

## Words of Unity: A Stylistic Study of the Pakistani National Anthem

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### ABSTRACT

This study explored linguistic dimensions including discourse, morphology, phonology, semantics, and syntax within a stylistic framework. The findings showed that the Pakistani National Anthem employed alliteration, compounding, rhyme patterns, imagery, and other stylistic devices that contributed to its literary and emotional effect. The structural analysis also identified grouping, prominence, and cohesion as important features in organizing the anthem as a unified poetic expression. The study focused on the linguistic and structural characteristics of the anthem written by Hafeez Jalandhari and examined how its stylistic elements conveyed national meaning. A descriptive qualitative design was employed, and the anthem was analyzed manually through stylistic and text-linguistic frameworks. The analysis indicated that phonological, morphological, syntactic, semantic, and discourse features worked together to reinforce themes of unity, patriotism, national identity, cultural values, and religious orientation in the text.



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## INTRODUCTION

A powerful medium for conveying emotions and revealing realities is poetry. “Anthems vividly portray the profound patriotic attachment” (Lapula, 1997). Most importantly, a national anthem stands as a representation of national pride and dedication. It is always composed in poetic rhythm, using refined diction and noble ideas that capture the cultural and political essence of the nation. It is composed in poetic form because poetry holds the capacity to influence social thoughts and to convey profound meanings briefly.

The national anthem is considered an official representation that portrays the social attributes of a nation in lyrical expression. “It embodies the unity, cultural heritage, ethical ideals, and faith-driven hopes of the country” (Kellen, 2003). The lyrics of the national anthem often encompass the nation’s evolution, development and devotion of its people to their beloved homeland. Pakistan’s national anthem performs the role of a sacred plea for the country. Nearly ninety percent of its lyrics are profoundly emotional and illustrate the noble qualities and accomplishments of the nation of Pakistan. It has remained an encouragement for every Pakistani to strengthen the nation and to reinforce its core. The national anthem of Pakistan, often called “Pāk sarzamīn” (The Sacred Land), was composed in 1952 by Hafeez Jullundhri and officially declared on August 13, 1954. The musical composition was created on August 20, 1949, by Ahmad G. Chagla. The text of the national anthem of Pakistan is presented below:

*“Pāk sarzamīn shād bād*  
*Kishwar-i ḥasīn shād bād Tū nishān-i ‘azm-i ‘ālī Shan*  
*Arz-i Pākistān!*  
*Markaz-i yaqīn shād bād*  
*Pāk sarzamīn kā nīz ām*  
*Quwwat-i Ukhūwat-i ‘awām*

*Qaum, mulk, salṭanat*  
*Pāyindah tābindah bād!*  
*Shād bād manzil-i murād*  
*Parcam-i sitārah o-hilāl*  
*Rahbar-i taraqqī o-kamāl Tarjumān-i māzī, shān-i ḥāl Jān-i istiqbāl!*  
*Sāyah-yi Khudā-yi Zū l-jalāl*"

Stylistics pertains to the analysis and understanding of writing patterns. The word "style" signifies a unique manner of composition or expression of thoughts. Through the analysis of distinct linguistic and structural characteristics, the writing manner of both the text and its creator can be detected and differentiated.

General stylistics deals with structured and legal writings, for instance, descriptions, articles, and legal documents. While literary stylistics examines the artistic features of literature, including fiction, plays, and poetry.

A national anthem serves as a powerful representation of a nation's identity and distinct autonomy, reflecting its unity, culture, and sovereignty. According to Kellen (2003), national anthems embody the essence of a nation, highlighting its historical context, evolution, and patriotic sacrifices. Kyridis et al. (2005) underscore the importance of national anthems that reflect the magnificent history and dedication towards one's country. The research analyzed multiple facets of writing national anthems. Oyeyemi (2018) analyzed prominence, cohesion, grouping, and language units of the Nigerian National Anthem.

Onditi (2018) studied and spotted thematic patterns and normative aspects of the African national anthem. Chishiba, Charles, and Musonda (2017) superseded and revised versions of Zambia's national anthem to discuss diverse translation strategies. National anthems' function is significant for defining identity and fostering interactive unity. Stokes (1994) argues that anthems play a vital role in a nation's identity, while Baily (1994) observes that music acts as a unique representation of identity.

Stylistics is the structured study of language and assists in analyzing the text of the national anthem (Leach, 1998). The stated portion examines key linguistic areas comprising literary stylistics and textual linguistics. Text linguistics is the systematic methodology for the analysis of the text to identify the hidden meaning. It examines the structural and functional points, such as foregrounding, and discourse equally. It engages in seven key factors: acceptability, cohesion, coherence, intentionality, informativity, situationality, and intertextuality. Cohesion shows the link between various elements of a text, while coherence means making a meaningful link within the text.

Stylistics can be seen as a conversation between a language expert and a reader of literature (Leach and Short, 1998). The linguist applies knowledge from different levels of language to study a text. At the phonetic level, linguists may notice patterns like alliteration, assonance, and consonance. From a morphological perspective, the focus is on processes including compounding, blending, and word formation. "At the syntactic level, the concern is with how sentences are structured. Style is the unique approach adopted by a writer to express ideas" (Lapula, 1997). A writer's style can be recognized through particular features in their text. General stylistics applies to nonliterary texts, like news articles, commentary, or legal writing, while literary stylistics studies creative work such as novels, poetry, and drama.

Linguistics is the science of language. The detailed examination of a text to understand its specific features is known as Text Linguistics. This field studies both levels of a text: the surface (form and structure) and the deeper (meaning and function). This study mainly focuses on style and discourse. "Style refers to the choice of words or expressions that catch the reader's attention; in other words, how something is said rather than what is said" (Lapula, 1997). Discourse means the overall flow of communication of the text, like how the whole text moves forward.

The structure of a text focuses on how it is arranged. "It also examines the illocutionary structure, which is what type of sentence it is such as a statement, a question, a command, or a wish" (Vallin, 1997). It further includes the communicative functions, which deal with how messages are produced, received, and interpreted. Various genres illustrate both structural and functional understanding, such as essays, novels, short stories, plays, poems, etc.

In text linguistics, there are seven criteria (De Beaugrande & Dressler, 1981; Malmjaer, 1991). These criteria include coherence, intertextuality, acceptability, cohesion, situationality, intentionality, and informativity. Along with these, textual communication also follows three regulative principles:

appropriateness, efficiency, and effectiveness. Each of these aspects has further categories that help in-depth study and textual analysis.

The cohesion refers to the meaning in a text staying connected so that the whole thing makes sense (Halliday and Hassan 1976). "It occurs when a text is written or analyzed for a particular reason. It has different kinds, like reference, which links parts of a text together" (Hasan, 1976). In this, anaphoric reference is used more often, while homophoric references are less frequently used. Then comes deixis, which refers to people, places, and time. There are three types: personal, spatial, and temporal. An ellipsis means omitting certain words or expressions that are understood from context. Conjunctions are words used to connect clauses or sentences. And finally, lexical structure sustains the connection between the semantic and pragmatic aspects of a text.

A text is called coherent when its ideas fit together in a clear and logical way. It mostly tells what the text is about and helps the reader make sense of it. Words such as "and" (showing similarity), "if" (showing a condition and its result), "by" (showing how something happens), and "however" (showing contrast) help in building these links. These small details make the text easier to understand and help readers stay connected with it.

Intentionality means the purpose that the author intends to convey to the readers, and for this, the writer uses different ways, like questions, instructions, and suggestions. This process generates conditions of four kinds: acceptability, informativity, situationality, and intertextuality. Acceptability means that the text should be relevant and easy to understand for the reader. Informativity means that text should have new or surprising information that is useful for the reader. Situationality is related to the problems or situations that are important in the context of the text. Intertextuality means that one text shows the influence or connection of other texts within it. All these things together help the reader feel more connected with the text and leave a strong effect on their mind.

Against this background, the study examined the stylistic elements used in the National Anthem of Pakistan and considered how lexical and rhetorical choices communicate unity, patriotism, and national identity. It also assessed the contribution of phonological, syntactic, and semantic features to the anthem's literary and emotional effect and considered how these features symbolize cultural, religious, and ideological values. The inquiry was guided by three related questions: how stylistic elements express the anthem's central ideas, how words and phrases depict unity, patriotism, and national identity, and how phonological, syntactic, and semantic features shape its overall effect. In relation to earlier studies of national anthems in other contexts, the contribution of this article lies in combining multi-level stylistic analysis with text-linguistic attention to grouping, prominence, and cohesion in the Pakistani case.

## RESEARCH METHODS

This study employed a descriptive qualitative design based on textual analysis. The research subject was the lyric text of the Pakistani National Anthem, so no human population or sampling procedure was involved. The analysis applied the theory of text analysis associated with De Beaugrande and Dressler (1981) together with a stylistic framework. The anthem was examined manually across linguistic levels, including punctuation, rhyme, phonological patterning, word formation, sentence structure, semantic features, discourse organization, grouping, prominence, and cohesion. These analytical categories were used to identify recurring stylistic features and to interpret how formal linguistic choices contributed to the anthem's textual organization and expressive effect.

## RESULTS AND DISCUSSION

### Stylistic analysis of the National Anthem (Qaumi Taranah)

#### Punctuation

For better understanding, explanation, and emphasis of ideas, commas, exclamation marks, and orthographic characters are used. Readers can comprehend the explicit and implied meaning of poetry because it uses punctuation more than connectors, so that it remains concise and effective.

#### Alliteration

The repetition of a consonant sound at the beginning of each word is alliteration. It is present in "Manzil-i Murād", for the consonant /m/ sound is repeated. It makes a flowing rhythm in reading and articulating the poem.

### **Consonance**

In this anthem, the poet brings consonants into focus, i.e., “Shad Bad” and “Quwwat-i-Ukhuwwat,” as /d/ and /t/ sounds are present at the end of the words.

### **Assonance**

At the linguistic level, assonance is seen in the national anthem of Pakistan in “Azm-i ‘ālī, hilāl, kamāl, hāl, and jalāl” as the /a/ speech sound is frequent.

### **Repetition**

It is a literary device observed at the morphological level of study, which is used to emphasize important themes and ideas in the poem. In the context of a national anthem, repetition is used to highlight the importance of the text and make it more compelling and unforgettable. The ‘Pāk Sarzamīn’ and ‘Shād Bād’ are repeated for lasting impact.

### **The verse**

The National Anthem is a lyrical composition and is produced in verse form. This poetic version has 15 verses and 3 stanzas. Each stanza contains 5 lines; “a five-line stanza is called a quintet” (www.poetryexpress.org). In this way, the fifteen lines and 3 stanzas of the national anthem have 35 words in total, with a blend of a strong thematic beginning and a divine conclusion.

### **Diction**

In writing, the poet made use of the Persian language and its vocabulary, deliberately highlighting the importance of rich historical culture that readers can easily comprehend. However, the lexical word 'ka' from the Urdu language is also used. The poet's condensed and powerful narrative style adds in-depth meaning to the poem. The poet speaks through the chief part of it, as ‘Pāk Sarzamīn’ (The Sacred Land) and “Kishwar-e-haṣīn” (Beautiful realm), which expands the glory of the national anthem. The core points are adjectives and adjective phrases in the national anthem.

### **Rhyme scheme**

The rhyme scheme in the national anthem of Pakistan follows the pattern aabba, ccdee, and fffff. In the first stanza, the final word of the first two lines is repeated in the fifth line, which is “shād bād.” Although the third and fourth lines feature similar rhymes with “ālī shān” and “Pākistān,” the overall rhyme scheme remains “aabba.” In the second stanza, the last sounds of the first two lines, “nizām” and “awām,” show a correlation. The third line stands out as a unique line, not rhyming with the others, while the last two lines share a rhyme with “bād” and “murād,” establishing the rhyme scheme as “ccdee.” The final stanza comprises five lines that all rhyme, forming a 5f stanza. The lines include “sitārah o-hilāl,” “taraqqī o-kamāl,” “shān-i ḥāl,” “Jān-i istiqbāl,” and “Khudā-yi Zū l-jalāl,” showcasing a unified rhyming structure.

### **Style**

The poet composed the national anthem in closed form and structured it with uniformity and harmony in the specific components like rhyme, rhythm, and line length. The whole national anthem is written in pentameter, but the fourth line, particularly in every stanza, has a single word that is a diameter. This slight variation in metrical pattern shows a special form of art. The whole anthem rolls over different meters, so its style is in free verse.

### **Compounding**

Another significant element, like compounding, is found in the national anthem, where minimal words convey maximum meaning and depth. The 14 words out of 35 are compound words that showcase the skillful technique of the poet. Some words are باد شاد and سرزمین to create a poetic effect.

### **Symbol**

Within Pakistan's national anthem, some cultural symbols are used. The symbol of the national green flag represents the direction towards prosperity and excellence. It also reminds us of the glorious past and acknowledges the efforts in achieving future goals. The poet made use of the phrase “Parcam-i sitārah o- hilāl”, which is a whole depiction of the national flag, featuring a crescent and a star at its center, evoking patriotic emotions.

## Imagery

The visual imagery is created through words such as Sitārah-o-Hilāl. The powerful visual representation is evoked by using these words, sitara (star) and hilal (crescent). It reflects the national identity and a sense of affiliation.

## Parallelism

At the morphological and phonemic level, parallelism is found. In the first verse of each stanza, the word “Pāk Sarzamīn” occurs in the first verse of every stanza, and the/p/ sound is appeared at the primary of each stanza.

## Personification

It is a literary technique where non-living objects are identified with living objects and given the qualities of the living thing. The reason why poets employ personification in reflecting the imagination is to determine non-living things since they share characteristics with living things; the poet, in this instance, represented the country's land by referring to it using the word Tū (thou/you) as a noun. The poet is addressing a nation that you are the icon of steadfast commitment, O land of Pakistan. It indicates that the poet greatly appreciated the homeland, a nation that could promote uplifting transformations to improve the beauty of the state and its people.

## Syntactic elements

The writer of the national anthem concluded his writing in the form of poems and therefore does not follow the rules of sentence structure since poetry is not periodic, consistent, and truly structured. The patriotic song is composed in the Persian language. It is written in minor phrases and does not follow a sentence sequence pattern.

## Semantic level

The national anthem makes allusions to three objects. The first stanza praises “Pāk sarzamīn”; the second one praises the internal system, giving a future prospect and working in this system as well; and the third stanza talks about the national flag and its glory. These are all semantically referred to as objects by getting the direct meaning of those words.

## Textual analysis of the National Anthem of Pakistan (Qaumi Taranah)

The scientific study of human language is called linguistics. So, when a text is analyzed in-depth in a bid to analyze some specific areas, then it is referred to as Text Linguistics. Text Linguistics pays attention not only to the content but also to the form; the text is examined on the surface, but also on a deeper level.

## Grouping

The fundamental in text analysis is called grouping, which deals with the gathering of contributors and the selection of the occurrences in a language employed by a writer. The frequency of the contributors and events in the Pakistani National Anthem can be illustrated through grouping them as shown below.

**Table 1 Contributors/Participants**

| Sr. | Participants                                                 | No. of Occurrences | No. of Lines |
|-----|--------------------------------------------------------------|--------------------|--------------|
| 1   | Pāk sarzamīn (the sacred homeland)                           | 2                  | 2            |
| 2   | Tū (you)                                                     | 1                  | 1            |
| 3   | Arz-i Pākistān (the land of Pakistan)                        | 1                  | 1            |
| 4   | Markaz-i yaqīn (center of belief)                            | 1                  | 1            |
| 5   | niz ām (system)                                              | 1                  | 1            |
| 6   | Qaum (the nation)                                            | 1                  | 1            |
| 7   | Mulk (the country)                                           | 1                  | 1            |
| 8   | salṭanat (the state)                                         | 1                  | 1            |
| 9   | Manzil-i murād (the desired destination)                     | 1                  | 1            |
| 10  | Parcam-i sitārah o-hilāl (the flag with a star and crescent) | 1                  | 1            |
| 11  | Rahbar-i taraqqī o-kamāl (the guide of progress and glory)   | 1                  | 1            |
| 12  | Khudā-yi Zū l-jalāl (the Devine shelter)                     | 1                  | 1            |
| 13  | Shād bād (stay glad)                                         | 3                  | 3            |

**Table 2 Grouping of Identified Events**

| Sr. | Events                                                        | No. of Sentences | No. of Lines |
|-----|---------------------------------------------------------------|------------------|--------------|
| 1   | Tū nishān-i ‘azm-i ‘ālī Shan (Thou, the sign of high resolve) | 1                | 1            |
| 2   | Pāk sarzamīn shād bād                                         | 1                | 1            |
| 3   | Kishwar-i ḥasīn shād bād                                      |                  |              |

| Sr. | Events                       | No. of Sentences | No. of Lines |
|-----|------------------------------|------------------|--------------|
| 4   | Pāk sarzamīn kā nīz ām       | 1                | 1            |
| 5   | Quwwat-i Ukhwwat-i 'awām     |                  |              |
| 6   | Qaum, mulk, salṭanat         | 1                | 1            |
| 7   | Pāyindah tābindah bād        |                  |              |
| 8   | Parcam-i sitārah o-hilāl     | 1                | 1            |
| 9   | Rahbar-i taraqqī o-kamāl     |                  |              |
| 10  | Tarjumān-i māzī, shān-i hāl  | 1                | 1            |
| 11  | Sāyah-yi Khudā-yi Zū l-jalāl |                  |              |
| 12  | Pāk sarzamīn shād bād        | 1                | 1            |
| 13  | Kishwar-i ḥasīn shād bād.    |                  |              |

## Prominence

Prominence is the status of being significant or detectable in text analysis. It assists in discovering the pace of flow, the quality of data, repetition, and the condition of various participants and incidents utilized by the writers. In addition, it demonstrates the prevalence of specific aspects of language that compose the real ideas and thoughts of any text.

Based on the study of the sentence structure of Pakistan's national anthem, it presents one whole thought plus three major events. "The poet began with the start of the country that is the most significant of the elements to give rise to existence, glory, accomplishments, and the beautiful land of the nation; the land of Pakistan is everything to the poet" (Halliday, 1990). Secondly, he emphasizes the togetherness of the country and the state. He declares that national unity and solidarity are clues to last forever. In the final, the poet represented the entire notion in the image of a crescent and the star that becomes the director of the development and the rising subject under the auspices of the God of grandeur.

The National Anthem is organized according to the patterns of noun phrases (NP) and adjective phrases (AP). At its core, the anthem emphasizes possessive adjectives, such as Quwwat-i Ukhwwat-i Awām (meaning the power of the fraternity among the people). This structure employs the combination of NP and PAP (possessive adjective phrase). Additionally, the verb phrase (VP) in the anthem is represented by the phrase shād bād (stay glad) and is repeated three times throughout.

## Cohesion

The semantic meanings are related to cohesion, which is the semantic interpretation of text with which it is concerned. It happens when text is compelled, or the analysis is manifested by some supplied causes (Halliday and Hasan, 1976). Cataphoric references have been used in the anthem to create cohesion. Pāk sarzamīn is positioned at the start of the anthem, in the entire stanza, and at the end; the poet used the noun phrase (NP) Arz-i Pākistān!

*"Pāk sarzamīn shād bād  
Kishwar-i ḥasīn shād bād Tū nishān-i 'azm-i 'ālī Shan  
Arz-i Pākistān!  
Markaz-i yaqīn shād bād"*  
*"Pāk sarzamīn kā nīz ām  
Quwwat-i Ukhwwat-i 'awām  
Qaum, mulk, salṭanat  
Pāyindah tābindah bād!  
Shād bād manzil-i murād"*

In stanza two, anaphoric reference is employed to ensure continuity; the stanza focuses on Pāk sarzamīn, but it also revisits the earlier discussion about it.

On the national level, the anthem of Pakistan expresses the fundamental essence that signifies the country's existence. "It is a full-scale description of the land of Pakistan that has been given special effects: brotherhood, equality, the oneness of the nation" (Awoyale, 1991). This poetic piece effectively conveys its meanings, making its semantic and pragmatic interpretations clear and accessible. The poet skillfully employs collocation and repetition, leveraging their extensive experience in the field of poetry.

## CONCLUSION

The form is paramount; the national anthem is narrated in the lyrical form, and poetry is defined as the outburst of intense emotions by the soul. Poetry is a brief part filled with more significant meaning

and concepts. This very work has shown that all the lines of this anthem are logically intertwined and bring the material perception to the reader. The national anthem contains a rhyme scheme, and alliteration also occurs. The use of compounding is detected, whereby words are consciously blended to form compounds. The national anthem creates symbolism and imagery. Composing the text, the creator used the qualities of rhetorical devices, cohesion, elevated style, grouping, and prominence, and complementing each other in various ways. The composer has also employed specific lexical choices of the Persian language that are easy to comprehend for people speaking Urdu, Punjabi, and other languages in Pakistan. This confirms that the functions and structure of language are intertwined in a complex communication process, highlighting the expressive and emotional qualities of the National Anthem.

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