. Crosstabulation</b>			S2B5. I give my feedback to political songs on public forums.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	2	2	5	0	10
		% within Gender	10.0%	20.0%	20.0%	50.0%	0.0%	100.0%
	Female	Count	4	3	5	5	3	20
		% within Gender	20.0%	15.0%	25.0%	25.0%	15.0%	100.0%
Total		Count	5	5	7	10	3	30
		% within Gender	16.7%	16.7%	23.3%	33.3%	10.0%	100.0%

*Note:* 50% of males agreed that they keep themselves updated about the party after listening to the song and 40% of females stayed neutral in this scenario. Apart from that, most of the males and females either disagreed or stayed neutral to the political participation, engagement, and feedback to the political song.

**Song: 3 Mein Baaghi Hon- Jiye Bhutto (PPP)**

Table 7

**S3: Impact on Behaviors (Test)**

**Gender \* S3B3. I participate in the ongoing political discussions after listening to a song. Crosstabulation**

S3B3. I participate in the ongoing political discussions after listening to a song.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	1	4	2	2	10
		% within Gender	10.0%	10.0%	40.0%	20.0%	20.0%	100.0%
	Female	Count	0	1	6	6	7	20
		% within Gender	0.0%	5.0%	30.0%	30.0%	35.0%	100.0%
Total		Count	1	2	10	8	9	30
		% within Gender	3.3%	6.7%	33.3%	26.7%	30.0%	100.0%

**Gender \* S3B4. After listening to this song, I keep myself updated about the party. Crosstabulation**

S3B4. After listening to this song, I keep myself updated about the party.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	1	3	3	2	10
		% within Gender	10.0%	10.0%	30.0%	30.0%	20.0%	100.0%
	Female	Count	0	2	6	4	8	20
		% within Gender	0.0%	10.0%	30.0%	20.0%	40.0%	100.0%
Total		Count	1	3	9	7	10	30
		% within Gender	3.3%	10.0%	30.0%	23.3%	33.3%	100.0%

**Gender \* S3B5. I give my feedback to political songs on public forums. Crosstabulation**

S3B5. I give my feedback to political songs on public forums.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Gender	Male	Count	1	0	1	6	2	10
		% within Gender	10.0%	0.0%	10.0%	60.0%	20.0%	100.0%
	Female	Count	0	2	7	5	6	20
		% within Gender	0.0%	10.0%	35.0%	25.0%	30.0%	100.0%
Total		Count	1	2	8	11	8	30
		% within Gender	3.3%	6.7%	26.7%	36.7%	26.7%	100.0%

*Note:* 40% of males stayed neutral, and 40% of male participants disagreed that they engaged in political discussions after listening to a song. A significant number of both male and female respondents disagreed with any interaction with the political song.

## 4.2 Data Analysis

### 4.2.1 Knowledge.

Table 8

K1: Mere Vote Ko Izzat Do

<b>G * K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to: Crosstabulation</b>						
K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to:						
			PPP	PMLN	PTI	Total
G	Male	Count	15	134	12	161
		% within G	9.3%	83.2%	7.5%	100.0%
	Female	Count	20	123	27	170
		% within G	11.8%	72.4%	15.9%	100.0%
	Other	Count	0	1	0	1
		% within G	0.0%	100.0%	0.0%	100.0%
Total	Count	35	258	39	332	
	% within G	10.5%	77.7%	11.7%	100.0%	

### A \* K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to: Crosstabulation

K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to:						
			PPP	PMLN	PTI	Total
A	18-25	Count	24	161	26	211
		% within A	11.4%	76.3%	12.3%	100.0%
	26-40	Count	10	76	13	99
		% within A	10.1%	76.8%	13.1%	100.0%
	41-65	Count	1	21	0	22
		% within A	4.5%	95.5%	0.0%	100.0%
Total	Count	35	258	39	332	
	% within A	10.5%	77.7%	11.7%	100.0%	

*Note:* The song gained more popularity among males than females. The 41-65-year-old audience enjoyed this song more than the younger audience.

Table 9

K1: Educational Background

**Ed \* K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to: Crosstabulation**

K1. The revolutionary song titled as "Mere Vote Ko Izzat Do" belongs to:

			PPP	PMLN	PTI	Total
Ed	Undergraduate	Count	26	164	27	217
		% within Ed	12.0%	75.6%	12.4%	100.0%
	Masters	Count	8	85	12	105
		% within Ed	7.6%	81.0%	11.4%	100.0%
	PhD	Count	1	9	0	10
		% within Ed	10.0%	90.0%	0.0%	100.0%
Total	Count	35	258	39	332	
	% within Ed	10.5%	77.7%	11.7%	100.0%	

Note: The song hit the audience more with a higher educational background.

Table 10

K2: Larho Mujhe

**G \* K2. The motivational song "Larho Mujhe" belongs to: Crosstabulation**

K2. The motivational song "Larho Mujhe" belongs to:

			PPP	PMLN	PTI	Total
G	Male	Count	25	7	129	161
		% within G	15.5%	4.3%	80.1%	100.0%
	Female	Count	29	19	122	170
		% within G	17.1%	11.2%	71.8%	100.0%
	Other	Count	0	0	1	1
		% within G	0.0%	0.0%	100.0%	100.0%
	Total	Count	54	26	252	332
		% within G	16.3%	7.8%	75.9%	100.0%

**A \* K2. The motivational song "Larho Mujhe" belongs to: Crosstabulation**

K2. The motivational song "Larho Mujhe" belongs to:

			PPP	PMLN	PTI	Total
A	18-25	Count	25	18	168	211
		% within A	11.8%	8.5%	79.6%	100.0%
	26-40	Count	24	6	69	99
		% within A	24.2%	6.1%	69.7%	100.0%
	41-65	Count	5	2	15	22
		% within A	22.7%	9.1%	68.2%	100.0%
Total	Count	54	26	252	332	
	% within A	16.3%	7.8%	75.9%	100.0%	

Note: The motivational song resonated well among males and youth, particularly the 18-25 age group.

Table 11

## K3: Dilan Teer Bija

<b>G * K3. The political song titled as "Dilan Teer Bija" belongs to:</b>						
<b>Crosstabulation</b>						
K3. The political song titled as "Dilan Teer Bija" belongs to:						
			PPP	PMLN	PTI	Total
G	Male	Count	143	9	9	161
		% within G	88.8%	5.6%	5.6%	100.0%
	Female	Count	148	12	10	170
		% within G	87.1%	7.1%	5.9%	100.0%
	Other	Count	1	0	0	1
		% within G	100.0%	0.0%	0.0%	100.0%
Total	Count	292	21	19	332	
	% within G	88.0%	6.3%	5.7%	100.0%	

**A \* K3. The political song titled as "Dilan Teer Bija" belongs to:**  
**Crosstabulation**

K3. The political song titled as "Dilan Teer Bija" belongs to:						
			PPP	PMLN	PTI	Total
A	18-25	Count	185	10	16	211
		% within A	87.7%	4.7%	7.6%	100.0%
	26-40	Count	86	10	3	99
		% within A	86.9%	10.1%	3.0%	100.0%
	41-65	Count	21	1	0	22
		% within A	95.5%	4.5%	0.0%	100.0%
Total	Count	292	21	19	332	
	% within A	88.0%	6.3%	5.7%	100.0%	

**Ed \* K3. The political song titled as "Dilan Teer Bija" belongs to: Crosstabulation**

K3. The political song titled as "Dilan Teer Bija" belongs to:						
			PPP	PMLN	PTI	Total
Ed	Undergraduate	Count	195	11	11	217
		% within Ed	89.9%	5.1%	5.1%	100.0%
	Masters	Count	88	9	8	105
		% within Ed	83.8%	8.6%	7.6%	100.0%
	PhD	Count	9	1	0	10
		% within Ed	90.0%	10.0%	0.0%	100.0%
Total	Count	292	21	19	332	
	% within Ed	88.0%	6.3%	5.7%	100.0%	

*Note:* Most participants recalled the song regardless of gender, age, and educational background difference.

Table 12

K4: *Mushkil se Nikalo*

**G \* K4. The political song titled as "Mushkil se Nikalo" belongs to:**  
**Crosstabulation**

K4. The political song titled as "Mushkil se Nikalo" belongs to:

			PPP	PMLN	PTI	Total
G	Male	Count	13	108	40	161
		% within G	8.1%	67.1%	24.8%	100.0%
	Female	Count	19	103	48	170
		% within G	11.2%	60.6%	28.2%	100.0%
	Other	Count	0	0	1	1
		% within G	0.0%	0.0%	100.0%	100.0%
Total		Count	32	211	89	332
		% within G	9.6%	63.6%	26.8%	100.0%

**A \* K4. The political song titled as "Mushkil se Nikalo" belongs to:**  
**Crosstabulation**

K4. The political song titled as "Mushkil se Nikalo" belongs to:

			PPP	PMLN	PTI	Total
A	18-25	Count	21	128	62	211
		% within A	10.0%	60.7%	29.4%	100.0%
	26-40	Count	8	67	24	99
		% within A	8.1%	67.7%	24.2%	100.0%
	41-65	Count	3	16	3	22
		% within A	13.6%	72.7%	13.6%	100.0%
Total		Count	32	211	89	332
		% within A	9.6%	63.6%	26.8%	100.0%

*Note:* This political song became popular among the age group 41-65, and most participants found it hard to recall.



Table 13

K5: Zulm ka badla Vote Se

**G \* K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:  
Crosstabulation**

			K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:			
			PPP	PMLN	PTI	Total
G	Male	Count	7	22	132	161
		% within G	4.3%	13.7%	82.0%	100.0%
	Female	Count	9	22	139	170
		% within G	5.3%	12.9%	81.8%	100.0%
	Other	Count	0	1	0	1
		% within G	0.0%	100.0%	0.0%	100.0%
Total	Count	16	45	271	332	
	% within G	4.8%	13.6%	81.6%	100.0%	

**A \* K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:  
Crosstabulation**

			K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:			
			PPP	PMLN	PTI	Total
A	18-25	Count	9	21	181	211
		% within A	4.3%	10.0%	85.8%	100.0%
	26-40	Count	6	21	72	99
		% within A	6.1%	21.2%	72.7%	100.0%
	41-65	Count	1	3	18	22
		% within A	4.5%	13.6%	81.8%	100.0%
Total	Count	16	45	271	332	
	% within A	4.8%	13.6%	81.6%	100.0%	

**Ed \* K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:  
Crosstabulation**

			K5. The revolutionary song "Zulm ka badla Vote Se" belongs to:			
			PPP	PMLN	PTI	Total
Ed	Undergraduate	Count	8	20	189	217
		% within Ed	3.7%	9.2%	87.1%	100.0%
	Masters	Count	6	24	75	105
		% within Ed	5.7%	22.9%	71.4%	100.0%
	PhD	Count	2	1	7	10
		% within Ed	20.0%	10.0%	70.0%	100.0%
Total	Count	16	45	271	332	
	% within Ed	4.8%	13.6%	81.6%	100.0%	

*Note:* The revolutionary song gained popularity among Undergraduates, youngsters, and the age group 41-65. It is pertinent to mention that both genders almost equally recalled the song.

Table 14

K6: Jaag Utha Hai Pakistan

**G \* K6. The patriotic song "Jaag Utha Hai Pakistan" belongs to:  
Crosstabulation**

			K6. The patriotic song "Jaag Utha Hai Pakistan" belongs to:			
			PPP	PMLN	PTI	Total
G	Male	Count	38	67	56	161
		% within G	23.6%	41.6%	34.8%	100.0%
	Female	Count	44	61	65	170
		% within G	25.9%	35.9%	38.2%	100.0%
	Other	Count	0	0	1	1
		% within G	0.0%	0.0%	100.0%	100.0%
Total	Count	82	128	122	332	
	% within G	24.7%	38.6%	36.7%	100.0%	

**A \* K6. The patriotic song "Jaag Utha Hai Pakistan" belongs to:  
Crosstabulation**

			K6. The patriotic song "Jaag Utha Hai Pakistan" belongs to:			
			PPP	PMLN	PTI	Total
A	18-25	Count	52	82	77	211
		% within A	24.6%	38.9%	36.5%	100.0%
	26-40	Count	24	37	38	99
		% within A	24.2%	37.4%	38.4%	100.0%
	41-65	Count	6	9	7	22
		% within A	27.3%	40.9%	31.8%	100.0%
Total	Count	82	128	122	332	
	% within A	24.7%	38.6%	36.7%	100.0%	

Note: Most participants couldn't recall the song.

Table 15

K7: Hamain Aur Bhe Aagy Jaana Hai

**G \* K7. The motivating and patriotic political song "Hamain Aur Bhe Aagy Jaana Hai" belongs to: Crosstabulation**

K7. The motivating and patriotic political song "Hamain Aur Bhe Aagy Jaana Hai" belongs to:

			PPP	PMLN	PTI	Total
G	Male	Count	52	54	55	161
		% within G	32.3%	33.5%	34.2%	100.0%
	Female	Count	55	69	46	170
		% within G	32.4%	40.6%	27.1%	100.0%
	Other	Count	0	1	0	1
		% within G	0.0%	100.0%	0.0%	100.0%
Total	Count	107	124	101	332	
	% within G	32.2%	37.3%	30.4%	100.0%	

**A \* K7. The motivating and patriotic political song "Hamain Aur Bhe Aagy Jaana Hai" belongs to: Crosstabulation**

K7. The motivating and patriotic political song "Hamain Aur Bhe Aagy Jaana Hai" belongs to:

			PPP	PMLN	PTI	Total
A	18-25	Count	62	86	63	211
		% within A	29.4%	40.8%	29.9%	100.0%
	26-40	Count	35	32	32	99
		% within A	35.4%	32.3%	32.3%	100.0%
	41-65	Count	10	6	6	22
		% within A	45.5%	27.3%	27.3%	100.0%
Total	Count	107	124	101	332	
	% within A	32.2%	37.3%	30.4%	100.0%	

Note: Most respondents couldn't recall the song.

Table 16

K8: Mein Baaghi Hon

**G \* K8. The revolutionary theme song "Mein Baaghi Hon" belongs to:  
Crosstabulation**

			K8. The revolutionary theme song "Mein Baaghi Hon" belongs to:			
			PPP	PMLN	PTI	Total
G	Male	Count	52	11	98	161
		% within G	32.3%	6.8%	60.9%	100.0%
	Female	Count	56	16	98	170
		% within G	32.9%	9.4%	57.6%	100.0%
	Other	Count	0	0	1	1
		% within G	0.0%	0.0%	100.0%	100.0%
Total	Count	108	27	197	332	
	% within G	32.5%	8.1%	59.3%	100.0%	

**A \* K8. The revolutionary theme song "Mein Baaghi Hon" belongs to:  
Crosstabulation**

			K8. The revolutionary theme song "Mein Baaghi Hon" belongs to:			
			PPP	PMLN	PTI	Total
A	18-25	Count	75	14	122	211
		% within A	35.5%	6.6%	57.8%	100.0%
	26-40	Count	26	10	63	99
		% within A	26.3%	10.1%	63.6%	100.0%
	41-65	Count	7	3	12	22
		% within A	31.8%	13.6%	54.5%	100.0%
Total	Count	108	27	197	332	
	% within A	32.5%	8.1%	59.3%	100.0%	

*Note:* Most respondents were unable to recall the song and mistakenly associated it with PTI's song.

Table 17

K9: Tabdeeli Aayi Re

<b>G * K9. The political song "Tabdeeli Aayi Re" belongs to: Crosstabulation</b>						
		K9. The political song "Tabdeeli Aayi Re" belongs to:				
			PPP	PMLN	PTI	Total
G	Male	Count	4	0	157	161
		% within G	2.5%	0.0%	97.5%	100.0%
	Female	Count	3	3	164	170
		% within G	1.8%	1.8%	96.5%	100.0%
	Other	Count	0	0	1	1
		% within G	0.0%	0.0%	100.0%	100.0%
Total		Count	7	3	322	332
		% within G	2.1%	0.9%	97.0%	100.0%

<b>A * K9. The political song "Tabdeeli Aayi Re" belongs to: Crosstabulation</b>						
		K9. The political song "Tabdeeli Aayi Re" belongs to:				
			PPP	PMLN	PTI	Total
A	18-25	Count	6	3	202	211
		% within A	2.8%	1.4%	95.7%	100.0%
	26-40	Count	1	0	98	99
		% within A	1.0%	0.0%	99.0%	100.0%
	41-65	Count	0	0	22	22
		% within A	0.0%	0.0%	100.0%	100.0%
Total		Count	7	3	322	332
		% within A	2.1%	0.9%	97.0%	100.0%

Note: Most participants recalled the song, and it gained recognition among all age groups.

Table 18

K10: Hai Haq Hamara Azadi

**G \* K10. The revolutionary song titled as "Hai Haq Hamara Azadi" belongs to: Crosstabulation**

K10. The revolutionary song titled as "Hai Haq Hamara Azadi" belongs to:

			PPP	PMLN	PTI	Total
G	Male	Count	11	6	144	161
		% within G	6.8%	3.7%	89.4%	100.0%
	Female	Count	13	4	153	170
		% within G	7.6%	2.4%	90.0%	100.0%
	Other	Count	0	1	0	1
		% within G	0.0%	100.0%	0.0%	100.0%
Total		Count	24	11	297	332
		% within G	7.2%	3.3%	89.5%	100.0%

**A \* K10. The revolutionary song titled as "Hai Haq Hamara Azadi" belongs to: Crosstabulation**

K10. The revolutionary song titled as "Hai Haq Hamara Azadi" belongs to:

			PPP	PMLN	PTI	Total
A	18-25	Count	19	7	185	211
		% within A	9.0%	3.3%	87.7%	100.0%
	26-40	Count	5	2	92	99
		% within A	5.1%	2.0%	92.9%	100.0%
	41-65	Count	0	2	20	22
		% within A	0.0%	9.1%	90.9%	100.0%
Total		Count	24	11	297	332
		% within A	7.2%	3.3%	89.5%	100.0%

*Note:* The revolutionary-themed political song gained the attention of females more than males, becoming more recognizable in the age group 26-65 than 18-25.

### 4.2.2 Attitudes.

Table 19

S1-AT: Mere Vote Ko Izzat Do

#### Ed \* S1AT1. My feelings towards my country were reinforced after listening to the song. Crosstabulation

			S1AT1. My feelings towards my country were reinforced after listening to the song.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Ed	Undergraduate	Count	15	29	34	89	50	217
		% within Ed	6.9%	13.4%	15.7%	41.0%	23.0%	100.0%
	Masters	Count	7	21	20	45	12	105
		% within Ed	6.7%	20.0%	19.0%	42.9%	11.4%	100.0%
	PhD	Count	1	2	1	6	0	10
		% within Ed	10.0%	20.0%	10.0%	60.0%	0.0%	100.0%
Total		Count	23	52	55	140	62	332
		% within Ed	6.9%	15.7%	16.6%	42.2%	18.7%	100.0%

#### Ed \* S1AT2. The song motivates me to engage in political debates. Crosstabulation

			S1AT2. The song motivates me to engage in political debates					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Ed	Undergraduate	Count	20	47	26	80	44	217
		% within Ed	9.2%	21.7%	12.0%	36.9%	20.3%	100.0%
	Masters	Count	11	35	16	29	14	105
		% within Ed	10.5%	33.3%	15.2%	27.6%	13.3%	100.0%
	PhD	Count	1	4	2	2	1	10
		% within Ed	10.0%	40.0%	20.0%	20.0%	10.0%	100.0%
Total		Count	32	86	44	111	59	332
		% within Ed	9.6%	25.9%	13.3%	33.4%	17.8%	100.0%

#### G \* S1AT3. After listening to the song, my perception regarding the party's leader has changed. Crosstabulation

			S1AT3. After listening to the song, my perception regarding the party's leader has changed.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	9	19	16	70	47	161
		% within G	5.6%	11.8%	9.9%	43.5%	29.2%	100.0%
	Female	Count	5	21	21	78	45	170
		% within G	2.9%	12.4%	12.4%	45.9%	26.5%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total		Count	14	40	37	148	93	332
		% within G	4.2%	12.0%	11.1%	44.6%	28.0%	100.0%

#### G \* S1AT4. The melody of the song has heightened my expectations regarding the political party. Crosstabulation

			S1AT4. The melody of the song has heightened my expectations regarding the political party					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	11	26	14	67	43	161
		% within G	6.8%	16.1%	8.7%	41.6%	26.7%	100.0%
	Female	Count	6	23	22	74	45	170
		% within G	3.5%	13.5%	12.9%	43.5%	26.5%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total		Count	17	49	36	141	89	332
		% within G	5.1%	14.8%	10.8%	42.5%	26.8%	100.0%

Note: 43.5% of males and 45.9% of females disagreed, and a significant proportion of both male and female respondents strongly disagreed that the song had changed their perception of the party leader or heightened their expectations regarding the party. A sizeable proportion of Undergraduates disagreed with their feelings reinforced towards the country.

Table 20

## S2-AT: Hai Haq Hamara Azadi

**G \* S2AT1. My feelings towards my country were reinforced after listening to the song. Crosstabulation**

			S2AT1. My feelings towards my country were reinforced after listening to the song.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	24	94	15	18	10	161
		% within G	14.9%	58.4%	9.3%	11.2%	6.2%	100.0%
	Female	Count	39	92	16	14	9	170
		% within G	22.9%	54.1%	9.4%	8.2%	5.3%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count	63	186	31	32	20	332	
	% within G	19.0%	56.0%	9.3%	9.6%	6.0%	100.0%	

**G \* S2AT2. The song motivates me to engage in political debates. Crosstabulation**

			S2AT2. The song motivates me to engage in political debates.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	33	84	17	15	12	161
		% within G	20.5%	52.2%	10.6%	9.3%	7.5%	100.0%
	Female	Count	45	84	15	14	12	170
		% within G	26.5%	49.4%	8.8%	8.2%	7.1%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count	78	168	32	29	25	332	
	% within G	23.5%	50.6%	9.6%	8.7%	7.5%	100.0%	

**A \* S2AT3. After listening to the song, my perception regarding the party's leader has changed. Crosstabulation**

			S2AT3. After listening to the song, my perception regarding the party's leader has changed.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
A	18-25	Count	15	39	66	57	34	211
		% within A	7.1%	18.5%	31.3%	27.0%	16.1%	100.0%
	26-40	Count	9	30	31	22	7	99
		% within A	9.1%	30.3%	31.3%	22.2%	7.1%	100.0%
	41-65	Count	0	2	8	10	2	22
		% within A	0.0%	9.1%	36.4%	45.5%	9.1%	100.0%
Total	Count	24	71	105	89	43	332	
	% within A	7.2%	21.4%	31.6%	26.8%	13.0%	100.0%	

**A \* S2AT4. The melody of the song has heightened my expectations regarding the political party. Crosstabulation**

			S2AT4. The melody of the song has heightened my expectations regarding the political party.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
A	18-25	Count	63	79	15	27	27	211
		% within A	29.9%	37.4%	7.1%	12.8%	12.8%	100.0%
	26-40	Count	23	43	15	14	4	99
		% within A	23.2%	43.4%	15.2%	14.1%	4.0%	100.0%
	41-65	Count	5	8	3	5	1	22
		% within A	22.7%	36.4%	13.6%	22.7%	4.5%	100.0%
Total	Count	91	130	33	46	32	332	
	% within A	27.4%	39.2%	9.9%	13.9%	9.6%	100.0%	

Note: Females slightly felt more influenced than men. Most male and female respondents



agreed that the song reinforced their feelings towards the country and motivated them to engage in political debates. Most respondents from all age groups either stayed neutral or disagreed that the song had changed their perception of the party leader. Also, a sizeable chunk from all age groups agreed that the song had heightened their expectations regarding the party.

Table 21

## S3-AT: Mein Baaghi Hon- Jiye Bhutto

<b>G * S3AT3. After listening to the song, my perception regarding the party's leader has changed. Crosstabulation</b>								
S3AT3. After listening to the song, my perception regarding the party's leader has changed.								
		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
G	Male	Count	6	14	17	78	46	161
		% within G	3.7%	8.7%	10.6%	48.4%	28.6%	100.0%
	Female	Count	3	13	22	91	41	170
		% within G	1.8%	7.6%	12.9%	53.5%	24.1%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total		Count	9	27	39	169	88	332
		% within G	2.7%	8.1%	11.7%	50.9%	26.5%	100.0%

<b>G * S3AT4. The melody of the song has heightened my expectations regarding the political party. Crosstabulation</b>								
S3AT4. The melody of the song has heightened my expectations regarding the political party.								
		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
G	Male	Count	11	23	26	54	47	161
		% within G	6.8%	14.3%	16.1%	33.5%	29.2%	100.0%
	Female	Count	6	28	30	61	45	170
		% within G	3.5%	16.5%	17.6%	35.9%	26.5%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total		Count	17	51	56	115	93	332
		% within G	5.1%	15.4%	16.9%	34.6%	28.0%	100.0%

<b>G * S3AT5. Even though I am dissatisfied with the political situation in my country, the melody of this song makes me optimistic about its future. Crosstabulation</b>								
S3AT5. Even though I am dissatisfied with the political situation in my country, the melody of this song makes me optimistic about its future.								
		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
G	Male	Count	10	11	16	59	65	161
		% within G	6.2%	6.8%	9.9%	36.6%	40.4%	100.0%
	Female	Count	3	15	26	48	78	170
		% within G	1.8%	8.8%	15.3%	28.2%	45.9%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total		Count	13	26	42	107	144	332
		% within G	3.9%	7.8%	12.7%	32.2%	43.4%	100.0%

Note: Most respondents disagreed that the song had changed their perceptions of the party leader, heightened their expectations regarding the political party, or generated optimism about the country.

### 4.2.3 Behavior.

Table 22

S1-B: Mere Vote Ko Izzat Do

**G \* S1B3. I participate in the ongoing political discussions after listening to a song. Crosstabulation**

S1B3. I participate in the ongoing political discussions after listening to a song.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	30	55	16	38	22	161
		% within G	18.6%	34.2%	9.9%	23.6%	13.7%	100.0%
	Female	Count	11	54	16	55	34	170
		% within G	6.5%	31.8%	9.4%	32.4%	20.0%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count	41	109	32	93	57	332	
	% within G	12.3%	32.8%	9.6%	28.0%	17.2%	100.0%	

**G \* S1B4. After listening to this song, I keep myself updated about the party. Crosstabulation**

S1B4. After listening to this song, I keep myself updated about the party.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	13	21	23	67	37	161
		% within G	8.1%	13.0%	14.3%	41.6%	23.0%	100.0%
	Female	Count	3	16	31	78	42	170
		% within G	1.8%	9.4%	18.2%	45.9%	24.7%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count	16	37	54	145	80	332	
	% within G	4.8%	11.1%	16.3%	43.7%	24.1%	100.0%	

**A \* S1B3. I participate in the ongoing political discussions after listening to a song. Crosstabulation**

S1B3. I participate in the ongoing political discussions after listening to a song.

		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
A	18-25	Count	30	63	22	52	44	211
		% within A	14.2%	29.9%	10.4%	24.6%	20.9%	100.0%
	26-40	Count	8	36	7	36	12	99
		% within A	8.1%	36.4%	7.1%	36.4%	12.1%	100.0%
	41-65	Count	3	10	3	5	1	22
		% within A	13.6%	45.5%	13.6%	22.7%	4.5%	100.0%
Total		Count	41	109	32	93	57	332
		% within A	12.3%	32.8%	9.6%	28.0%	17.2%	100.0%

**A \* S1B4. After listening to this song, I keep myself updated about the party. Crosstabulation**

S1B4. After listening to this song, I keep myself updated about the party.

		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total	
A	18-25	Count	12	16	34	90	59	211
		% within A	5.7%	7.6%	16.1%	42.7%	28.0%	100.0%
	26-40	Count	3	20	14	45	17	99
		% within A	3.0%	20.2%	14.1%	45.5%	17.2%	100.0%
	41-65	Count	1	1	6	10	4	22
		% within A	4.5%	4.5%	27.3%	45.5%	18.2%	100.0%
Total		Count	16	37	54	145	80	332
		% within A	4.8%	11.1%	16.3%	43.7%	24.1%	100.0%

*Note:* Female respondents disagreed with the statements to a greater extent than males. Specifically, respondents disagreed that they share songs in groups and take a particular action after listening to a song. The survey results observed that participants between the ages of 26-40 were reluctant to take action after listening to it.

Table 23

## S2-B: Hai Haq Hamara Azadi

**G \* S2B1. I share this song with my friends and family members. Crosstabulation**

			S2B1. I share this song with my friends and family members.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	62	54	10	20	15	161
		% within G	38.5%	33.5%	6.2%	12.4%	9.3%	100.0%
	Female	Count	49	81	12	13	15	170
		% within G	28.8%	47.6%	7.1%	7.6%	8.6%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count		111	135	22	33	31	332
		% within G	33.4%	40.7%	6.6%	9.9%	9.3%	100.0%

**G \* S2B2. I share this song on WhatsApp, Facebook or other social media groups. Crosstabulation**

			S2B2. I share this song on WhatsApp, Facebook or other social media groups.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	42	55	20	30	14	161
		% within G	26.1%	34.2%	12.4%	18.6%	8.7%	100.0%
	Female	Count	41	73	17	24	15	170
		% within G	24.1%	42.9%	10.0%	14.1%	8.8%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count		83	128	37	54	30	332
		% within G	25.0%	38.6%	11.1%	16.3%	9.0%	100.0%

**A \* S2B1. I share this song with my friends and family members. Crosstabulation**

			S2B1. I share this song with my friends and family members.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
A	18-25	Count	77	84	12	14	24	211
		% within A	36.5%	39.8%	5.7%	6.6%	11.4%	100.0%
	26-40	Count	27	43	7	16	6	99
		% within A	27.3%	43.4%	7.1%	16.2%	6.1%	100.0%
	41-65	Count	7	8	3	3	1	22
		% within A	31.8%	36.4%	13.6%	13.6%	4.5%	100.0%
Total	Count		111	135	22	33	31	332
		% within A	33.4%	40.7%	6.6%	9.9%	9.3%	100.0%

**A \* S2B2. I share this song on WhatsApp, Facebook or other social media groups. Crosstabulation**

			S2B2. I share this song on WhatsApp, Facebook or other social media groups.					
			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
A	18-25	Count	57	60	21	30	23	211
		% within A	27.0%	37.9%	10.0%	14.2%	10.9%	100.0%
	26-40	Count	21	40	11	22	5	99
		% within A	21.2%	40.4%	11.1%	22.2%	5.1%	100.0%
	41-65	Count	5	8	5	2	2	22
		% within A	22.7%	36.4%	22.7%	9.1%	9.1%	100.0%
Total	Count		83	128	37	54	30	332
		% within A	25.0%	38.6%	11.1%	16.3%	9.0%	100.0%

*Note:* Females are more inclined to take action than males and the song is more influential for the age group 18-25.

Table 24

S3-B: Mein Baaghi Hon- Jiye Bhutto

**G \* S3B5. I give my feedback to political songs on public forums. Crosstabulation**

S3B5. I give my feedback to political songs on public forums.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
G	Male	Count	10	37	21	56	37	161
		% within G	6.2%	23.0%	13.0%	34.8%	23.0%	100.0%
	Female	Count	9	26	29	56	50	170
		% within G	5.3%	15.3%	17.1%	32.9%	29.4%	100.0%
	Other	Count	0	0	0	0	1	1
		% within G	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Total	Count	19	63	50	112	88	332	
	% within G	5.7%	19.0%	15.1%	33.7%	26.5%	100.0%	

**Ed \* S3B5. I give my feedback to political songs on public forums. Crosstabulation**

S3B5. I give my feedback to political songs on public forums.

			Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Ed	Undergraduate	Count	13	34	32	69	69	217
		% within Ed	6.0%	15.7%	14.7%	31.8%	31.8%	100.0%
	Masters	Count	5	25	15	41	19	105
		% within Ed	4.8%	23.8%	14.3%	39.0%	18.1%	100.0%
	PhD	Count	1	4	3	2	0	10
		% within Ed	10.0%	40.0%	30.0%	20.0%	0.0%	100.0%
Total	Count	19	63	50	112	88	332	
	% within Ed	5.7%	19.0%	15.1%	33.7%	26.5%	100.0%	

*Note:* Most respondents disagreed that they give feedback to the song on public forums, and a sizeable chunk of Undergraduates felt reluctant to take action after engaging with the political song.

## Discussion, Conclusion & Recommendations

### 5.1 Discussion

Out of 3 songs of PMLN, the one based on the revolutionary theme-based song Mere Vote ko Izzat Do stands out among other themes like leadership quality or motivational. This revolutionary PMLN song performed better in the recalling capability test than PTI's song, Larho Mujhe, based on leadership quality. On the other hand, PTI's song Larho Mujhe gained more popularity among males and the age group 18-25 than females and other remaining groups. Of the 3 PPP songs, only one traditional song, Dilan Teer Bija, performed better, as it was easily guessed by the participants compared to others. This song gained popularity with all age groups, with a higher recalling rate than PTI and PMLN's revolutionary-themed songs. Out of 4 PTI songs, three songs performed well in the recalling test. Two of the songs were revolutionary-themed, while one was motivational.

The impact of political songs on attitudes and behaviors was analyzed by examining the revolutionary songs of selected political parties. Influences on attitudes at any level are conscious efforts someone put into changing their existing beliefs. PMLN's song, Mere Vote Ko Izzat Do, unlikely influenced participants at an attitudinal level. Most respondents

disagreed that the song had urged them to engage in political debates or change their perception of the party leader. PMLN's revolutionary song, *Mere Vote Ko Izzat Do*, resonated well with participants of higher educational backgrounds. PTI's revolutionary song *Hai Haq Hamara Azadi* influenced females more than males following the recalling test results. This song performed better than PMLN and PPP's revolutionary-themed songs. It motivated respondents to engage in political debates and heightened their expectations regarding the political party. 58.4% of males and 54.1% of females agreed with the statement that the song had reinforced their feelings about the country. However, many participants disagreed that the song altered their point of view regarding the political leader. PPP's revolutionary and leadership quality-themed song, *Mein Baaghi Hon- Jiye Bhutto*, also didn't perform well in the recalling test, and here too, at the attitudinal level, it barely influenced participants. Most respondents disagreed that their feelings about the country were reinforced, engaged in political debates, or kept themselves updated about the party.

The impact of political songs on behaviors also reflected similar results. PMLN's song resonated well with males and 41-65 age participants as they were slightly more influenced to take action than others. PTI's song was more popular than PMLN's revolutionary song as the majority agreed that they shared the political song in their social circle and participated in political discussions. The PTI's song influenced females and 18-25 years individuals more than others. The PPP's song hardly influenced the participants' actions. Most of the respondents were least interested in taking action.

## **5.2 Conclusion**

The research on understanding the relationship between political songs, political narratives, and audiences beyond political communication and linguistic approaches was paramount. It sheds light on several factors that never came to the limelight before. Considering the youth population and attracting them to politics, political parties desperately need innovative tactics where political songs play a significant role. The study reflected that popularity never determines association or the level of impact it has left on an individual's mindset. The PMLN's political song failed to resonate with the audience despite having a higher retention rate. Also, females form a sizeable proportion of Pakistan, but only PTI succeeded in attracting their attention. The study also found that revolutionary-themed songs are more acceptable among the audience than others. PTI songs are widely accepted because they cracked this algorithm and work aggressively to channel younger audiences' emotions in political songs. The research also has its limitations, considering demographical constraints. The study focused on twin cities, mainly Islamabad and Rawalpindi, so the same results are not predictable. Hence, the results are not generalizable for Pakistan but are generalizable to twin cities. Also, the research focused on testing the newly developed instrument, which will guide future researchers to study this area. The results showed that popularity cannot translate into actions, but if you make content according to your target audience, you can influence them just like PTI did.

## **5.3 Recommendations**

Future researchers should test the instrument, gauging more in-depth insights and generalizable results. A comparative analysis of different age groups and educational backgrounds would help political parties shape their narratives effectively and present their manifestos via political songs.

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