

WAR, RELIGION AND AESTHETICS: ANALYSIS OF TEHREEK-I-TALIBAN PAKISTAN'S TARANAS

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Abstract

Various socio-economic factors affect the recruitment and indoctrination into radical groups in this region, including poverty, political instability, tribalism, and religious extremism. Radical groups in this area advocate for a violent and extremist form of Islam and would justify using violence against Islam's enemies, regardless of whether they are Muslims or not. Many young men in this area have limited economic opportunities available to them; thus, some claim joining a radical group provides an opportunity to escape poverty and obtain power or status. This study contributes to an understanding of the use of ideological frames and recruitment of militants, specifically through an analysis and description of a relatively unknown instrument for propaganda used by the Taliban - the chants (taranas) that they use. These melodious chants utilize symbolic, iconic, and historical nouns, as well as create emotion in listeners (e.g., sorrow, pride, despair, hope, and grievances). These chants serve to mobilize and persuade the general population to accept the Taliban's ideology and worldview. In addition, the chants provide an overview of the strategies, channels of communication, and recruitment tools used by militant organizations in both Pakistan and Afghanistan to raise and recruit new supporters. This investigation's greatest contribution is the analysis of Taliban chants and other propaganda artifacts.

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INTRODUCTION

The topic of radicalism on the border between Pakistan and Afghanistan is an extremely complex one, made even more so because of the multitude of different factors that have affected the development and formation of radicalism throughout time; for instance, poverty, political instability, tribalism, and religious extremism are all major contributors to how radicals are formed and recruited into such groups in this area. Radical groups that operate on the Pak-Afghan border approach their issues from a perspective of religious belief based upon their own version of Islam; this has led radical groups in this border region to advocate a very violent and radical form of ideology that includes the justification of the use of violence toward Muslims and Non-Muslims, and to justify the use of violence against other individuals or groups that they consider to be "against Islam".

Radical groups within this part of the world advocate a very radical interpretation of the traditional interpretation of Sharia law that is sometimes in conflict with the principles of justice, equality, and human rights; there is also ample evidence showing how extremist groups interpret Sharia law in a way that is not consistent with traditional or classical Islamic thought.

The recruitment of radical groups within the Pak-Afghan border is primarily associated with poverty and the politics of instability. Many young men from this area have little to no economic opportunities; thus they view joining radical groups as a potential means by which they might escape their current poverty level and attain greater authority and status. The complex tribally-oriented nature of this area often results in young men being unable to identify with any one social group, leading many of them to radical groups in order to provide a sense of purpose and community.

Religious extremism is also a significant factor in recruitment into radical groups in the Pak-Afghan borderland

(Abbas, 2010) discussed in his significant work on “Taliban’s virtual Emirate” the exploitation of religious sentiments by radical and how they use them as a tool to recruit individuals into their ranks. He further discusses how they promote a message of religious purity and often claim to be defending Islam against perceived threats from outside forces. Roy (Roy, 2007) in his work on “Globalized Islam” examined the role of religious education in shaping the beliefs and attitudes of radical groups, as well as the ways in which religion is employed to rationalize acts of violence and propagate a narrative emphasizing religious purity.

The focal point of the insurgency, both in the recent past and present, lies within the Pashtun region spanning southern and eastern Afghanistan, with smaller pockets extending to the west, central, and northern parts of Afghanistan, as well as the northwest region of Pakistan.

To build up their forces during the inception of their insurgency, the Taliban relied on the use of their strongholds in Pakistan, Afghan refugee populations, and religious institutions (madrassas) to recruit fighters. Through these means, the Taliban also established alliances with militant groups operating inside Pakistan; they received some degree of support from elements of the Pakistani government and military/ police. There are several contributing factors that led to successful recruitment by the Taliban. First and foremost, the ideological beliefs of the group provided a strong basis for the creation of an insurgency, as did the disintegration of Afghanistan’s traditional social structure. Additionally, the Taliban utilized propaganda and coercive measures to attract new members into their ranks and expand their reach. Factors influencing recruitment success include: the exploitation of economic hardship; the use of intimidation and coercion; appeals to notions of honor and pride; the use of tribal/ traditional affiliations and networks; and the appeal of religious ideology. The methods of recruitment will differ from region to region; however, there are also similarities between how recruitment is carried out in the two countries.

Local and independent commanders, tribal systems, and religious clerics serve as the primary means through which recruitment is

conducted in both countries. These influential figures play a significant role in identifying potential recruits and facilitating their involvement with militant groups or insurgent organizations. (Tellis, 2008)

The Taliban insurgency in Pakistan and Afghanistan seemingly benefits from an unlimited reservoir of “foot soldiers” ready to take up the fight against the governments and its international military supporters. The foot soldiers’ motivation is often attributed to ideology, poverty, and/or a lack of education. However, the ability of the Taliban insurgency to mobilize recruits is complex and driven by a mix of political, economic, and social factors. While some motivations driving the Taliban foot soldiers are similar across both countries, others are specific to a given local context.

This work is a petite contribution to the study of ideological framing and recruitment of militant. This research study aims to provide a comprehensive description and analysis of a relatively obscure propaganda tool employed by the Afghan Taliban: their chants or *taranas*. Utilizing historical narrative, symbolism and onomatopoeic representations of different emotions such as sadness, pride, despair, hope and grievance within the context of these melodies provides the listeners with the ability to understand how Taliban ideology can be embraced by the Afghani people and provides an overview of the propaganda used by militant groups in Pakistan and Afghanistan when attempting to recruit individuals to their groups. The analysis of the Taliban chants and propaganda artifacts is the primary contribution of this research.

Research Methodology

This study has employed a qualitative research design, as the objectives of the study were to utilize qualitative methods to gather and analyze data in order to find out about the ways in which militant groups use propaganda as a means of framing their ideology and recruiting.

The researcher has closely examined the data to uncover prevalent themes—reiterated concepts, subjects, or expression methods. By conducting a thematic analysis, the researcher has

tried to identify recurring patterns and overarching themes within the research context. The analysis has sought to unveil key concepts and insights, shedding light on how TTP strategically forms and presents ideas to attract new members.

Theoretical framework

Social Constructivism, rooted in Vygotsky's (Vygotsky, 1978) ideas, suggests that human development and knowledge are shaped by social interactions. This theory highlights the significance of social factors and interactions in constructing knowledge, as opposed to personal experiences emphasized in constructivism. It asserts that social interaction is the key to knowledge creation. (Creswell, 2009) asserts that social constructivism serves as a useful theoretical framework as it allows for necessary qualitative analysis to reveal insights on how people interact with the world. Social constructivist theory asserts that people's ideas coincide with their experiences.

Social constructivism asserts that the values and identities we adopt are largely shaped by our society and the people around us. These identities are constructed through a process of interaction and are often solidified as we align ourselves with certain societal parameters and beliefs. In many cases, the construction of identity is closely tied to conflicts, as individuals seek to define themselves and their group affiliation during such times. Labels and titles are created to distinguish between friends and foes in the midst of conflict.

Analysis of Taliban's *taranas* (chants)

Chants hold a significant role in how the Taliban engage with local communities. The chants promote the objectives of the Taliban using a form of song that is written in the local language, which follows traditional forms found in Afghanistan, and frequently includes references to traditional forms of Afghan cultural expression through the use of traditional Afghan customs (such as storytelling), shared history, and the culture of Afghanistan.

The chants contain very catchy tunes with memorable melodies, and they often include multiple sections that will stick in people's minds and will be hard to forget. The tuneful segments are

musically balanced and have a similar musical texture to many commercial advertising jingles heard throughout the United States on radio and television. The way in which many Afghans remember and recite the content of their poetry is very similar to how Afghans and Afghan men and women publicly recite the subject matter of these chants and with very similar emotional and reflective depth as is found in Afghan traditional poetry. Both the chants described here and traditional Afghan poetry contain the manner of expression and use of the poetic principles of "wazn" (balance) and "qafia" (rime) as a form of expression in the language. Many conventions exist in the poetry of Afghanistan to ensure that they conform to the basic rules when writing poetry, including "badá" (the rules for writing a poem) and "arúz" (the art of writing poetry that is harmonious and flowing), and each line of a poem must follow a specific "wazn" (rhythmic pattern) and must maintain the same "qafia" (rhyme scheme). This result combines both of these elements to create a very melodious effect together in their verses, potentially creating a profound meaning to their lyrics' very powerful narrative impact along with the potential benefit of poetry being employed as a form of propaganda.

The Afghan community, as demonstrated by the following sections, represents the current condition of Afghan society within these types of chants. They use mainly the Pashto language with a small amount of Dari, presented in a relatively simple and traditional fashion that resonates with the Afghan people. It is also noteworthy that there is a noticeable increase in the interest of these chants among the youth in the Pashtun community in rural and urban areas where the Taliban have a strong presence.

The Afghan regime and Afghan National Security Forces (ANSF) have not evaluated the importance of these types of chants in relation to stability in Afghanistan; rather, they view them as forms of entertainment within a local community or regional area. The negligence on the part of the Afghan government and security forces toward these chants has given the Taliban the ability to distribute these chants among the general public without any substantive opposition or countermeasures to limit or restrict their potential dissemination. The Taliban routinely and often post and

provide their chants to the local populace in this open environment. The Taliban's continuity of providing their chants to the local populace through a variety of venues, including written materials (i.e., books, Taliban magazine), audio materials (i.e., audio cassettes and CDs), technology (i.e., cell phone ringtones), and many different web pages on the internet (i.e., YouTube) is an indicator that their impact and significance should be evaluated.

This research sought to obtain a collection of Pashto-language Taliban chants to facilitate an analysis of their significance and influence by translating all the chants from Pashto into English. We will provide the original storyline of each chant, along with a descriptive analysis of its meaning(s), and its potential effects on Afghan people.

In assessing the meanings/impacts of these chants on the Pashtun people, I recognize that generalities were employed. This study was not conducted in order to present an accurate or oversimplified Afghan view of the world; my intent was to create similar to how the Taliban constructed their chants—how I believe people will respond based upon calculated assumptions about their probable responses and opinions. While reflecting an analytical approach similar to the Taliban's construction of their chants, I will take careful note of the approach I use and the nature of my assumptions.

I selected these tharanas for a number of reasons; firstly, they all use similar themes, providing for more coherent presentation; secondly, I took into consideration what would be required to make them accessible to the intended audience (translating them). Lastly, time constraints and the complexity of other tharanas, with their sharp notes and intricate wording, made it challenging to read, translate, and interpret them. Therefore, I opted for tharanas that already had available translations on certain platforms to make the process more manageable.

Chant-1: Jihad

Come on brother the struggle is on, this is the life honor,
Don't spend the life of humiliation in this world
Some people spend life like slaves to the Kuffar,
With hypocrites, apostates, and with cruel people
However, you can spend your life full of love

Don't spend a life of humiliation in this world
Some people are struggling under disbeliever laws
They are just Muslims by name struggling to keep their religion
A Muslim must establish Shariah law and live under it
Don't spend a life of humiliation in this world
Come on brothers the struggle (Jihad) is on, this is the life of honor
Don't spend the life of humiliation in this world
Come, let's work together for the complete annihilation of the
Kuffar system
Then we will implement this country the law of beautiful Quran
We will never accept the life under democracy
Don't spend the life of humiliation in this world
Come on brothers the struggle (Jihad) is on, this is the life of honor
Don't spend the life of humiliation in this world
One day we must face ALLAH,
that day is coming we will face ALLAH
The life of hypocrisy and disunity is dangerous
Don't spend the life humiliation in this world
The hour is close, we need t prepare for after life
Jawad it is important that we must do good in our life here
Allah has created the afterlife for us
Don't spend the life of humiliation in this world
Come on brothers the struggle (Jihad) is on, this is the life of honor
Don't spend the life of humiliation in this world

Analysis

This chant or *tarana* has strong religious and ideological themes. It seems to reflect themes and ideas often associated with the Taliban's ideology and messaging. It appears to be promoting a call to action for Muslims to uphold their faith, strive for a life of honor, and reject what is perceived as a life of humiliation under non-Islamic systems. It advocates for the imposition of Sharia law, which entails abandoning the belief that democracy is a means of governance, and instead establishing religious-based government systems.

Here are some of the themes and elements mentioned in the text:

- 1 Jihad or Struggle - The idea of "struggle" is repeated numerous times as in the context of Jihad (in Arabic, Jihad can have many connotation i.e spiritual struggle

to overcome temptations and physical struggle to preserve the faith); in the context of the chant "struggle" or "jihad" reflects the essence of the Taliban's ideology - to fight for a cause "they see" to protect their interpretation of the teachings of Allah.

- 2 Honor & Humiliation: In this text's examination of the contrast between the honor of an individual with the honor associated with an individual's life lived in submission or humiliation, this is an exhortation for individuals not to accept or live as a slave to the Kuffar, as many do. The reference to "many spend their lives as slaves to the Kuffar" could be referring in part to individuals who have allied themselves with foreign forces and or allowing outsiders to influence their lives, as the Taliban have historically opposed. The reference to "hypocrites, apostates and cruel people" could also be read as consistent with the Taliban's views of those whose actions do not adhere to their interpretation of strict Islamic principles.
- 3 Call to Action: This text's call to action in the chant as well as the sense of urgency is consistent with the Taliban's historical efforts to motivate individuals into joining their movement. The use of the word "brothers" in this chant reflects the way the Taliban have repeatedly referred to their members and supporters as part of their unified cause.
- 4 Establishment of Shariah: The text is also an exhortation for the establishment of Shariah law and to live according to that law. The call for the establishment of Shariah and to live according to those principles could certainly be seen as consistent with the Taliban's intentions to implement their particular interpretation of Islamic law as the basis for a future regime of governance.
- 5 Rejecting Democracy: We don't want to live in democracy; we want our laws to be those of the Quran. The rejection of democracy is another indication of

how the Taliban reject democracy, as they have continuously attempted to put into place their interpretation of Islam in a much more strict manner than that which is afforded by democracy. There is an emphasis on more religiously oriented Islamic system of governance.

- 6 Unity and Brotherhood: The chant emphasizes the importance of unity among Muslims and working together towards a common goal. It uses the term "brothers" to foster a sense of belonging and camaraderie.
- 7 Preparation for the Afterlife: The text reminds individuals that they will eventually face Allah and stresses the need to prepare for the afterlife by leading a righteous and honorable life in this world.
- 8 Anti-Kuffar Sentiment: The term "Kuffar" refers to non-believers or disbelievers. The text seems to express a desire to confront and dismantle what is perceived as a non-believing system and replace it with an Islamic one.
- 9 Religious Identity: The text emphasizes the importance of maintaining a strong religious identity and avoiding hypocrisy or disunity within the faith community.

Chant-2: Afareen Grana Ghazi

Well done dear Ghazi Warrior (Participant of a holy war) Your greatness has broken the illusion of pride
Of the Alliance of the crusaders, I salute your self-respect, Salam to you

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride
Of the Alliance of the crusaders, I salute your self-respect, Salam to you

You, be the sacrifice even if it was on your head

Well done dear Ghazi Warriors, I salute your self-respect, Salam to you x2

Thunderstrikes of your anger are falling on the enemy

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

Of the Alliance of the crusaders, I salute your self-respect, Salam to you

You remind me of Ayub (talking about saladin)

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

You forced the Western forces to flee

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

Today the deaf and blind world also admire

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

You're fighting and Guerilla skills

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

Today they are burning in it by themselves

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

Those who lit fire for us

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

You chilled Abdullah's heart

Well done dear Ghazi Warrior (Participant of a holy war), Your greatness has broken the illusion of pride

Of the Alliance of the crusaders, I salute your self-respect, Salam to you By crushing the savage armies of the crusaders

Analysis

The above *tarana* celebrate and honor the actions of Taliban' fighters, whom they refer to as "Ghazi Warriors" or participants in a holy war. The chant exalts the aforementioned fighters (Ghazi Warriors) for their supposed accomplishments over Western forces, specifically those related to the "Alliance of the Crusaders," which may refer to the Western Coalition Forces fighting in Afghanistan or within the greater Middle East region.

There are several aspects of the chant that need to be emphasized:

1. Defiance and Pride - The chant stresses how the ghazi warriors have shattered the perceived pride and illusions of Western forces, who have been challenged by the Ghazi Warriors' defiance of the supremacy of the

Western Coalition (represented by the “Alliance of the Crusaders”).

2. Self-Respect and Sacrifice - The chant applauds the Ghazi Warriors for their self-respect and their willingness to make sacrifices for their cause. The lyric, “You, Be the Sacrifice even if it was on your own head !” implies that the Ghazi Warriors would be willing to give their lives for their cause.
3. Combat and Victory - The chant praises the Ghazi Warriors for their effective combat skills, with the lines, “Thunderstrikes of Anger” that have rained down upon the enemy. This appears to reference multiple successful military actions resulting in the retreat or defeat of the Coalition Forces from the theatre of war.
4. Historical Context: The mention of Ayub, likely referring to Saladin (a historical figure from the time period of the Crusades), suggests parallels that can be drawn between the present-day Ghazi Warriors and this historical character distinguished for his military capability and opposition to the Crusades.
5. Resistance & Guerrilla Tactics: The chant praises the fighters' guerrilla warfare skills as evidence that they have worked diligently to undermine and counter the Western forces using unconventional methods.
6. Impact on Perception: The chant indicates that the world has begun to admire the accomplishments of Ghazi Warriors, including even those who were previously apathetic or antagonistic towards them.
7. Turning the Tables: The chant states that the enemy is "burning in it by themselves," indicating that the strategies employed by the Ghazi Warriors have caused the enemies demise.

Overall, these chants serve multiple purposes for Taliban fighters; they provide evidence-based inspiration and motivation through glorification of efforts performed in the name of fighting Western coalition forces. Furthermore, by depicting them as courageous,

resolute, and successful against foreign occupation/influence, these chants aid in creating a sense of belonging and identity within the Taliban movement.

Chant-3: Larhal Zwanan Pa Tashkilo

Darkened their eyes with antimony
Marching the youth so organized x3
You are the guardian of our lives, you protected us
You are the guardian of our pride, you protected our honor
May God grant you success, brothers
You are the guardian of our government x2
Let me be sacrificed for you, Oh the Carvan of Pakhtun youth
Darkened their eyes with antimony
Marching the youth so organized x3
On life and death mission brothers
Leading the war, you brothers
If Allah wills it, they will bring victory
Early in the morning, brothers x2
Walking and marching beautifully in valleys
Marching the youth so organized x2
You resist and fight everywhere, you are twinkling like stars
Oh, the Carvan of Pakhtun youth, you are glittering like the sun x2
Welcome my beloved Warriors, marching the youth so organized
Darkened their eyes with antimony, Marching the youth so organized
I pray five times for them, Me Hikmatullah pray five times
May you come back safely soon; I am vexed with you x2
But I will still love you, Marching the youth so organized
Darkened their eyes with antimony, Marching the youth so organized x2

Analysis

This tarana (chant) has many characteristics that are typical for recruitment propaganda of numerous extremist groups. It appears to be a poem or very emotional expression of admiration and loyalty to the "Caravan of Pakhtu youth (Pakistani Afghan boys)." The tarana indicates unity, commitment and courage on the part of its author(s) and seems to serve as encouragement and admire their will to work hard. It glorifies the young people who have joined the Taliban as those that bring pride to the people and

government of Afghanistan and as the protectors of Afghanistan's people and government. It expresses great pride in their willingness to leave their homes and families behind for the sake of a sincere cause. They are seen as the guardians of Afghanistan and the leadership of its people. The tarana provides the author(s) with a heartfelt prayer that they achieve success in a mission that have life or death consequences and expresses hope that they will succeed.

1. Taliban members in the early hours of the morning are seen marching through the beautiful valleys of Afghanistan like soldiers keeping a watchful eye on the public to ensure adherence to what the Taliban perceive to be Islamic law. They are seen as a guiding force or the arm of the Islamic state, ensuring that those in the community abide by the rules established by the Taliban. A review of the ways in which this type of material could be used for recruitment purposes.
1. The phrase "Darkened their eyes with antimony" contained in the chant can be seen as representing the will and intent of the warriors to go to battle and the commitment of the warriors to their cause. To properly interpret this symbolism, one needs to look into the history and culture of antimony and use in darkening the eyes.
2. Emotion: The chant touches on the feelings and emotions of the individual and appeals to their sense of identity, belonging and purpose. The emotional feeling created by the chant is a common tactic used by recruiters to recruit individuals.
2. Fraternal Spirit and Community: Using terms such as "brother" or "Pakhtun Youth Caravan" emphasizes a strong sense of togetherness or community among participants in the chant. Most extremist organizations appeal to individuals seeking belonging, solidarity, and sense of purpose through brotherly community ties.
3. Militarism: The use of military language creates a warrior identity for youth - as protectors and leaders - engaged in an armed struggle. As a result, this language romanticizes

the notion of joining a paramilitary group to fight a righteous battle.

4. Religion: The references to prayer, insha' Allah (God willing), and other religious acts suggest a religious basis for belief in the supremacy of Islam. Many extremist groups use religious themes and messages to validate their actions and recruit people religiously oriented to turn to violence.
5. Sacrifice and Loyalty: The notion of making sacrifices for each other and demonstrating love even when faced with adversity or danger, can be interpreted as a call to individuals willing to support a cause at all costs.
6. Repetition: Repeated words and phrases reinforce the meaning of the chant, creating a sense of unity and empowerment through repetition. Repetition is a very influential recruitment mechanism, allowing for easy retention of the message by potential recruits.

It should be emphasised that recruitment strategies differ from one extremist group to another, meaning that not all recruitment strategies will be carried out in a similar way. The preceding examples demonstrate an intention to build esteem rather than to recruit a specific individual into a particular organisation.

Chant-4: Pa Yow Button Ba Di Logay Karham

I will destroy you with a single button

I will kick you out from this world x2

Enemy, don't come in-front of me (to attack me) I made for war

I am made like a missile (he will attack back)

Don't come forward Oh my enemy, you're going to get burned, you arrogant! X2

I have artillery I am ready to fire back

I am made like a missile (he will attack back)

I'll destroy you with a single button, I'll kick you out of this world

Enemy don't come in-front of me (to attack me) I am made of war

I am made like a missile (he will attack back) x3

I came from madrassa, came out to compete you x2

I am white dearest Talib, I have read the Quran and have had
Hadith lessons

I am made like a missile (he will attack back)

Allah Hu (multiple times)

I'll destroy you with a single button, I'll kick you out of this world

Enemy don't come in-front of me (to attack me) I am made of war

I am made like a missile (he will attack back) x3

I am in love with God, hence I forget about my life x2

I am interested in wars, I am made to train

Enemy don't come in-front of me (to attack me) I am made of war

I am made like a missile (he will attack back) x3

I am hunting Mutads, search for them again and again x2

I attacked as a lion, made up of movements x2

I am made like a missile (he will attack back),

I'll destroy you with a single button, I'll kick you out from this
world x2

Enemy don't come in-front of me (to attack me) I am made of war

I am made like a missile (he will attack back) x3

I have many great poet friends like "Sangar Yar" x2

Made up of revolutionary and epic at memorizing poems

I am made like missile (will attack back and explode)

Allah Hu (multiple times)

I'll destroy with a single button; I'll kick you out from this world

Enemy don't come in-front of me (to attack me) I am made of war
x2

I am made like a missile (attack back and explode)

Analysis

This tarana has an aggressive, confrontational and militant tone. The speaker seems eager to take on conflict and any perceived enemy with hostility. The essence of the chant also implies that it could be interpreted as a direct warning; particularly if the frame of reference for the listener of the chant is that of a suicide bomber or otherwise committed militant. Overall, this chanting can be seen as both an announcement of ready-to-engage-in-combat resolve, as well as a deterrent for any perceived enemies. The following is a summary of the dominant themes of the chanting:

1. Militant Resolve: The principal thematic message in the chant is that of being unwaveringly resolute to the cause of

- militancy. The intent is identified as being prepared to fight with whatever means available at a moment's notice, and to emphasize that you are a serious threat/dependable ally.
2. Suicidal Intent: Implicit in the phrase, "destroy with a single button," is a threat of willingness to engage in suicide bombardment if that is necessary. It is a warning to others that the speaker is willing to die in order to achieve his/her goals (or to prevent others from achieving their objectives).
 3. Religious Commitment: The speaker has a deep connection to Allah (God) and is willing to give his/her life for his/her religion. The desire to be a martyr is evident through the language of the chant.
 4. Military Preparedness & Readiness: The expression of pride in being ready for warfare is evident in this chant, which conveys a commitment to taking part in battle.
 5. Readiness For Combat: The chant reinforces the speaker's readiness for combat. Repeating "made like the missile" shows the speaker's identification with being "a lethal weapon" who is ready to defend themselves and attack their adversaries, thus announcing an intention to confront and destroy the wielder.
 6. Murtads (Disbelievers) & Targeting: Disbelievers or apostates of Islam are called Murtads and are glorified in this chant. By pursuing Murtads, the speaker is pursuing a righteous cause—assassinating all those who do not share their interpretation of Islam.
 7. Imagery of a Solo Warrior: The reference to the lion as an example of self-sufficiency indicates the speaker is prepared to fight alone against anyone he/she perceives as неправильно.
 8. Cultural/Pedagogical Terms: The chant uses cultural as well as poetic terms, by mentioning well-known authors and the importance of memorizing epic poetry. This

correlation may be used to connect militant activity with sociocultural history and create a feeling of continuity regarding tradition.

9. Repetition is utilized repeatedly throughout the chant as a tool for reinforcing the militant and confrontational message. Certain phrases are repeated numerous times, thereby providing emphasis to the speaker's resolve.

Ultimately, the purpose of the chant is to express a strong level of commitment to a militant cause that is derived from a specific interpretation of Islam. The chant serves as an announcement of the speaker's willingness to engage in combat and to make the ultimate sacrifice for their beliefs. Furthermore, the speaker is proud of their religious training and education; this indicates that the speaker is wholly committed to their mission through their zealousness.

Chant-5: Takhta Maghriba Chi Talib Raghy

Fly away O West (invaders), as Talib is approaching, he is coming and he will finish you all x2

You know better that he is not going to bow down to you

He is strongly abiding by Allah's rule and the Prophet (PBUH) commands

He is doing what the Quran tells him to do x2

He has the Quran with him, he will finish you

Fly away O West (invaders), as Talib is approaching, he is coming and he will finish you all

They attack you and roar Allah o Akbar

This is difficult time for you but wait till judgment day that will be more difficult

He is opposing you with a Takbir and your end is near

All the power you have will be gone when he will finish you

Fly away O West (invaders), as Talib is approaching, he is coming and he will finish you all x

He will color you in blood and he will sacrifice his own life

He will decrease your joy and increase your sorrow

You'll not escape him; he won't let you escape x2

It is his firm commitment that he will not spare you x2

Fly away O West (invaders), as Talib is approaching, he is coming and he will finish you all x2

We are convinced that you will fall
Your power will be neutralized and bad days will come for you
We believed that the truth will be victorious, It is our belief that
they will finish you
Fly away O West (invaders), as Talib is approaching, he is coming
and he will finish you all x
Thunder on the intruder and praise the honorable Talib
Allah will make them successful in every battlefield x2
Because they are imposing Allah's rule x2
Allah is on their side that's why they will finish you
Fly away O West (invaders), as Talib is approaching, he is coming
and he will finish you all x3

Analysis

In the initial line of this chants, there is a direct message to Western invaders (most likely referring specifically to the U.S. and its allies) to leave and that the Taliban are coming to remove them from the region with their resolute determination. They declare boldly that they will not submit to the authority of these western invaders.

In addition, the speaker references the Quran, implying through this reference that the spiritual and ideological strength of the Quran will allow the Taliban to overcome western forces. Furthermore, while the Taliban is providing the west with a formidable challenge in the present, it is suggested that the day of reckoning on Judgment Day will be even more difficult for the western invaders.

The Taliban are characterized as having an unwavering opposition to the western invaders, who use the "Takbir," which is a proclamation of the greatness of Allah, to invoke and bolster their strength. The chant also warns that when the western invaders confront the unshakable determination of the Taliban, all of the western military and strategic capabilities will be worthless. Once the Taliban decide to remove the western invaders, there will be no avenue of escape. The Taliban, therefore, are willing to die in order to accomplish their goals. The final result will be a bloody battle that causes the west to forget any joy that they had experienced.

Whilst the tone of the chant indicates a strong resistance to occupation, it also demonstrates an element of optimism. The words of the writer seem to suggest that every invader will, ultimately, lose the battle against the forces of Islam represented by the Taliban. Furthermore, the writer appears to express his faith in the ultimate success of the Taliban, based on his belief that God, or Allah, is on their side.

The main themes that emerge from the chant are:

1. Resistance to the Occupation of the West: Denouncing the actions of the invaders, particularly the United States and its allies, is perhaps the main theme throughout the chant. The writing indicates that an immediate withdrawal of all military forces by the invaders (i.e. the Taliban) is necessary and the Taliban intends to drive these military forces out of their homeland.
2. Justification of Religious Faith: The use of religious doctrine, in the form of the Quran and the teachings of the Prophet Muhammad (PBUH), is pervasive throughout the chant. The writing suggests that the actions of the Taliban are guided by their religious beliefs and that they are therefore, righteous and in accordance with the tenets of Islam.
3. Determination/Militant Resolve: The narrative expresses the Taliban's strong and committed resolve to continue to fight against the Western invaders. The chant reflects their willingness to fight against and eradicate the Western invaders, and the powerful battle cry of "Takbir" symbolizes the spirit of militantly determined warfare and the resolve and commitment of the Taliban to their mission.
4. Martyrdom/Sacrifice: The chant emphasizes the willingness of the Taliban to sacrifice themselves for the jihad and their cause. This theme represents the high level of commitment to martyrdom and suggests that they would willingly die to accomplish their goals.

5. Confidence in achieving Victory: There is a strong expression of confidence in the ultimate victory of the Taliban. The repeated use of references to Allah's presence and assistance to the Taliban supports their belief that they will ultimately defeat the invaders.
6. Intimidation/Warning: The chant serves as both a warning and an intimidating message to the Western invader. It threatens the infliction of bloodshed and suffering on the Western invader in an effort to deter them from continuing to remain in the area.
7. Hope and Faith in The Truth: The overall messages contain a theme of hope and faith in the Taliban's eventual victory (the truth) regardless of the warnings and confrontational language used throughout. The message suggests that the power of the invaders will be rendered ineffective, and that we will have the opportunity to develop and enjoy new conditions when the West leaves.

The chant contains a message that depicts the militant's perspective on the basis of how they interpret Islam. The features of this perspective include; resistance to foreign invasion, self-sacrifice, religious conviction, and an unwavering faith in the Taliban's ultimate victory. The chant serves as both a warning and a call to arms for those who identify with this perspective and serves to inspire, or intimidate, the Western invaders of Afghanistan.

Common Themes

For the purpose of this analysis, the following sixteen problem-oriented themes have been identified as the basis for determining what message the taranas were conveying. The themes include: Islamic Faith and Jihad; Resistance/Defiance; Martyrdom/Sacrifice; Rejection of Democracy/Western culture; Religious Justification; Unity/Brotherhood; Historical References; Violence/Militarism; Dehumanization of Enemies; Cultural and/or Tribal Appeal; Emotional Appeals; Anti-Government Sentiment; Future Hope; Nationalism/Pan-Islamism; Legacy of Past Conflict; Symbolism.

Conclusion

Our research into Taliban chants demonstrates a studied, purposeful selection of topics reflective of the values most important to the overall communities of Afghanistan and Pashtun. Many of the stories/subjects represented in the chants will also be represented in other forms of Taliban propaganda, for example, night letters. The Taliban Insurgency and an Analysis of Shabnamah (Night Letters), (2007). In contrast to the broad thematic scope of many western information operations campaigns in Afghanistan, the Taliban have chosen to utilize a more focused thematic scope in their chants and other forms of propaganda. By conveying simple messages in culturally relevant formats and by using local dialects when possible, the Taliban successfully instill these messages within the hearts and minds of Afghan communities. The examined chants address a variety of important issues such as Afghan history, religion, and traditions but all remain relatively narrow in scope with respect to the range of themes present within each chant. The primary prominent themes exemplified by the chants are as follows:

- unshakeable belief in the Taliban's inevitable victory in a cosmic struggle.
- Islam stands invincible and unconquerable.
- The Taliban are glorified as national heroes who are prepared to make any sacrifice for their faith and homeland.
- Afghans boast a rich and noble history of vanquishing foreign infidels who invade their land.
- Foreign invaders, along with their Afghan collaborators, are striving to obliterate Afghan religion and customs.
- the resilience of Afghan and their unity in the face of adversity.
- The chants stress the collective duty of all Afghans to engage in the jihad against both foreign forces and those who renounce their faith.

The themes represented in the Taliban chants are simple yet powerful in representing emotions through symbols/images (i.e., sorrow, pride, hatred/guilt/regret, hope, and frustration). These themes/subject matter are connected through both a narrative and poetic form that establishes strong rapport with

the local population. Upon hearing these chants, one is immediately struck by the rhythm/melody, making a deep impression on the listener.

Islam and the duty of Muslims to protect it are central themes used by the Taliban to encourage recruitment from local Afghan villagers, especially among the rural population. These themes also support the Taliban's use of Islamic rhetoric to gain legitimacy for the Taliban's use of violence against foreign occupiers and stir up resentment within Afghanistan towards these foreign occupying forces. Most Afghans have faith in Allah's justice to punish those who oppress them, especially foreign invaders, since they believe that Allah is a completely just and fair person.

In both urban areas of Afghanistan and rural areas, religion has a significant influence due to customs based on religious beliefs. Mullahs have served as sources of morality and ethics for the general populace. The relationship between the mullahs and the rural populations has evolved into a client-patron relationship, which the Taliban have used to spread a uniform message to the people through their relationship with the mullahs. Furthermore, the use of religion as a weapon against the government of Afghanistan and its international partners represents one of the Taliban's key strategies to continue fighting against the Afghan government and its international partners.

A closer investigation of the chants used by the Taliban indicates that cultural values and traditions are also utilized by the Taliban to encourage people to stop supporting the Afghan government. They also use the chants to create emotional connections to the Afghan people and utilize references to Afghan history and patriotic calls to nationalism. Specifically, since Afghans take pride in their history of successfully fighting against outside invaders (British, Russians), ultimately, the chants referencing and commemorating those events are intended to remind them of their history and create a mistrust of foreign investors posing as allies.

The Taliban are using Afghan cultural traditions and norms in their chants to create an image for themselves as a victim of the

conflict and not as an actor causing conflict. The chants incorporate imagery that demonstrates innocence and humility while portraying the US and the allies as the opposite: malicious and reckless invaders. There are various metaphors and symbols embedded in the chants that convey a message consistent with Afghan traditions and which appeal to the nuanced emotions of Afghans.

Afghans communicate in an indirect manner; they often express their grievances or dissatisfaction using idioms and poetic devices without directly stating them.

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