

Stylistic analysis of the Australian and Iraqi National Anthems

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Abstract

This study aims to identify the linguistic and cultural underpinnings of the stylistic variations and commonalities in two poetic texts of high national significance in two different countries. To this end, the paper analyzes the stylistic features of the Australian National Anthem, *Advance Australia Fair* (henceforth, ANA), and the Iraqi national anthem *My Homeland* (henceforth, INA). Assuming that the two languages project different socio-political and cultural features, the study contends that various micro as well as macro features can show significant contrastive aspects of the two languages and cultures. The linguistic features through which each anthem is built up communicate various themes that trigger the readers' emotional response. However, in each language such themes are necessarily reflected by different cultures and language-specific features that are in turn a very interesting source for contrastive stylistic analysis. Stylistic analysis is carried out following Leech and Short (2007) which offers an anchorage point to context and discourse. The research has come up with several conclusions, the most important of which is that the linguistic structure of each language has a direct impact on the stylistic effects as well as the way culture is manifested.

Key words: Style, Stylistics, National anthems, Culture, Stylistic features.

تحليل اسلوبي للنشيدين الوطنيين الأسترالي والعراقي

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تهدف هذه الدراسة إلى التعرف على الأسس اللغوية والثقافية للتنوعات والقواسم المشتركة الأسلوبية في نصين شعريين لهما أهمية وطنية رفيعة في بلدين مختلفين. ولتحقيق هذه الغاية، يحلل البحث الخصائص الأسلوبية للنشيد الوطني الأسترالي، "تقدمي يا أستراليا الجميلة" (من الآن فصاعداً، ANA)، والنشيد الوطني العراقي، "موطني" (من الآن فصاعداً، INA). حيث تفترض الدراسة أن اللغتين تعكسان خصائص اجتماعية وسياسية وثقافية مختلفة، وتؤكد الدراسة أن الخصائص الجزئية والكلية المتنوعة يمكن أن تُظهر جوانب متناقضة ومتشابهة مهمة بين اللغتين والثقافتين. تنقل الخصائص اللغوية التي يتم من خلالها بناء كل نشيد موضوعات متنوعة تثير الاستجابة العاطفية للقراء. وعلى أي حال، مثل هذه المواضيع تجدها في كل لغة تنعكس بالضرورة من خلال ثقافات مختلفة ومميزات محددة في اللغة والتي تعد بدورها مصدرًا مثيرًا للاهتمام فيما يتعلق بالتحليل الأسلوبي المقارن. تم إجراء التحليل الأسلوبي وفقاً لـ (Leech and Short 2007) الذي يمثل نقطة ربط بين السياق والخطاب. وتوصل البحث إلى عدة استنتاجات أهمها أن البنية اللغوية لكل لغة لها تأثير مباشر على التأثيرات الأسلوبية وكذلك على طريقة ظهور الثقافة.

1. Introduction

For every nation or country, a national anthem serves as a powerful reflection of patriotism and national identity that helps create collective memory for the nation. This is because the values, history, and aspirations of any nation are encapsulated in its anthem. Being poetic texts with a highly national and cultural significance, it seems crucial to conduct an in-depth comprehensive stylistic analysis of certain national anthems in order to have a deeper understanding of their linguistic structure which projects their aesthetic, stylistic, socio-political and cultural values. Such national artifacts of cultural resonance cannot be fully comprehended and appreciated without addressing such a problem. To put it another way, such a problem is pivotal if we aim to expand our knowledge of national anthems as symbols of national identity, as pillars for collective memory and as indicators of nations' stylistic taste. In this context, the research aims to uncover whether the language structure of each anthem interacts with the way style is manifested by accomplishing a stylistic analysis to inspect the aesthetic and stylistic features. Moreover, the research aims to explore the impact of historical, cultural, and political contexts that led to their composition and evolution. Finally, the outcome of such inspection is the target for contrastive analysis, where the similarities and differences of the two anthems are under focus.

Research Questions

The research is set to address the following questions:

1. What are the historical, political and cultural underpinnings of the stylistic choices made in the Australian and Iraqi national anthems?
2. Does the linguistic structure of each language influence the way style is oriented?
3. What are the stylistic differences and commonalities in the Australian and Iraqi national anthems?

2. Theoretical Background

2.1 Style

Style is a broad and diverse notion which is noticeable in ordinary life. It is outstanding “in fashion, architecture, language use, and even in the way a human being looks”. This fact conforms to what is mentioned by Coupland (2007, p.1):

Style refers to a way of doing something. Think of architectural styles and the striking rustic style of house-building in rural Sweden. That particular style – what allows us to call it a style – is an assemblage of design choices. It involves the use of timber frames, a distinctively tiered roofline, a red cedar wood stain and so on.

Coupland (2007) adds that all these styles have social meaning. This can be seen in styles of all other domains of life:

“Cultural resonances of time, place and people attach to styles of dress and personal appearance in general, to styles in the making of material goods, to styles of social and institutional practice, perhaps even to styles of thinking. We could use David Machin and Theo van Leeuwen’s (2005) idea of ‘social style’ to cover all these. The world is full of social styles”.

Coupland (2007) adopts the Labovian sociolinguistic variationist paradigm in his proposal of the term style, however he considers what Labov calls social markers in speech (e.g. rhoticity) as style markers (ibid, p.93). A lot of attempts have been given by linguists to delineate the attributes of the notion style and to produce an obvious picture for it. Enkvist, (2016, p.1), upholds that “although style is a common concept, it is still an elusive one”.

The dispute concerning style suggested by Burk (2017, pp.1-2) is a stimulating one. He suggests that “style as a phenomenon is socially linked to appropriateness”. For Burk, style may be shown in three formulas which are thought to be suitable in approximately all communicating situations; viz., “the high style, the middle style, and the low style”. The “high” or elaborate style is restricted to “literature and poetry” and is often employed for persuasive determinations. The “low or plain style” is employed for “more dull acts of discourse”. “Middle style” is a

combination of both that is utilized in in-between circumstances. Burke (2017, p.1) also maintains that stylistics, or literary linguistics, can be defined as the study as well as the analysis of texts. Stylistics, in Burk`s view, is not confined to the analysis of literary texts.

2.2 Stylistics

Gibbons & Whitely (2018, p.3), define stylistics as the united area of “language and literature”. Typically, these two notions are presented as discrete ones, in a way that it is presently conceivable to “study English literature or English language without the other”. At this time, writers try to adjust the fallacy “that stylistics is confined to literature”. Furthermore, they contend that an individual has to differentiate between, “on the one hand, contemporary literary stylistics which is confined to literature and, on the other, linguistic stylistics which is a general multi-disciplinary field”.

Stylistics, in Wales` (2006, p.213) words, sense is simply “the study of style”, which is a broadly recognized and employed term. Even though this notion has “some different shadings, it is certain that the essence of stylistics is distinction and variation or choice”. It is obvious to that any language contains “more than one manner of writing or speaking the same message with various connotations or effects”. Furthermore, Wales maintains that this field takes discrepancy as its foundation, “whether at the phonological, grammatical, lexical, semantic or the discursal levels”.

The final axis in the theoretical part is devoted to national anthems. The topic of national anthem is always provocative of social, political and national issues. A national anthem can be seen as an umbrella under which lies the pride of countries (Perry, 2000). According to Britannica (2023), “National anthem is a hymn or song expressing patriotic sentiment and either governmentally authorized as an official

national hymn or holding that position in popular feeling”. Kyridis, et al. (2009, p.1) maintain that:

National anthems possibly provide the strongest, clearest statement of national identity. In essence they serve as modern totems that bear a special relationship to the nations they represent, distinguishing them from one another and reaffirming their identity boundaries. National anthems transfer a message that is purposively, meticulously constructed, with leaders of national governments consciously selecting its elements.

Arslan and Mehmood (2021, p.21) point out that an anthem can be defined as a lyrical poem that is sung by people of the country and through which it is praised and prayed for. Stokes (1994, p.1) state that the nation as a unified platform is constituted via the content and style of the national anthems. Thus, the research is fully dedicated to the stylistic analysis of this very special type of culture-projecting discourse which is in fact a fertile ground for both micro and macro stylistic analysis.

2.3 Australian and Iraqi National Anthems: Historical Survey

The ANA *Advance Australia Fair* is a lyric which was originally composed in 1878 by Peter Dodds McCormick who was a Scottish born Australian. In April 1984 this song was distinguished as the official Australian royal anthem replacing “God Save the Queen” (the ANA from 1788 to 1974) (Britannica, 2023). The *Advance Australia Fair* was frequently criticized for its celebration and hailing of the British colonialism as well as its exclusion to the Australian aboriginal people, thus it had undergone many changes till it had its final form (Kelen 2002).

Turning to the INA, Muhaimin (2012, p.445) points out that the INA *My Homeland* has naturally come as a result to the new political change after 9\4\2003. This lyric already had its emotional impact on the Iraqi people as it is considered as one of the most distinguished and frequently sung national lyric way before it was adopted as the official national anthem. It was written by the Palestinian poet Ibrahim Tuqan in 1934 and composed by the Lebanese brothers Ahmed and Mohammad Flayfil.

My Homeland was regarded by Palestinians as the call for unity and integrity. It was announced as Iraq's new national anthem representing the new Iraq and the new political system and it is still the official INA up to this day.

3. Methodology

In order for the research objectives to be reached, an analytical framework is designed to sort out stylistic features (excluding the phonological ones) overwhelming the two anthems under analysis namely *Advance Australia fair* and *My Homeland*. The unit of analysis adopted in this research is the line of verse since the two anthems are originally written as poems, hence a line of verse is marked with its number in the poem i.e. L1, L2 etc. (See the appendices)

The stylistic features are sorted out following Leech and Short's (2007) checklist of stylistic markers. It is a comprehensive model for stylistic analysis since it posits all potential candidates for stylistic values whether linguistic, figurative, contextual or discoursal and also provides the tools for applying these categories i.e. (deviance, prominence and literary relevance) and the researcher has the right to pick up what suit his research goals (Leech and Short, 2007, p.56). For this purpose, the lexical, grammatical, figurative and discoursal categories are selected to carry out the textual analysis of each anthem. Within the discourse level an amendment is added to fill in a specific gap in Leech and Short (2007) which is that of *footing* proposed by Erving Goffman (1981).

As a research design a quali-quantitative method is followed so as accomplish strict results supported by statistics. The quantitative analysis is done using ANOVA (Analysis of Variance) SPSS 26th edition statistical program which is a very accurate tool to measure the overall frequency and significant difference among the categories (more than two categories only) in the two anthems in question. The total mean frequency is calculated via a special algorithm measuring each category with respect to the other categories rather than the traditional one to one fashion.

More clearly, Cochran & Cox (1992, p 149) point out that the ANOVA computes a number of means and variances, divides two variances and compare the ratio to a handbook value so as to determine statistical significance. They add that "the effect of any treatment is estimated by taking the difference between the mean of the observations which receive the treatment and the general mean". The outcome of the stylistic and cross-linguistic contrastive analysis provides input to the interpretive stage in which issues of society, culture and national identity are discussed and contrasted.

Three points are to be clarified with respect to stylistic analysis. Leech and Short (2007, pp.39-61) offer a practical analytical tool in addition to their model of analysis. They argue that within the text quantitative features may give rise to some aesthetic values, hence this what they call *deviance* or statistically based style, whereas if any linguistic feature stands out by itself in some way, this is known as *prominence*, a term which they describe as a psychological notion that relates to the reader`s subjective response. The third point is that items in their checklist of style markers may overlap which means that an item may belong to more than one category "It is also in the nature of things that categories will overlap, so that the same feature may well be noted under different headings." For instance a country name belongs to both the concrete and proper categories of nouns". Finally the total mean frequency is abbreviated as TMF.

4. Statistical Analysis

In this section the lexical stylistic markers are presented and contrasted statistically using the quali-quantitative research design as well as the tools mentioned in methodology. Total and individual mean frequencies (hence mf) are presented using the SPSS ANOVA program 26th edition in order to identify any deviant or prominent stylistic feature in the texts under analysis. It is also important to remind the reader that the two anthems are originally written and sung as lyrics, the fact

which interacts with any level of analysis however excluded i.e. rhyme scheme and rhythm.

4.1 Lexical Level

In this section only content or full words (Nouns – Pronouns – Adjectives – Verbs) are the target for lexical stylistic analysis.

4.1.1 Nouns

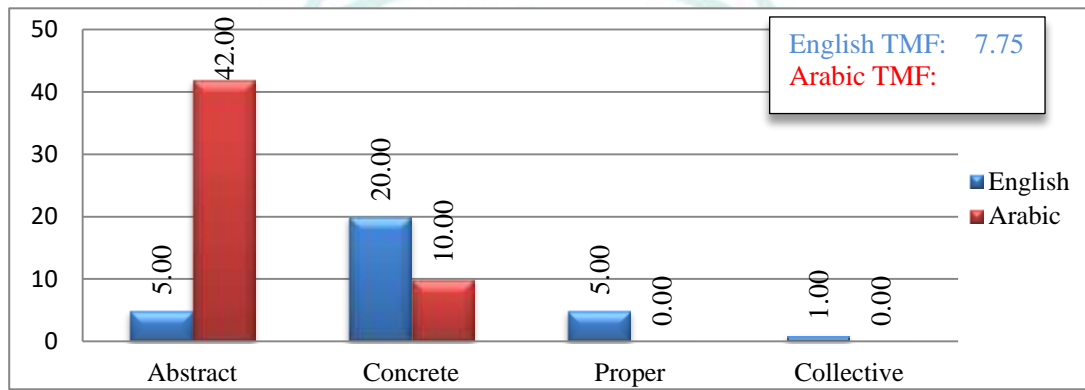


Figure (1) Total and Individual MF of English and Arabic Nouns in the ANA and INA

As figure (1) shows, Arabic nouns are higher in mf than the English ones, 13.00 mf for the former and 7.75 mf for the latter. It can also be seen that the abstract nouns in INA exceed the other categories of nouns in both anthems 42.00 mf. Concrete nouns in ANA are higher (20.00) mf. Within the ANA, the abstract proper noun (Australia) in L8, L10, L18 and L20 has 4.00 mf of occurrence.

4.1.2 Pronouns

Pronouns are language specific lexical elements that carry various stylistic values. In this section pronouns are sorted out taking into account language-specific features, in this case English and Arabic.

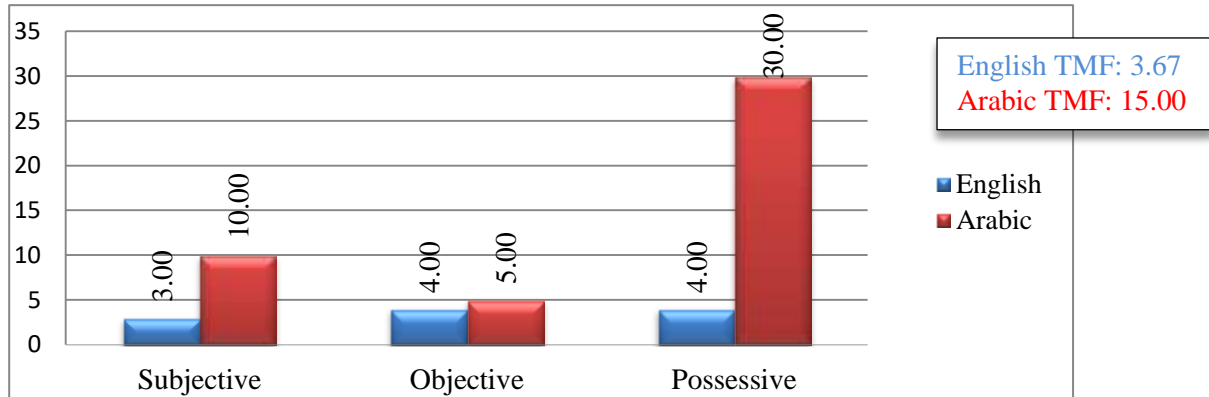


Figure (2) Overall TMF of English and Arabic Category of Pronouns in the ANA and INA

pronominal deviance 15.00 tmf while only 3.67 tmf is scored by the ANA, the fact which has very significant aesthetic effects that will be discussed in a later section. This conforms to Ryding (2005, p.45):

Arabic morphology exhibits rigorous and elegant logic. It differs from that of English or other Indo-European languages because it is to a large extent based on discontinuous morphemes. It consists primarily of a system of consonant roots which interlock with patterns of vowels (and sometimes certain other consonants) to form words, or word stems. This type of operation is not unknown in English.

4.1.3 Adjectives

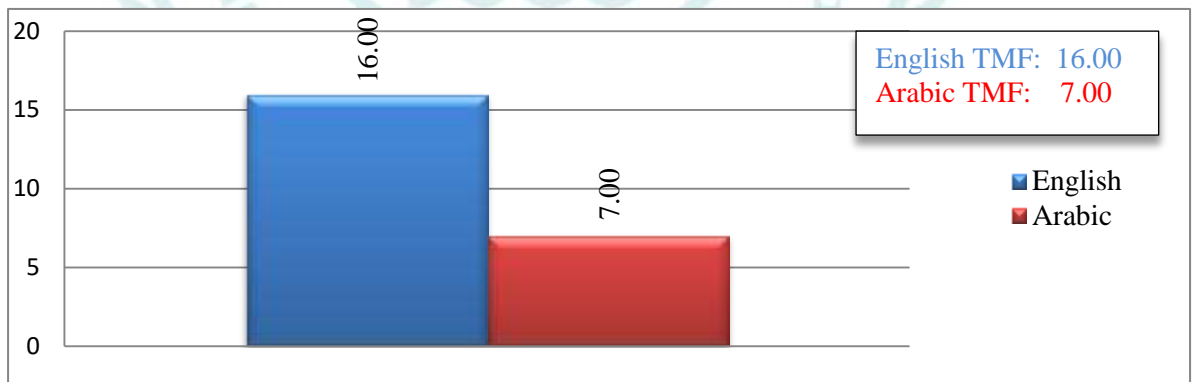


Figure (3) TMF of English and Arabic Adjectives in the ANA and INA

Following figure (3) adjectives in English are higher in mf than the Arabic ones, 16.00 mf for the former and 7.75 mf for the latter. The ANA starts with nationality

adjective (Australians) along with (one and free). The repetition of the adjective (fair) (4.00 mf) intersects with the figures of speech section, specifically parallelism.

4.1.4 Verbs

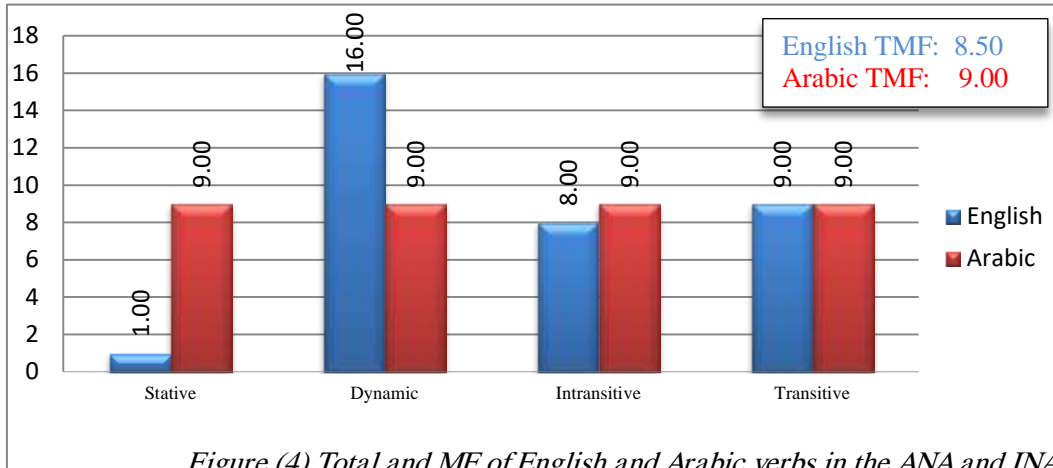


Figure (4) Total and MF of English and Arabic verbs in the ANA and INA

According to the statistics in figure (4) English dynamic verbs top rank all the other categories in the ANA and INA. As an example of frequent dynamic verbs in the ANA is the verb (let) repeated in L1, L7, L9, L17 and L19. In the INA stative sense verbs mark a higher variance than the English ones, 9.00 to 1.00 respectively.

4.1.5 Overall Lexical Variance

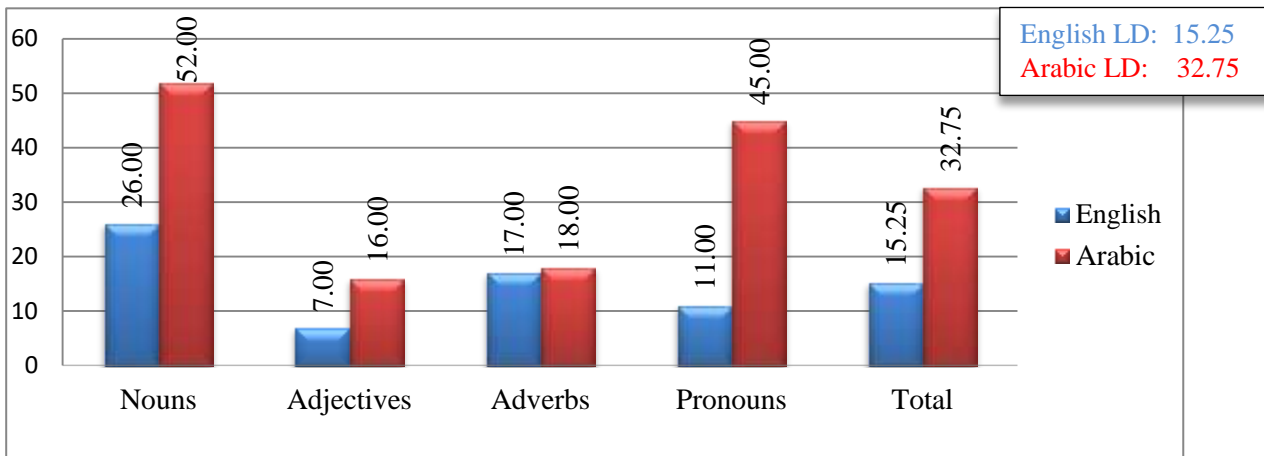


Figure (5) overall TMF of English and Arabic lexical categories in the ANA and INA

A closer look at figure (5) shows that there is a significant variance between the two anthems with respect to content words 32.75 TMF to 15.25 TMF. This reflects that the INA has a higher lexical density (henceforth LD) than the ANA with respect to content words.

5. Grammatical Level

5.2.1 Line of Verse Mode

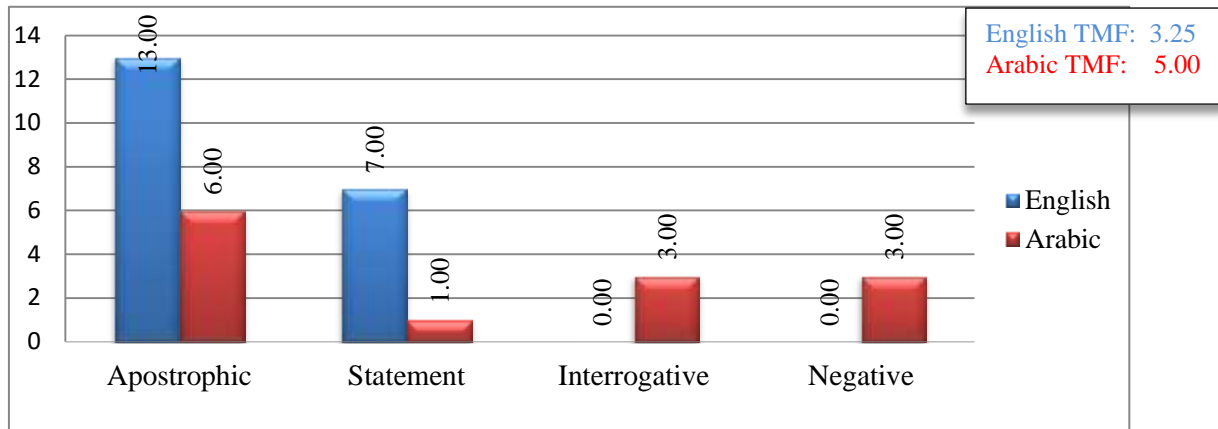


Figure (6) the TMF of English and Arabic line of verse mode in the ANA and INA

As shown in Figure (6) although apostrophic mode exists in both anthems, especially in the ANA as the variance is 13.00 mf to 6.00 mf. Within the INA rhetorical questions feature a very significant factor in L3 and L4 (Will I see you?) and the significant variance is 3.00 mf for Arabic and 0.00 for English where the focus is more on statements, 7.00 mf for the former and 1.00 for the latter.

5.2.2 Inversion

As noted by Assaiqeli & Farrah (2021, p.524) “speakers sometimes reorder the constituents of a clause; mark certain themes, and use uncanonical inverted word order (e.g., ‘subject second order’) constructions”.

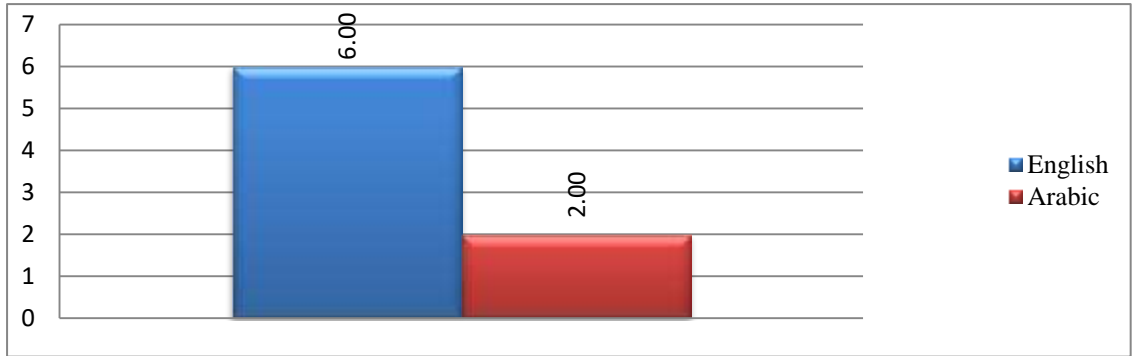


Figure (7) TMF of English and Arabic inversion in the ANA and INA

Based on figure (7) it can be inferred that inversion overwhelms the ANA 6.00 tmf whereas it only scores 2.00 tmf in the INA. As said before, some linguistic features highly interact with the rhythmic and melodic structure of the anthem.

5.2.3 Tense

According to Carnie (2011, p.81-82) tense denotes the time when a sentence is spoken or written. The sentence *John left* means that the act of John's departure took place before the sentence is produced. In this section the present, past and future tenses are contrasted as style markers.

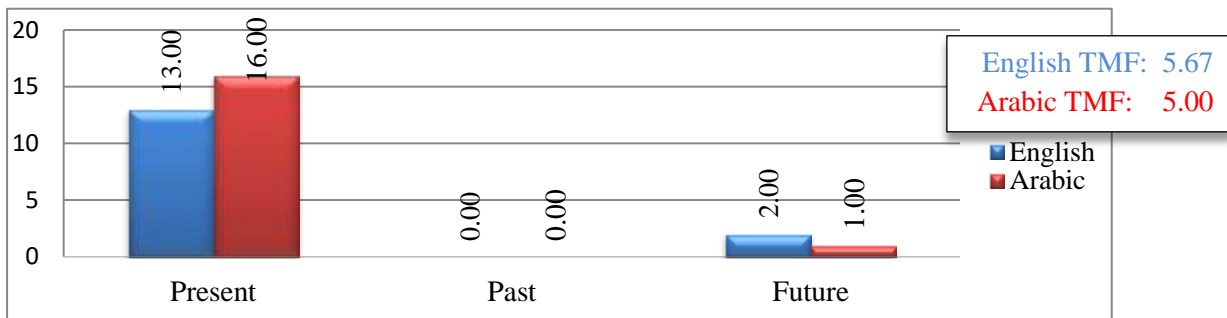


Figure (8) overall TMF of English and Arabic category of tense in the ANA and INA

In both anthems, the present tense is superior to the remaining categories of past and future. An mf of 16.00 is marked within the ANA and 13.00 mf within the INA.

6. Figurative Level

In this section, the figurative language is used as a scale to contrast the two anthems stylistically.

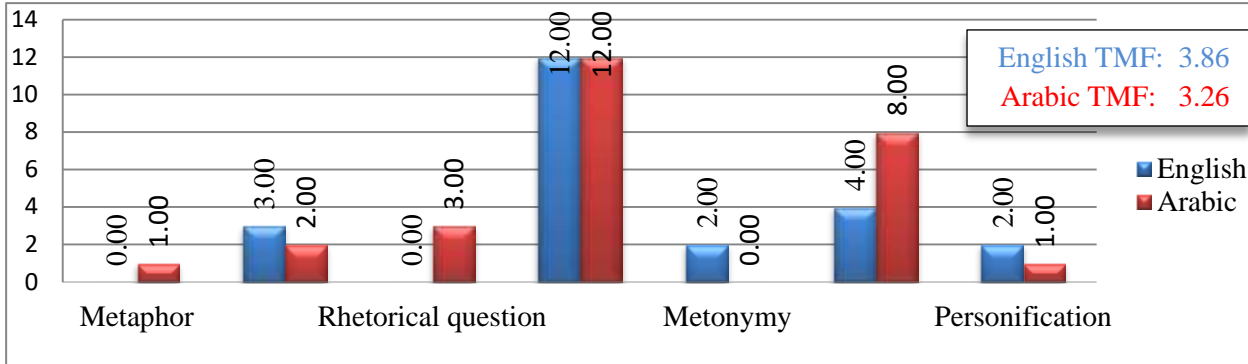


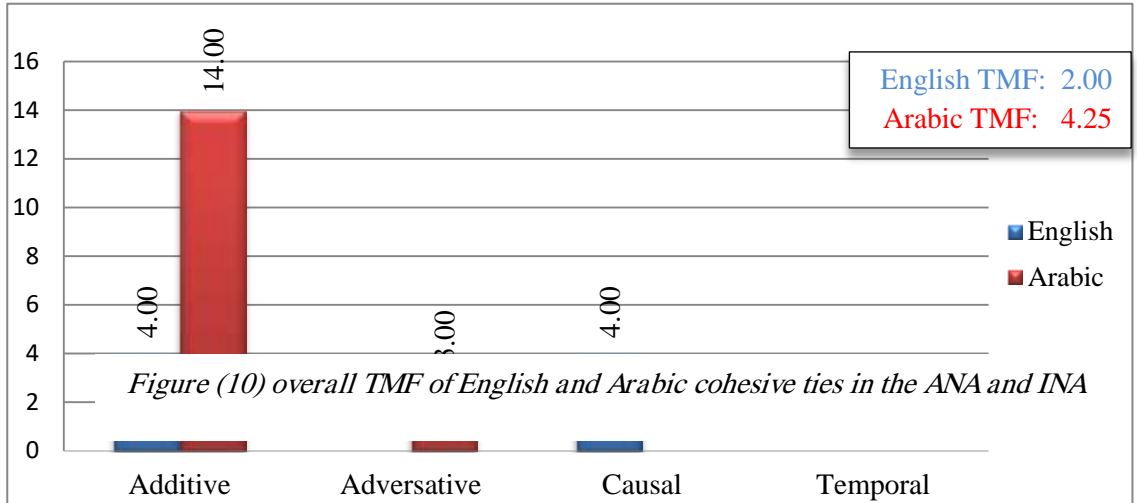
Figure (9) overall TMF of English and Arabic figures of speech in the ANA and INA

Figure (9) denotes that the INA is higher with respect to figurative language 3.86 to 3.26 for the ANA. Parallelism in the INA exceeds that in the ANA m.00 mf to 4.00 mf, while the ANA is superior with respect to simile, metonymy, and personification.

7. Discoursal Level

This level encompasses four parts, the first is cohesion where four cohesive ties, additive, adversative, causal and temporal conjunctions are to be identified and mapped into their relevant groups so as to uncover their stylistic significance. The second part involves context where any contextual feature is the target for stylistic analysis. The third part is the thematic elements that overwhelm the text. (See Leech and Short, 2007, p.64). The fourth part is concerned with Goffman`s concept of footing.

7.1 Cohesion



ties than the ANA 4.25 to 2.00. It is also worth mentioning that the INA features higher additive conjunction 14.00 mf than that of the ANA 4.00 mf.

7.2 Context

From context perspective, the micro and macro contexts that surround the main themes in both anthems are taken into consideration. Although both anthems manifest glory and love to homeland, the INA involves themes of antagonism, struggle, humiliation, poverty, sacrifice, enemy and injustice in lines 5, 6, 7, and 9. Within the ANA and in addition to the love of Australia, the main theme features non-antagonism, non-struggle, no enemy, identity and high integration of white men, and cooperative collaborative work.

7.3 Footing

In this section, a significant reference to be made to Goffman`s concept of footing within his frame analysis and forms of talk (author-animator-principal- hearer) (1981, p.176). This is significant to identify the addresser-addressee stance shifts in both anthems. In the two texts the author, animator and principal is the poet himself

as the producer of the text who believes in every word written. Some significant footing similarities and differences are discussed in the results and discussion section.

8. Results and discussion

The statistical superiority of nouns, shown in section 4.1.1 is a strong indicator that the INA features a state rather than action reflective style. Also the higher frequency of abstract nouns in the INA has its implication in the stylistic value in that it brings to the fore the spiritually deep affiliation to the homeland especially with the 12 times occurring noun (My Homeland) the title of the anthem. Concrete nouns in ANA are higher and are a wonderful portrait of Australia`s natural abundance as in (soil – land - sea) L3, L4 and (hearts and hands) in L12 hence, they reflect the fact that the new inhabitants` love to Australia is for its resources rather than a being a spiritual love. Within the ANA, the abstract proper noun (Australia) in L8, L10, L18 and L20 feature a direct call for the dear homeland of Australians. The capitalized noun (Commonwealth) in L13, is an explicit specific reference to the fact that Australians came to this land as non-indigenous foreigners (white men) as opposed to the Australian aboriginal inhabitants. The exclusion of the Australian aboriginals is a salient theme in the ANA due to the fact that there is no explicit or implicit reference to those original inhabitants of the land.

Due to the recurrent pronouns shown in section 4.1.2, both anthems feature collectivity as in (our glory – our glory – we drink from death -We will not be – We do not want –We do not want –We do not an eternal humiliation –nor a miserable life –We will bring back our storied glory –Our symbols – Our symbols –Moves us –Moves us) in lines 7, 8, 9, 10 and 11. In the ANA collectivity can be seen in lines 1, 2, 3, 4, 5, 9, 10, 11, 12, 16, 17, 19 (us – we – our – our – us – our – we – ours – we – us – us). However, within the INA the pronoun (we) has a direct explicit referent i.e. the (we) in its subjective, objective and possessive forms

clearly refers the patriotic pride shared by Iraqis. Within the ANA and as conformed by Kelen (2002) there is ambiguity as to who are (we)?

Whose act of unison? Who is the *we*? Anthems are always coy about this question which touches on their function and their efficacy. The unspoken answer which the song implies is however that the *we* addressing and addressed the self-identifying *we* of the song is fair and going to be fair, and will get there by being fair. That kind of fairness I would argue is characteristic of the *we* of white man's burden.

Kelen goes on to maintain that the ANA has although hidden but clear “erasure” of the indigenous Australians so that the white visitors stay in the glorified spot.

With respect to adjectives, it can be seen that the ANA starts with nationality adjective (Australians) along with (one and free) a style which is indicative of collective national identity and national pride which appeals to the audience and/or readers. The repetition of the adjective (fair) is a very interesting portrayal and imagery of their country. Whereas in the INA predicative adjectives like (Safely comforted and victoriously honored) in L3 exhibit a dignifying style, moreover these adjectives along with (eternal - miserable) in L7 suit the rhyme scheme of the INA. (See section 4.1.3)

As stated in the analysis section 4.1.4, dynamic verbs in the ANA are the highest group. This has some stylistic implications as in the verb (let) repeated in L1, L7, L9, L17 and L19 which adds to the collective tone of the lyric and reinforces national identity via communal singing. In other words it gives the reader and/or audience the sense of direct collective communicative identity in the sense of invitation to celebrate and unite with other Australia. This also gives rise to figurative implications in the figurative section in this research. Other dynamic verbs like (share – combine – toil) in L12, L16 and L17 are also indexical of collectivity among Australians. The verb (share) in L16 has an explicit reference to the British colonization as the Australian land became a trophy to share with others. Within the INA there is a higher mean frequency for stative verbs which

can be attributed to the fact that the style of the INA is oriented to the emotional optimistic sensation of the image of homeland as in the 3 times repeated verb (see you) in L3 and L4. Finally, the higher lexical density in the INA means that it encompasses more complex ideas and textual conciseness than the ANA.

As shown in section 6, the two anthems feature a direct addressing mode realized via the apostrophic mode. Parallelism is a salient feature in the INA lexically as in (My Homeland) and grammatically as in (We do not want) in L7 and L8 as reference to collective identity and (Will I see you?) in L3 and L4 as rhetorical question expressive of people`s deep love, attachment and optimism. Parallelism also exists in the ANA as in (advance Australia fair) a direct addressing lyrical tone and (in joyful strains then let us sing) serving as a collective call for all to celebrate their new world.

Following section 5.2.1, although apostrophic mode exists in both anthems, it is more socially and emotionally provoking in the ANA. Within the lines Australia is spoken to as the source of all the earthly wealth to which Australians swear to preserve. Prominently the vocative (My Homeland) in INA as in L1 is both repeated throughout the anthem and also is in possessive aesthetically effective form again showing the sense of affiliation to the land and soil.

Within the INA rhetorical questions feature a very significant aesthetic factor in L3 and L4 (Will I see you) where the lines show the poet`s deep love and attachment via a form of rhetorical question.

The overwhelming inversion in the ANA shown in section 5.2.2 indicates that inversion has a recurrent aesthetic value. The lines carrying this stylistic feature are L7, L9, L11, L15, L17 and L19. The inversion in the ANA features pre-posing of prepositional phrases as in L7 (In history` page, let every stage) and L19 (In joyful strains then let us sing) to direct the reader and/or the listener to focus on the glory

that every Australian seeks as a goal in life. In the INA inversion exists in L9 which is a nominal sentence and L10 (The sword and the pen, not the talk nor the quarrel Are our symbols, are our symbols. Our glory and our covenant, and a faithful duty Moves us, moves us.) to express the sense patriotic and loyal commitment and also for rhyme scheme effects.

In both anthems, the present tense is superior to the remaining categories of past and future (See section 5.2.3). This can be attributed to the fact that the use of present tense is in fact a deliberate attempt to manipulate it as historical present which has a greater aesthetic value that gives description a sense of liveliness and at the same time bridges the addressee`s attention with the creative image and the ongoing scene in narrative. For instance, the repeated verb (let) resonates to Australians longing for unity.

The higher cohesive ties in the INA (shown in section 7.1) denote that the sentence relations are more explicit in the INA, whereas in the ANA the transition between lines is implicit due to the low score of cohesive devices. It is also worth mentioning that since the overall time reference is marked directly via tense (see section 8.8) temporal conjunctions have no stylistic value in both anthems as they have zero occurrences whereas additive conjunctions do have. The INA features higher additive conjunctions yielding a style that is salient in Arabic as opposite to English.

From context perspective, the micro and macro contexts that surround the main themes in both anthems are taken into consideration. Although both anthems manifest glory and love to homeland, the INA involves themes of antagonism, struggle, humiliation, poverty, sacrifice, enemy and injustice in lines 5, 6, 7, and 9 as illustrated in section 7.2. This is attributed to the fact that Arab countries always suffered being invaded and colonized, thus the anthem alludes to the dark eras where people fought for their freedom and independence. Within the ANA

especially in lines 13, 14, 15 and 16 it becomes clear that the British colonizers who are not the native inhabitants of Australia came as beneficiaries from the land's resources and they are ready to share the new land with the overseas comers. In addition to the love of Australia, the main theme feature non-antagonism, non-struggle, no enemy, identity and high integration of white men, and cooperative collaborative work. Although both anthems are lyrics of the same genre, there are various themes presented via different imagery already discussed within the previous sections. The common themes are presented in the mutual area in figure (11).

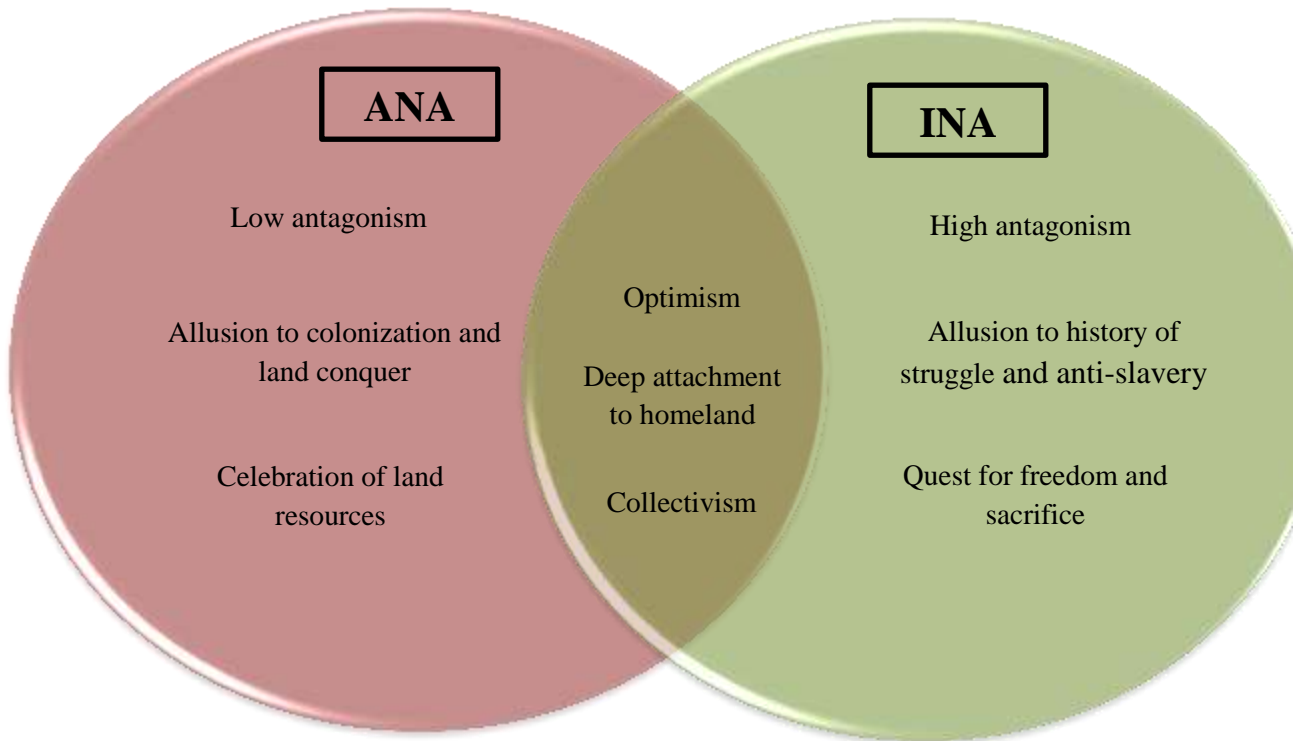


Figure (11) thematic elements in the INA and ANA

Goffman`s concept of footing is the one he proposed within his frame analysis and forms of talk (author-animator-principal- hearer) (1981, p.176). This is significant to identify the addresser-addressee stance shifts in both anthems. In the two texts the author, animator and principal is the poet himself as the producer of the text who believes in every word written. Whereas in the INA the addressee is the home (My Homeland), in the ANA it sometimes shifts from (Australia) to people. Moreover in the INA the poet uses singular and plural (I and we) (Will I see you?) in L3 and L4 and (We do not want) in L7 whereas only the plural form is used in the ANA as in (we-we-our-our) L2, L3, L4 and L5 again to emphasis collective national identity of Australians. (See section 7.3)

Conclusions

Based on the quali-quantitative analysis, it is evident that the linguistic structure of the ANA and INA has a direct influence on shaping their style i.e. action to state. This answers research question number two. Moreover, it is also statistically evident that there are significant similarities and differences between the two anthems which in turn give rise to the anthem`s deviant features i.e. explicit to implicit sentence relations, hence research question number two is answered. Additionally, the cultural resonance in each anthem makes it clear how the socio-political historical context affected the evolution and composition of each anthem i.e. low antagonism to high antagonism, suffice it to say that research question one is answered. It is also worth noting that in each anthem the sense of patriotism and national identity is evoked by different stylistic devices i.e. Parallelism to rhetorical questions. Finally, applying Goffman`s concept of footing added both theoretical and practical contributions by first filling a gap in Leech and Short`s (2007) model and applying it to contrast such iconic poetic lyrics of national pride bearing two nations identities.

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Appendices

Appendix 1 ANOVA Descriptive Statistical

Nouns		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
Arabic_Nouns	Abstract	1	42.00	.	.	.	.	42	42
	Concrete	1	10.00	.	.	.	.	10	10
	Proper	1	.00	.	.	.	.	0	0
	Collective	1	.00	.	.	.	.	0	0
	Total	4	13.00	19.900	9.950	-18.66	44.66	0	42
English_Nouns	Abstract	1	5.00	.	.	.	.	5	5
	Concrete	1	20.00	.	.	.	.	20	20
	Proper	1	5.00	.	.	.	.	5	5
	Collective	1	1.00	.	.	.	.	1	1
	Total	4	7.75	8.382	4.191	-5.59	21.09	1	20

Pronouns		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
ARABIC_Pronouns	Subjective	1	10.00	.	.	.	.	10	10
	Objective	1	5.00	.	.	.	.	5	5
	Possessive	1	30.00	.	.	.	.	30	30
	Total	3	15.00	13.229	7.638	-17.86	47.86	5	30
ENGLISH_Pronouns	Subjective	1	3.00	.	.	.	.	3	3
	Objective	1	4.00	.	.	.	.	4	4
	Possessive	1	4.00	.	.	.	.	4	4
	Total	3	3.67	.577	.333	2.23	5.10	3	4

Verbs		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC_VERBS	STATIVE	1	9.00	.	.	.	.	9	9
	DYNAMIC	1	9.00	.	.	.	.	9	9
	TRANSITIVE	1	9.00	.	.	.	.	9	9
	INTRANSITIVE	1	9.00	.	.	.	.	9	9
	Total	4	9.00	.000	.000	9.00	9.00	9	9
ENGLISH_VERBS	STATIVE	1	1.00	.	.	.	.	1	1
	DYNAMIC	1	16.00	.	.	.	.	16	16
	TRANSITIVE	1	8.00	.	.	.	.	8	8
	INTRANSITIVE	1	9.00	.	.	.	.	9	9
	Total	4	8.50	6.137	3.069	-1.27	18.27	1	16

Overall LD		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC_LD	Nouns	1	52.00	.	.	.	.	52	52
	Adjectives	1	16.00	.	.	.	.	16	16
	Adverbs	1	18.00	.	.	.	.	18	18
	Pronouns	1	45.00	.	.	.	.	45	45
	Total	4	32.75	18.428	9.214	3.43	62.07	16	52
ENGLISH_LD	Nouns	1	26.00	.	.	.	.	26	26
	Adjectives	1	7.00	.	.	.	.	7	7
	Adverbs	1	17.00	.	.	.	.	17	17
	Pronouns	1	11.00	.	.	.	.	11	11
	Total	4	15.25	8.261	4.131	2.10	28.40	7	26

Line of verse mode		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC_LINE_OF_VERS E_MODE	Apostrophic	1	13.00	.	.	.	.	13	13
	Statement	1	7.00	.	.	.	.	7	7
	Negative	1	.00	.	.	.	.	0	0
	Interrogative	1	.00	.	.	.	.	0	0
	Total	4	5.00	6.272	3.136	-4.98	14.98	0	13
ENGLISH_LINE_OF_VER SE_MODE	Apostrophic	1	6.00	.	.	.	.	6	6
	Statement	1	1.00	.	.	.	.	1	1
	Negative	1	3.00	.	.	.	.	3	3
	Interrogative	1	3.00	.	.	.	.	3	3
	Total	4	3.25	2.062	1.031	-.03	6.53	1	6

Tense		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC_TENSE	PRESENT	1	13.00	.	.	.	.	13	13
	PAST	1	.00	.	.	.	.	0	0
	FUTURE	1	2.00	.	.	.	.	2	2
	Total	3	5.00	7.000	4.041	-12.39	22.39	0	13
ENGLISH_TENSE	PRESENT	1	16.00	.	.	.	.	16	16
	PAST	1	.00	.	.	.	.	0	0
	FUTURE	1	1.00	.	.	.	.	1	1
	Total	3	5.67	8.963	5.175	-16.60	27.93	0	16

ARABIC FIGURES OF SPEECH		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC FIGURES OF SPEECH	Metaphor	1	1.00	.	.	.	.	1	1
	Simile	1	2.00	.	.	.	.	2	2
	Rhetorical questions	1	3.00	.	.	.	.	3	3
	Apostrophe	1	12.00	.	.	.	.	12	12
	Metonymy	1	.00	.	.	.	.	0	0
	Parallelism	1	8.00	.	.	.	.	8	8
	Personification	1	1.00	.	.	.	.	1	1
Total	7	3.86	4.451	1.682	-.26	7.97	0	12	
ENGLISH FIGURES OF SPEECH	Metaphor	1	.00	.	.	.	.	0	0
	Simile	1	3.00	.	.	.	.	3	3
	Rhetorical questions	1	.00	.	.	.	.	0	0
	Apostrophe	1	12.00	.	.	.	.	12	12
	Metonymy	1	2.00	.	.	.	.	2	2
	Parallelism	1	4.00	.	.	.	.	4	4
	Personification	1	2.00	.	.	.	.	2	2
Total	7	3.29	4.112	1.554	-.52	7.09	0	12	

Cohesion		Descriptives							
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
ARABIC COHESION	Additive Conjunction	1	14.00	.	.	.	.	14	14
	Adversative Conjunction	1	3.00	.	.	.	.	3	3
	Causal Conjunction	1	.00	.	.	.	.	0	0
	Temporal Conjunction	1	.00	.	.	.	.	0	0
	Total	4	4.25	6.652	3.326	-6.33	14.83	0	14
ENGLISH COHESION	Additive Conjunction	1	4.00	.	.	.	.	4	4
	Adversative Conjunction	1	.00	.	.	.	.	0	0
	Causal Conjunction	1	4.00	.	.	.	.	4	4
	Temporal Conjunction	1	.00	.	.	.	.	0	0
	Total	4	2.00	2.309	1.155	-1.67	5.67	0	4

Appendix 2 the Australian National Anthem

"Australians all let us rejoice, (L1)

For we are one and free; (L2)

We've golden soil and wealth for toil; (L3)

Our home is girt by sea; (L4)

Our land abounds in nature's gifts(L5)

Of beauty rich and rare; (L6)

In history's page, let every stage(L7)

Advance Australia Fair. (L8)

In joyful strains then let us sing, (L9)

Advance Australia Fair. (L10)Beneath our radiant Southern Cross(L11)

We'll toil with hearts and hands; (L12)

To make this Commonwealth of ours(L13)

Renowned of all the lands; (L14)

For those who've come across the seas(L15)

We've boundless plains to share; (L16)

With courage let us all combine(L17)

To Advance Australia Fair. (L18)

In joyful strains then let us sing, (L19)

Advance Australia Fair" (L20)

Appendix 3 the Iraqi National Anthem

(L1) في رَبّكَ في رَبّكَ الجلالُ والجمالُ والسَّنَاءُ والبَهَاءُ "مَوْطِنِي مَوْطِنِي

(L2) في هَوَاكُ في هَوَاكُ والحياةُ والنجاةُ والهناءُ والرجاءُ

(L3) سالِمًا مُنْعَمًا و غانما مكرما هل أراك هل أراك

(L4) مَوْطِنِي مَوْطِنِي تَبْلُغُ السَّمَاءَ تَبْلُغُ السَّمَاءَ هل أراك في غلاكُ

(L5) أو يبيدُ أو يبيدُ الشبابُ لَنْ يَكِلَ هُمُهُ أَنْ يَسْتَقِلَّ مَوْطِنِي مَوْطِنِي

(L6) كالعبيدُ كالعبيدُ نَسْتَقِي مِنَ الرَّدى وَلَنْ نَكُونَ لِلْعَدَى

(L7) ذُلُّنَا الْمُؤَبَّدَا وَعَيْشُنَا الْمُنْكَدَا لا نُريدُ لا نُريدُ

(L8) مَوَطِنِي مَوَطِنِي مَجْدَنَا التَّلِيدُ مَجْدَنَا التَّلِيدُ لَا نُرِيدُ بَلْ نُعِيدُ

(L9) رَمَزُنَا رَمَزُنَا الحُسَامُ وَ البِرَاعُ لَا الكَلَامُ وَ النَزَاعُ مَوَطِنِي مَوَطِنِي

(L10) يَهْرُنَا يَهْرُنَا " مَجْدَنَا وَ عَهْدُنَا وَ وَاجِبُ مِنَ الوَفَاءِ

(L11) غَايَةُ تُشْرَفُ وَ رَايَةُ تَرْفَرُ عَزُنَا عَزُنَا

(L12) " مَوَطِنِي مَوَطِنِي قَاهِرًا عِدَاكَ قَاهِرًا عِدَاكَ يَا هُنَاكَ فِي عَلَاكَ

Appendix 4 the transliteration of the Iraqi National Anthem

“Mawṭinī mawṭinī al-Jalālu wa-l-ḡamālu wa-s-sanā’u wa-l-bahā’u Fī rubāk fī rubāk(L1)

Wa-l-ḡayātu wa-n-najātu wal-hanā’u wa-r-rajā’u Fī hawāk fī hawāk (L2)

Hal ’arāk hal ’arāk Sāliman muna ‘aman wa-ḡāniman mukarraman (L3)

Hal ’arāk fī ’ulāk abluḡu s-simāk tabluḡu s-simāk Mawṭinī mawṭinī (L4)

Mawṭinī mawṭinī Aš-šabābu lan yakilla hammuhu ’an yastaqilla ’Aw yabīd, ’aw yabīd (L5)

Nastaqī mina r-radā wa-lan nakūna li-l-’idā’ Kā-l-’abīd, kā-l-’abīd (L6)

Lā nurīd lā nurīd Ḍullanā l-mu’abbada wa ’ayšanā l-munakkadā (L7)

Lā nurīd bal nu’īd Majdanā t-talīd majdanā t-talīd Mawṭinī mawṭinī (L8)

Mawṭinī mawṭinī Al-ḡusāmu wa-l-yarā’u lā l-kalāmu wa-n-nizā’u Ramzunā ramzunā (L9)

Majdunā wa ’ahdunā wa-wāḡibun mina l-wafā’ Yahuzzunā yahuzzunā (L10)

’Izzunā ’izzunā Ḡāyatun tušarrifu wa rāyatun turafrifu (L11)

Yā hanāk fī ’ulāk Qāhiran ’idāk qāhirān ’idāk Mawṭinī mawṭinī" (L12)

Appendix 5 the English translation of the Iraqi National Anthem

“My homeland, my homeland, Glory and beauty, sublimity and splendor

Are in your hills, are in your hills. (L1)

Life and deliverance, pleasure and hope Are in your air, are in your air. (L2)

Will I see you, will I see you? Safely comforted and victoriously honored. (L3)

Will I see you in your eminence? Reaching to the stars, reaching to the stars My homeland, my homeland. (L4)

My homeland, my homeland, The youth will not tire, their goal is your independence Or they die, or they die. (L5)

We drink from death, and will not be to our enemies Like slaves, like slaves. (L6)

We do not want, we do not want An eternal humiliation, nor a miserable life. (L7)

We do not want, but we will bring back Our storied glory, our storied glory. My homeland, my homeland. My homeland, my homeland, (L8)

The sword and the pen, not the talk nor the quarrel Are our symbols, are our symbols. (L9)

Our glory and our covenant, and a faithful duty Moves us, moves us. (L10)

Our glory, our glory, Is an honorable cause, and a waving flag. (L11)

O, behold you, in your eminence, Victorious over your enemies, victorious over your enemies. My homeland, my homeland” (L12)

