

Received: 05 February 2024, Accepted: 05 April 2024

DOI: <https://doi.org/10.33282/rr.vx9i2.179>

A STUDY OF FACTORS OF NATIONALISM AND HOMOGENEITY IN INDO-PAK WARS AND NATIONAL SONGS

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Abstract

The war of 1965 is the first regular war between Pakistan and India. During this war, there was a change in the emotions and feelings of everyone from the soldier to the common citizen. The poets and writers used their pen to strengthen the military ambitions and intentions. This war brought to the fore the factors of patriotic nationalism and one-sidedness. After the war of 1971, the effects of despair, and language conflicts prevailed. However, the hope of the prisoners becomes a harbinger of joy in the desperate atmosphere of joy in the desperate atmosphere and once again the message of struggle, courage and collective consciousness begins to be reflected in the songs.

Key words: war-dimensional, national helplessness, consciousness

Introduction

The history of the land of Pakistan is filled with wars and conflicts, marked by the passionate rivalry of the Indian nation, fueled by the zeal and enthusiasm of warriors. Particularly, after

independence, the conflicts between Pakistan and India have given birth to a new dimension of warfare in both geographical and theoretical arenas. From 1948 to 1971, three major wars were fought between Pakistan and India, but the 1965 Indo-Pak War was a notably intense and full-fledged conflict. The key catalyst in this war was the Kashmir issue, and as a result, Pakistan gained control over Azad Jammu and Kashmir after the 1948 war. However, the 1965 war continued at various locations along the Indo-Pak border, with Lahore being the primary target for India. The Indian army carried out unauthorized attacks on all sides of Lahore without declaring war, but Pakistan's forces effectively and bravely countered these incursions. From common soldiers to ordinary citizens, the entire nation actively participated in this war, creating a sense that every child, elderly person, youth, man, and woman is a soldier standing boldly against the Indian army. Every soldier, from border protection to the city, was driven by patriotism, religious and national fervor, and the entire nation stood united for courage and determination. Poets and writers played a crucial role during this time, uplifting the spirits of Pakistani soldiers with their words. National songs in every language of Pakistan were prevalent during this war, instilling strength in the emotions of the soldiers. Even today, these national songs continue to resonate, as Radio Pakistan and Pakistan Television (PTV) have given them a new musical rendition. Along with the popularity of these songs, there has been an increase in national unity and patriotism, influencing both civilians and military personnel deeply. These songs reflect Pakistani identity, religious fervor, freedom, and new sentiments of defense. From a political and defense perspective, these songs have become a social awareness tool, fostering national solidarity, mutual respect, and unity across theoretical and geographical boundaries.

After India suffered its worst defeat in the 1965 Indo-Pak War, conspiracies against Pakistan started to unfold, especially in East Pakistan, where covert efforts to sow the seeds of hatred began. In an condemnable attempt to create division within the nation, borderless, unauthorized, and non-declared wars were initiated by India along the eastern borders of Pakistan. To weaken the eastern borders of Pakistan, India deployed its forces along the western borders of the existing Pakistan as well. The fall of Dhaka in 1971, or the creation of Bangladesh from East Pakistan, deeply saddened the hearts of the entire Pakistani nation. Poets and writers used poetry and prose to express their sensitive nature, adding their sentiments to the collective grief and sorrow. Like the 1965 Indo-Pak War, the fall of Dhaka in 1971 found profound expression in songs and lyrics, conveying feelings of shock, pain, disintegration, grief, and anger. The 1965 Indo-Pak War, lasting for sixteen days, resonated continuously, with the nation being stirred by national and war songs. These songs not only energized the emotions of military personnel but also ignited a fervor for patriotism among the general public. During those days, numerous opportunities and channels emerged for the expression and communication of emotions and sentiments. Looking at it from this perspective, the national songs or anthems gained tremendous popularity during the 1965 Indo-Pak War and the fall of Dhaka in 1971, making each verse of these songs a representation of the language of resistance. In any region where external intervention or war occurs, new and unique emotions and possibilities emerge in language and literature, along with practical and strategic wisdom. In this regard, due consideration should be given to Urdu poetry, which, even after facing the rebellious sentiments against British

colonialism in the subcontinent, especially during the 1857 War of Independence, remained familiar with national disunity, unity, and patriotism. However, the popularity of these three inclinations increased significantly during the 1965 Indo-Pak War, and the songs became a source of expressing sentiments of hope, unity, and patriotism. The adverse effects of the illegal aggression by India manifested in the three sentiments mentioned above, and poets and writers used their talent to highlight and respond to the emotions generated by the unjust intrusion. The national songs, through their verses, brought the bright aspects of life to the forefront, dispelling the shadows of despair, expressing bitter and sweet experiences in a new language. Through the verses of these songs, the Pakistani nation found a renewed vigor for the prosperity and well-being of the country. The Urdu national songs during the 1965 Indo-Pak War and the subsequent events in Pakistan have illuminated the sentiments of disapproval, unity, and patriotism with their literary significance. They have become a powerful tool for promoting national unity, mutual respect, and social awareness across the theoretical and geographical boundaries.

Unity and solidarity are the greatest strength and support for nations, and we witness this at every turn in our lives. In the social system, the endurance of individuals, culture, and national traditions is intricately woven through this unity and oneness. The negative emotions and situations that can destroy this national unity are scattered around us. It is our responsibility as members of human society to confront them. However, the sense of unity sometimes forms and sometimes dissipates. When it forms, a pleasant scenario emerges, but when it dissolves, negative effects ensue.

Poets beautifully articulate all these aspects of unity, presenting them vividly in national songs and melodies. Alongside poetry, prose in its style also effectively communicates the sense of effort and agreement. Dr. Abdul Ahad, former head of the Urdu department at Bangalore University, in his book "Furogh-e-Yak Jihati" discusses the role of the Urdu language in understanding the meaning of unity.

"Yak Jihati" in its literal sense means to be in one direction or one direction, but in a broader context, this term is synonymous with emotional harmony and unity. Given the complexities of life and the times, it has been elaborated upon and various aspects have been incorporated into its explanation. Whether in sociology or politics, it may have different meanings, but in literature, its interpretation is distinct. (1)

In poetry and literature, there are various expressions of "Yak Jihati," such as respect for humanity, tolerance and impartiality, connection to the homeland and national symbols, and straightforward efforts for social progress and prosperity.

Urdu poetry and literature have infused the spirit of unity, love for the homeland, and the rejection of racial, regional, and linguistic prejudices, capitalist systems, political and sectarian discord, into the emotions of life. When sentiments of unity, solidarity, and one-directional purpose strengthen, differences between various classes and factions diminish. The promotion of mutual respect and coexistence theories becomes prevalent.

This sentiment has been instrumental in the formation and development of the national role of communities. After the Indo-Pak War of 1965, Urdu poetry witnessed a rapid increase in the inclination towards national songs. Poets directed their attention from themes like migration, love, separation, and infidelity to topics of patriotism, dignity, unity, progress, prosperity, peace, defense, and national unity in their works.

A new trend of national songs emerged in Urdu literature. The unwarranted military interventions and aggressions against Pakistan led poets to focus on national songs. Poets highlighted the construction and completion of the Pakistani homeland, love and dedication to the nation, acknowledgment of the greatness of those who sacrificed their lives for the country, and the themes of peace and harmony. They elevated the banner of the dignity and sanctity of the homeland.

These poets played a vital role in emphasizing the fervor and patriotism of war heroes and martyrs through their writings, contributing significantly to regional harmony and strengthening national unity. Despite the challenges faced during the formation of Pakistan and its subsequent years, poets continued to address issues such as the trials of the partition, migration problems, economic fluctuations, the pain of separation from the ancestral land, sorrow, suffering, crises, and political situations in their poetry.

Even after independence, when the country faced difficulties due to corruption and migration, poets struggled to depict the reality accurately. The dominance of political and capitalist thinking, landlords' dominance, and economic disparities resulted in the proliferation and degradation of the quality of life in the country, with a lack of maturity in the elements of recognition and acceptance in the nascent nation. People's warmth for patriotism was also dwindling.

Although feelings of joy and expansion were evident among the people of Pakistan after independence, poets were still struggling with the challenges and suspicions. The poets were not yet adept at expressing the fervor and patriotism of the creation of Pakistan and its challenges, such as the 1965 Indo-Pak War, after eighteen years.

The poets depicted the trials of the time, such as the difficulties of displacement and relocation, in their poetry. Due to the difficult circumstances and the influx of migrants, conditions could not improve immediately. Political and capitalist ideologies dominated, resulting in the spread and intensification of problems. The lack of maturity in elements of recognition and acceptance in the new nation was evident (2).

The poets continued to address issues such as political and economic problems and other complexities of society, focusing on issues specific to Pakistani society. The spirit of patriotism and national unity had diminished as the concept of freedom had become dim due to political and economic issues and other complexities. The wars of 1965 and 1971 reignited the sense of freedom and the value of freedom.

Due to India's aggression, the Pakistani nation, by simply considering personal interests, regional and linguistic prejudices, and conflicts, embraced the blessings of freedom and the feelings of identity and survival. In this way, the feelings and emotions of freedom and patriotism found new life.

Feelings of love for the homeland and a sense of national unity began to emerge in the literary world like other classes. The recognition and acceptance of elements of diversity and emotions and feelings in the new environment gave a new direction to national songs. Poets revitalized themes of patriotism, national integrity, and the tradition of one-directional unity.

Taking into account the new demands of the time, poets demonstrated new relationships and commitments, and the new dimensions of diversity and emotions and feelings became apparent in national songs. Poets brought a new vibrancy to national songs.

In the midst of the political and economic challenges faced by the country, Pakistani Urdu poets, like other classes, became aware of the defensive aspect. They have not only become the voice of political and economic issues but have also focused on social issues and challenges specific to Pakistani society. They have played a significant role in highlighting the importance of national unity and the need for mutual respect, brotherhood, tolerance, and coexistence.

The unity, national unity, one-directionality, and sincerity created an atmosphere in which enthusiasm began to rise.

Pakistani society began to brim with sentiments of love and unity. Every aspect and expression began to showcase love in front of the homeland. Mutual respect, sincerity, and empathy became the fundamental elements of society, altering the meaning of every emotion. Defense and preservation of the homeland became the top priority. The love and desire for the pure land of Pakistan attained the status of a second form of worship, fueled by the passion of national anthems. The soil of the homeland, fragrant with the joy and expansion, made the soldier, vigilant for the protection of the country away from home, experience a delightful aroma in the fertile soil of duty.

The land of the nation became more important than the lap of a mother, and this land elevated it above all loves. The angles and standards of love and unity began to change, making the protection and defense of the pure land the source and focus of love and unity. To the extent that a soldier, addressing his beloved, started giving more importance to the love of the homeland. In his poem "Sipahi Ki Apni Mehbooba Se Khitab," Riaz Hussain Chaudhry expresses the emotions of a Pakistani soldier in the following manner:

*"Soldier addressing his beloved,

In the arms of my beloved, I find no peace,

For my heart is with the cherished soil of Pakistan.

Every heartbeat echoes the anthem of my nation,
And the fragrance of my duty envelops me,
Far from home, yet immersed in the scent of patriotism.
In your love, my dear, I seek solace,
But it's the love for my homeland that reigns supreme."*
Hiding the flames of love in my heart,
Even from your memory, I'll depart.
I shall go, leaving behind
To the place where blood is aflame,
There, I too will light the lamps
With my own blood,
I'll protect the land of my homeland."(3)

In this song, expressions go beyond the general themes of love, emphasizing the lover's preference for patriotism, national pride, sacrificing life for the defense of the homeland, and love for the sacred land. The soldier, instead of giving his heart to his beloved, is dedicating himself to the nation. This song distinguishes the spirit of action, determination for independence, and patriotic fervor in the soldier. It suggests that poets, rather than focusing on conventional love, have instilled in the people and soldiers a fervor for patriotism, sometimes prioritizing the sacrifice of a faithful warrior, and at other times warming the atmosphere of war and conflict.

The song indicates that through such verses, poets moved away from traditional love to inspire the youth with genuine love and devotion, fostering a sense of sacrifice for the country. The significance of jihad for the sake of Allah is highlighted, emphasizing that defending the God-given homeland is a divine command. Songs like these aimed to awaken the importance of national defense during challenging times, presenting the duty to defend the homeland as Allah's command.

These types of songs suggest that poets shifted the focus from metaphorical love to real love and passion for the country among both civilians and soldiers. The beloved is also shown sacrificing her material love for the nation; although she cannot be physically present at the defensive borders, she stands ready to contribute her wealth and emotions for the country. It is believed that her beloved soldier will return triumphant in this struggle between right and wrong. She not only entrusts her beloved to God when bidding farewell but also expresses prayers for the safety of the nation and is filled with patriotic sentiments. Ali Haider Shahbaz, another poet, also supports these sentiments in one of his national songs.

In this song, the beloved is depicted declaring her resolve to sacrifice her metaphorical love for the real love and devotion to the homeland. Hamayat Ali Shair echoes this determination in a national melody, portraying the beloved's emotional reflections while bidding farewell to her soldier.

Flow, flow, my drummer soldier,

May Allah be your guardian.

In the paths of sacrifice, under the weight of sorrow,

My joy is devoted to your happiness.

May all your troubles befall me,

My prayers are always with you on your way.

May Allah be your guardian.(4)

The love for the homeland and the emotions of defense were not limited to just lovers; even sisters presented patriotic and emotional songs filled with pride, urging their brothers to move forward and dedicate themselves to the national duty. Mothers, who lost their sons in the war, also did not lag behind and sacrificed for the fulfillment of the national duty of their sons. In the same way, every father was determined to sacrifice the pieces of his liver for the sake of the country. Brave sisters, mothers full of spirit, and patient wives were showing the youth the remembrance of the country's defense as their foremost duty. These emotions and feelings were found in every individual related to all walks of life, from landlords, landlords, and political parties, setting aside personal interests and political conflicts to unite on a platform for the sake of national interests. The nation, with everything it had, was ready to sacrifice for its defenders.

This national unity overcame social, political, and economic problems and barriers, making the nation united in spirit. Regional biases, prejudices, and religious differences were forgotten, and the Pakistani nation came together to safeguard and defend the beloved homeland. In the 1965 Indo-Pak War, poets created national songs, highlighting the enthusiasm and emotions of the nation and the Pakistani army, participating actively in the intellectual jihad. When the war began, the people were supportive and cooperative with their youth to help and support their soldiers, showing them how to contribute to the success and triumph of Pakistan in this war. In 1965, the poets played a significant role by creating national songs, fueling the passion and enthusiasm of the people and the army.

Masroor Anwar's song, "Tujhe Kia Pesh Karoon," is a true reflection of the genuine emotions of the Pakistani nation, representing the feelings of patriotism and heartfelt qualities. Masroor Anwar encapsulates these emotions in his verses:

"You have set the enemy ablaze like a flame,

With every step, the cry of victory arises,

How can I present the reward of this courage?

I offer my life, I present my loyalty,

What can I present to you, the courageous Mujahidin of the nation?"(5)

In this era, national unity, love for the homeland and a collective national spirit were at their peak, and the Pakistani nation was actively engaged in serving the country. The entire nation, without any reservation, worked day and night with unwavering emotions and a unified national direction. The Pakistani nation was like a body and soul, and its every segment was contributing to the national services. Pakistan, with its diverse forms and a new spirit, had a unified military with common goals. The government was active at all times, the nation was united, and institutions were busy with no shortcomings in defending the country.

In these circumstances, poets and writers, like every other segment of life, did not lag behind in expressing their literature. The poets were also filled with feelings of patriotism, national unity, and solidarity, each presenting their unique poetry in praise of the love and defense of the Pakistani homeland. This was an enthusiasm that not only remained confined to those seventy days but its effects endured for many years, and songs full of patriotism continued to resonate in common language. From the oath of allegiance to the sacred land to the love and defense of the nation, the social ethics of the nation can be traced through the topics related to the nation's defense and safeguarding the homeland.

The September War demonstrated the Pakistani nation's unity with an outpouring of patriotism for national defense and development. The poets fulfilled the duty of creating such a pleasant, positive, and emotional atmosphere, the evidence of which does not escape scrutiny. Although the defense struggle of 1965 was not limited to practical military wisdom only, it is reflected in the expressions of Eastern and Western Pakistan, poets, the public, scholars, politicians, rulers, as it seems apparent in every class. In this war, geographical boundaries and restrictions became meaningless, and every particle of the country converged towards a central direction. Despite adverse conditions, the Pakistani nation, standing firm against the enemy, made the impossible possible. In this war, not only did the youth of the Pakistani army show unwavering commitment to their lives, but the sacrifices made by the nation also ensured the protection of the divine gift of the country. When the territorial borders were under siege, at that time, the nation kept the daily affairs unaffected by maintaining a state of peace in domestic matters.

The Indo-Pak War of 1965 proved that wars can only be won through unconditional unity and agreement between state institutions, the military, and the public. The Pakistani nation's love for the homeland and the professional skills and valor of the Pakistani army made an impossible goal achievable. During the war, every Pakistani considered themselves as soldiers, avoiding self-indulgence. The objective of the Pakistani youth was solely to defeat the enemy. The entire Pakistani nation faced the battlefield. Despite limited resources, the spirit of national unity turned the nation into a fortress against the enemy.

These manifestations of unity in society were also evident in the literary expressions. The socio-political atmosphere was characterized by unity, patriotism, and national solidarity. The national unity and military unity presented by the poets create harmony in the emotions and sentiments. At that time, in poetry and literature, the common themes of unity, patriotism, and national solidarity were shared by every poet in their unique style. The influence of this spirit of unity persisted for years, and the songs of patriotism continued to be heard in the common language. Mazhar Warraich, through his national songs and anthems, also gained fame. Mazhar Warraich's songs, such as "Lahu Ki Hariali," express the unity of the nation in this way:

"In the river of love, waves are now one,

We are all one.

In one garden, colorful flowers blossom,

When the wind blows, everyone blends in the fragrance.

Why should the destination be separate when the paths are one?

We are all one." (6)

During this war, the mass media played a crucial role in instilling patriotism, national unity, and emotions in the public. National newspapers, Pakistan Television, and Pakistan Radio actively worked to boost the sentiments of the nation and the armed forces. National newspapers played a vital role in uplifting the nation's morale and informing about the losses incurred by the enemy. Despite facing issues in transmission due to the volatile situation, their role could not be denied.

During the Indo-Pak War of 1965, television coverage was limited, while radio was omnipresent in every household. Naseer Kazmi's account sheds light on the circumstances, stating, "It was a false dawn when a forceful knock was heard at the door. Astonished, we wondered who arrived so quickly. Opening the door, the milkmen of the neighborhood informed us that India had attacked Pakistan. They said they just got this news from their two men. I immediately prepared and reached the radio station; the news was accurate." (7)

Radio Pakistan also played a pivotal role in disseminating up-to-date news related to the 1965 war. Despite the severe situation, Radio Pakistan continuously reported fresh updates. Throughout the seventy days of the war, Radio Pakistan, especially the Lahore station, remained actively engaged in presenting the roles of scholars, poets, writers, and intellectuals in safeguarding the beloved homeland without any expectation of reward, desire, or compensation.

In the circumstances of this war, the day and night radio broadcasts through Radio Pakistan Lahore station were instrumental in keeping the public informed about the ongoing developments, involving literary figures, poets, writers, scholars, and pens. Lahore's radio and TV studios continued to host singers, musicians, and composers in all situations. In this war, besides other singers, Malika-e-Tarannum Noor Jehan and Salim Raza played crucial roles. Noor Jehan recorded eleven national songs during the September war. Her songs became vital in

boosting the spirits of the armed forces, with continuous airing even in the military bunkers along the borders.

Noor Jehan sang patriotic songs during the war, like "Tannu Ka Raaj" (Nurul Qamar), "Rang Laye Ga Shaheedon Ka Lahu" (Tabassum), "Sufi Ghulam Tabbasum Ka" (Ahmad Gorki), "Mere Dhol Sipahiya" (Mazhar Warraich), "Ae Mujahid-e-Watan" (Hafeez Jullundhri), and "Ae Raah-e-Haq Ke Shaheedo" (Jamal ud Din Ali). These songs, even today, resonate in the country during national occasions. Other singers, poets, composers, and musicians, including Salim Raza, also contributed for the greater good.

Salim Raza, like other artists, refused to take compensation for singing during this period. Naseer Kazmi notes in his diary: "When on 6th September, India suddenly attacked Pakistan, at that time, Lahore Radio Station had three recorded songs; one a film song, 'Sathiyo Mujahido,' the second 'Jamal-ud-Din Aali's 'Mere Nagme Tumhare Liye Hain,' and the third, a self-written song by Noor Jehan. Salim Raza had sung it. Some lines of this song by Naseer Kazmi are worth noting:

'Star, courage, and determination,

The dignity of the homeland, the power of valor,

The spoils of the enemy,

Our lion-hearted youth,

The image of solid belief,

The interpretation of courage and victory,

The soul of brotherhood and action,

Our lion-hearted youth.'"(8)

The Indo-Pak War of 1965 was a significant test and a tough examination for Pakistan, but by the grace of God, the beloved country emerged victorious. During this war, every segment of society, including scholars and religious leaders, stood together. Scholars and orators, in their Friday sermons, discussed the virtues of Jihad and the importance of defending the homeland, kindling the emotions of the people for the protection of the nation. They used mosques and public sermons to instill the spirit of Jihad among the masses, emphasizing its importance based on the Quran and Sunnah.

Zahid Hussain Anjum, in his book, details the role of scholars during the 1965 war. He mentions, "During this war, noble scholars also presented their services to the government... President of the central Jamiat Ulema-e-Pakistan, Maulana Abdul Hamid Badayuni, stated in a speech in Karachi that financial aid for the Mujahideen is the most crucial need of the time... Scholars, leaders, and other religious organizations declared the struggle in Kashmir as Jihad for the sake of Allah."(9)

Urdu, as the national language, played a crucial role in connecting and maintaining social ties in Pakistani society. National unity and a common direction were expressed through Urdu songs, which, by incorporating regional languages, created a unique expression. In this war, an attack was directly launched on Lahore, and the city was the target of the Indian army. Consequently, Punjab, compared to other provinces, was more affected. Most songs during this time were written in Punjabi, which, due to its association with Urdu and the national languages of Pakistan, contributed to unity, connection, and communication. However, due to the influence of Punjabi language in these songs, a gap emerged in Urdu and the local languages, leading to an impact on unity at the local level.

These national songs sowed the seeds of love among the Pakistani people, strengthening the connection between Urdu and other languages. Due to this influence, Urdu developed its unique style and temperament. All regional languages had an impact on Urdu songs, leading to a new flavor and expression. Consequently, the national language played a vital role in promoting unity, a sense of responsibility, and harmony throughout the country. In comparison to other regional languages of Pakistan, Punjabi played a key role alongside Urdu, strengthening provincial foundations and contributing to regional unity. Syed Zameer Jafri expressed the idea of national unity as follows:

"You are the homeland of Iqbal, the fertile land of Khushhal,

You are the sanctuary of Hujra, the garden of Bhatti.

Heart of mine, my soul,

You are the melody of Bolan, the art of Mehran."(10)

The purpose of the creation of Pakistan was to preserve mutual understanding, organization, brotherhood, and unity among the people, as well as to uphold sentiments such as patriotism and national solidarity. From the inception of Pakistan to the September 1965 war, the confidence in mutual trust and determination was the support through which Pakistanis successfully confronted the enemy. The Indo-Pak War of 1965 showcased a deep sense of unity based on patriotism, solidarity, and national integration in the face of adversity. This concept found practical expression in national songs during the war.

Although the war fought against India had a defensive nature, unforeseen challenges were imposed on Pakistan. Yet, with the spirit and courage exhibited in the face of Indian aggression, success was achieved, thanks to national unity. During this war, every citizen, regardless of their personal interests, embraced the social concept of Pakistan.

The September war demonstrated that the Pakistani nation possesses an enlightened understanding of patriotism and unity. Whether it is the protection of territorial borders or facing challenges at ideological frontiers, the Pakistani nation has the courage and determination to stand firm. During the movement for Pakistan, Muslims of the Indian subcontinent were gathered on a common platform under the idea that the attainment of a separate Muslim state is

possible through unity and agreement. After gaining freedom, in the face of conflicts before the September war, social and political degradation, uncertain political conditions, and an unstable economy had created conflicts among the Pakistani people. Linguistic and provincial prejudices, sectarianism, and animosity had entangled the length and breadth of the country. However, this war reawakened the sense of nationality and patriotism among the Pakistani people, promoting national unity and pride.

In this era, the threat of confrontation, taking initiative, and facing challenges with courage became prevalent. Syed Zameer Jafri, in the same spirit of confrontation, motivated the youth of the nation by saying:

"We are the images of courage, the interpretations of zeal,

We are the swords of Allah, the destinies of the world.

Every valley, pass, and peak, we will ascend,

We will grow and rise,

There is no god but Allah!

Our firm faith, our true Quran,

Alive, thriving, enduring,

Pakistan is ours." (11)

In this period of confrontation, outcompeting, and facing with strength and valor, the inclination towards competition became evident. Syed Zameer Jafri, in the style of this confrontation, urged the youth of the nation with the following lines:

"We have images of courage, interpretations of zeal,

We have Allah's swords, destinies of the world.

Every valley, pass, and peak, we will ascend,

We will grow and rise,

There is no god but Allah!

Our firm faith, our true Quran,

Alive, thriving, enduring,

Pakistan is ours." (12)

Similarly, Tufail Hoshiarpuri song "Ay Mard-e-Mujahid" exhorts the vigilant sons of the nation, urging them to awaken, as the time of martyrdom has arrived. The lyrics of Sufi Ghulam Mustafa

Tabassum's composition convey a message of smiles. "Advance, Ehsan Danish, maintain hope for victory, and let knowledge guide you forward," the advice of Arshadul Haq Qadri. "Mujahideen, march forward faster!" echoes the poet Hamayat Ali Shair's call. Comrades, the whole nation has awakened, much like the national consciousness, the spirit of freedom, the safeguarding of independence, and the emotions of sacrifice and dedication that resonate in songs. The national songs of this era have left a positive impact on future poetry.

During the war, the entire nation was filled with zeal, sacrifice, and unprecedented emotions of devotion. After President Ayub's declaration of war, the entire nation was united, displaying unity and solidarity with the young soldiers of the Pakistani army. No citizen during this war refrained from any action that would compromise the honor and dignity of the God-gifted nation. Financial and moral support from the citizens to the Pakistani army was obtained in a spirit of cooperation at the ethical and spiritual levels. While the national songs written during the conflicts with India expressed national unity and patriotic sentiments, the effects of these trends were evident in the poetry of that time.

Due to these sentiments, love and passion for the Pakistani land, as well as topics of unity and agreement, were prominently featured in national songs. Tufail Hoshiarpuri expressed these emotions in his song "Mere Pyare Watan" as follows:

"The glow of determination, serene shores know not
Attaining the goal is found when colliding with storms
In the assembly of loyalty, history is arranged
When eyes meet the restless gaze of desolate ruins
In this era of oppression, O cupbearer, whose liver may one drink
The blood of humans spills, replacing the goblets of wine." (13)

In the war of September, the unity, agreement, and national solidarity of the Pakistani people shook the foundations of Indian halls. After the military defeat, India initiated a plot to sow seeds of hatred between the people of East and West Pakistan. Anti-Pakistan forces in East Pakistan began conspiring. Following the 1965 Indo-Pak war, due to political changes in Pakistan, the factors of national unity, national solidarity, and patriotism, which led to India's defeat, had changed the course of events. The East Pakistan issue grew, and the political situation in West Pakistan resulted in an escalation of differences between Sheikh Mujib Rahman and Zulfikar Ali Bhutto. Later, due to constitutional measures, the dispute between Sheikh Mujib Rahman and Zulfikar Ali Bhutto intensified, leading to political differences.

In several cities of Pakistan, incidents of violence, murder, and looting started to escalate. Incidents of bloodshed exacerbated the situation, with fire acting as fuel. In East Pakistan and West Pakistan, unity and agreement, and brotherhood were no longer in existence. Linguistic biases intensified, leading to disputes. The inhabitants of Bengal, Pashto, Sindhi, Punjabi, and

Saraiki-speaking regions became targets of ridicule. Linguistic biases, along with racial and provincial prejudices, buried the identity of Pakistani nationality. Due to these circumstances, Pakistan disintegrated, and East Pakistan became Bangladesh. The fall of Dhaka on December 16, 1971, resulted in irreparable damage to national unity, national identity, and national pride, giving way to regional and linguistic prejudices instead.

The fall of Dhaka challenged the fraternity and national unity that was the sole identity of the residents of East and West Pakistan. The tragic event created walls of hatred and enmity among the people. Social destinies between the two regions began to decline, and the values of sacrifice and brotherhood also diminished. Despite the fall of Dhaka, Urdu poetry continued to reflect a unique identity due to literary consciousness, embracing individuality.

During the wars, the Pakistani nation showcased a blend of unity, patriotism, and sacrifice. The 1965 war brought forth a sense of love for the homeland, and Urdu poetry vividly portrayed these emotions. The lyrics of that era not only expressed the sentiments of unity but also contributed to strengthening the foundations of the national identity.

The Bangladesh Liberation War led to a decline in national unity and a rise in regional and linguistic prejudices. The war of 1971 marked a turning point, leading to the disintegration of East Pakistan and the emergence of Bangladesh. The fall of Dhaka on December 16, 1971, dealt a severe blow to national unity and fraternity. Despite the challenges, the respect and honor for the national flag increased and specific rules were established to uphold its sanctity.

Poets played a crucial role in articulating Pakistani identity, national unity, and the evolving social landscape. The period after the wars witnessed a shift in poetic sentiments, with a focus on intellectual development. The struggles of the armed forces and the sacrifices made during the wars elevated the importance of the Pakistan Movement. The wars became a litmus test for the Pakistani nation, showcasing their patriotism, courage, and dedication to the cause of freedom.

The national unity and discipline that emerged after the 1965 war gradually gave way to divisive tendencies, sectarianism, and regionalism. Linguistic and ethnic prejudices intensified, burying the sense of Pakistani identity. Separatist ideologies gained strength during this period, leading ultimately to the division of the country.

Conclusion

The wars of 1965 and 1971 left a lasting impact on Urdu poetry. The songs written during this time depicted two different trends: firstly, the 1965 war fostered unity, patriotism, and sacrifice, promoting a deep connection with the land. Secondly, the 1971 war left a legacy of despair, hopelessness, disarray, and linguistic conflicts, causing the decline of the foundations of the nation created by the Pakistan Movement.

The fall of Dhaka, while dealing a blow to national unity and shared identity, did not deter poets from addressing the shared pain and agony through their verses. The poetic expressions that

transcended from East Pakistan highlighted the commonality of the immense tragedy and expressed solidarity and empathy.

The songs composed in the backdrop of the Indo-Pak wars demonstrate two distinct trends: firstly, the 1965 war strengthened unity, patriotism, and the emotions of sacrifice and laid the foundation for the national character. Secondly, the 1971 war brought about disappointment, despair, desolation, and linguistic conflicts. The return after the fall of Dhaka was not limited to Pakistani poets; those who migrated brought their unique expressions, contributing to a collective response to the great tragedy.

The songs of the post-war period not only addressed the trials of reuniting but also played a crucial role in eliminating distances and encouraging unity, while also motivating against despair. The poets of this unique era directly spoke to the people, promoting mutual understanding, the greatness of the homeland, and the preservation of Pakistan's integrity.

In conclusion, the national songs written during the Indo-Pak wars reflect the complex socio-political landscape of Pakistan. They capture the changing dynamics of national identity, unity, and the struggle to maintain a sense of purpose and direction amid challenging times.

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