

**LEXICAL AND STYLISTIC FEATURES OF ENGLISH-SPEAKING  
NATIONAL ANTHEMS IN THE ASPECT OF IDEOLOGICAL DISCOURSE**

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*This article studies lexical and stylistic peculiarities of the national anthems of the United Kingdom, the USA, Canada, Australia, and Ireland in the aspect of ideological discourse realization. The vocabulary of the texts is analyzed according to semantic, etymological and stylistic classification. Synonymic and antonymic pairs of lexemes (nouns, verbs, adjectives) are determined and expressive means of the national anthems (epithet, metaphor, metonymy, hyperbole, tautology, zeugma, personification, etc.) are characterized. Special attention is paid to archaic and poetic words in the texts under investigation. The representation of toponyms, terms and genderly marked units is distinguished. The verbal reflection of correlation between anthems and flags of the countries in the texts is described. The individual author's peculiarities of selected English-speaking anthems are defined.*

**Key words:** *ideology, anthem, lexical-stylistic peculiarities, synonym, epithet, metaphor.*

**Introduction.** Today ideology is a powerful factor that affects human life, society, determines the individual's behaviour. The function of the ideology is formation, updating, focusing, structuring and justification of certain ways or directions of some activities and the condemnation of the others.

In the context of linguistic science it becomes obvious that the imposition of concepts and notions in the mind of the recipient occurs by the ideological discourse. One of senders of this message is the state whose success and power will be formed through successful management of ideological politics.

The key kind of discourse that implements this task is a national anthem – a solemn song, praising and glorifying anyone or anything (originally it was a deity); in the current meaning it is an official solemn song which in a musical and poetic form expresses the statist idea, the social ideal of the nation and is the official symbol of the state [1].

At this stage the intensification of conducting the ideological struggle both in the international arena and inside each state is observed. The main task of the state becomes the manipulation of public opinion. Therefore, every citizen, every educated person, particularly a linguist, must be able to explicate hidden ideological intentions which are expressed via lexical-stylistic features of the anthem.

The texts of the national and religious anthems are in the focus of many linguists and culturologists for a long period. So, O. V. Kozhushnyi investigated the lexical and stylistic characteristics and the genre continuity of Byzantine anthemography of the 3d–8th centuries [2], analyzed the metric organization, the stylistic features and the use of synonymous theonyms and poetonyms in the third anthem of Sinezii Kyrenskyi [3]; L. P. Kornii studied relations between the Ukrainian school drama and religious anthemography [4]; I. Kmet researched the monument of Polish religious poetry “Bogorodica” – the anthem of Grunwald victory over the Teutons [5], etc. Also the scientific interest is observed among foreign researchers: Esra Mustafa conducts cognitive studies of semantic framing of the concept “nationalism” in the national anthems of Egypt and the United Kingdom [6]; Abdul Karim Bangura provides the pragmatic-linguistic analysis of the African national anthem “Nkosi Sikelel' iAfrika” [7].

As we can see, although the studies of the anthem texts were carried out in different planes, the topic of the implementation of ideological inculcation in English-speaking

national anthems through the use of specific lexical and stylistic devices was not disclosed, which led to **the relevance of the study**.

**The objective of the article** is to study lexical and stylistic peculiarities of the realization of ideological influence through the national anthems in the English-speaking environment.

This objective implies the following **tasks of the research**:

1) to analyze the lexical structure of the texts according to semantic and etymological characteristics;

2) to determine individual peculiarities of the works;

3) to find out which key stylistic devices were used and what they explicate in the aspect of ideological discourse;

4) to provide generalizations regarding the analyzed lexical and stylistic peculiarities of the English-speaking national anthems.

**The subject matter** is the anthems of Great Britain, the United States of America, Canada, Ireland and Australia.

**The specific topic of the study** is lexical and stylistic devices which are used to implement the ideological discourse.

**Results of the research.** The common vocabulary is the basis of the texts of national anthems, as it is the basis for the understanding of any message, it acts as a background against which various elements of vocabulary stand out and interact with it: *heart, live, save, defend, happy, glorious, light, song, rejoice, home, land, hope, strong*.

The etymology of the lexical means is dissimilar. The bulk of words are of Latin origin, which in the minds of the majority of native English speakers are considered to be their own vocabulary: *advance, pollution, rejoice, battle, motto, power, conquer, triumph, sire, soil, courage, soldier, silence, chant, save, victory, enemy, reign, nation, slave, defend, brave, peace, trick, confound, frustrate, glorious, gracious, preserve, noble*. But the proper proportion of the old English lexical means is much less: *God, send, home, morning, happy, lord, arise, glow, make, spangle, land, foe, wave, wealth, peal, flag, woe, day, what, meet, make, heaven, gold, queen, sea, son, stream, free*. There are words of Greek origin: *despot, tyrant, politics, star, fire, chorus*. The lexicon of the Anglo-Norman language is presented here: *toil, valley*. It is difficult to trace the etymology of words: *light, night, heart* [8].

The national anthems created in the belles-lettres style using words of high lexical-stylistic paradigm are archaisms and poetic words.

We recall that the archaisms are obsolete monolexemic and polylexemic units, as well as their certain meanings, that at a certain stage of development of language went out of common use or function rarely [9, p. 6] and have a modern synonymous analogue. The text presents the obsolete words of the infrequent use, they are used to poeticize messages at the same time: *'Thee' – you, 'thy' – your, 'to scatter' – to dissipate, 'to confound' – to destroy, 'toil' – hard work, 'girt' – belted, 'sire' – father, ancestor, 'Erin' – the ancient Celtic name of Ireland, 'roar' – clatter, 'weal' – welfare, 'crag' – rock, 'Pale' – the part of Ireland, which was subordinated to England in the 12<sup>th</sup> – 16<sup>th</sup> century, 'Inisfail' – the poetic name of Ireland*.

In the national anthem of the United States the verb *'doth'* is used. This is an obsolete form of the verb *'to do'* in the third person singular of the present tense. It is used to create the effect of antiquity, obsolete manner of expression: *'And the Star-Spangled Banner, in triumph doth wave'*. We also see the archaic form of the verb *'to have'* which stands for third person singular of the present tense. The purpose of introducing the form *'hath'* is similar to the previous one. The lexeme *'blest'* is used to poeticize the message and to save rhythm and melody: *'Blest with vict'ry and peace, may the Heaven-rescued land'*. The noun *'host'*, which previously meant the army, soldiers, is considered to be archaic one now: *'Where the foe's haughty host in dread silence reposes'*.

An interesting fact is that the gender aspect is taken into account in the modern version of the British national anthem, i.e. it is feminized, because Queen Elizabeth II is the monarch of the state at the moment: *God save the Queen*. Although there is also

masculinized version which is used during the reign of the king: *God save the our King*. But the gender equality issues are still quite relevant in the Canadian and Irish national anthems: *Sons of the Gael! Men of the Pale!; True patriot love in all thy sons command*.

Quantitative and qualitative analysis of English-speaking texts of the national anthems showed the presence of toponyms: horonyms *Canada, Ireland, Erin, Australia, Pale, Inisfail*; ethnonyms *Gael, Saxon*.

The use of toponyms in the state anthems as texts of ideological discourse assumes considerable background knowledge of the receptor, which helps him to associate the name with an object that is called, so the message becomes a specified, targeted one, because it narrows the circle of recipients who are aware of these names.

In the state anthems of the United States and Ireland the image of battle and war is vividly depicted, being implemented through the use of military terminology. There are more military terms in the Irish anthem: *cannon, rifle, rank, camp, soldier, march*. Such lexemes *battle, rampart, bomb, rocket, host, enemy* are used in the American anthem.

One of the means presented in the anthems is a graphon which is a stylistically significant deviation from the graphical or spelling standards that creates the effect of the authenticity and the validity of denoting an individual or dialectal phonetic violations of norms [10, p. 6]. In this case interior graphons *o'er, 'tis, vict'ry, 'mid, 'neath, silv'ry* are used to reproduce a particular social environment, as well as to preserve the rhythm of texts: *'Tis the Star-Spangled Banner! O long may it wave / O'er the land of the free and the home of the brave; 'Mid cannons' roar and rifles peal; And conquered 'neath the same old flag / That's proudly floating o'er us; See in the east a silv'ry glow*.

The main means of creating the figurativeness and expressiveness of the lexical-semantic level are figures of speech and tropes. Oleksandr Potebnia argued that a trope is a word used in a figurative sense for the characteristics of a phenomenon using secondary semantic meanings, updating its 'internal form' [11].

Here epithets are widely used that thanks to the special function in the text helps the denoted word to acquire a new meaning or a shade of meaning, emphasize the characteristic, the defining quality of a particular object or phenomenon, enrich it with a new emotional meaning, add to the text certain picturesqueness, saturation [12].

In particular, in the British anthem the Queen becomes the personification of mercy, generosity, dignity, victory in the fight due to use of the epithets '*gracious*', '*noble*', '*victorious*', '*glorious*'. Enemies are in opposition to her, they are treacherous, vile, want to violate the order and to damage the security of the state: *confound their politics; frustrate their knavish tricks*.

The use of the epithet '*our*' indicates the unity, the universality of the concept: God is one for all, the nation as a community belongs to him.

In the national anthem of the United States the epithet '*perilous*' which explicates the word 'battle' has an implicit meaning: it is similar to the verb '*perish*' which means '*to die*', that is we are talking about a dangerous battle which results in killing the warriors.

To denote the stripes and stars which are depicted on the national flag of the United States, the addresser uses the adjectives '*broad*', '*bright*' in order to glorify his country, to show its strength and power over the enemy: *Whose broad stripes and bright stars, through the perilous fight, / O'er the ramparts we watched, were so gallantly streaming?*

The use of the word combination '*red glare*' is symbolic: the epithet implicitly points to the blood that was shed during the war, that is, the author emphasizes that the independence of the United States was not easy to obtain, so the recipient of the message, i.e. a citizen of the country should do everything possible to prevent described events in future.

The insertion of the epithet '*star spangled*' intends to show a mighty, great state, since we all know that the star on the flag of the United States is the personification of the separate state.

The epithets used in the Canadian national anthem create an atmosphere of comfort and patriotism: *our home, native land, true patriot love, glowing hearts, The True North strong and free, our land glorious and free*.

The epithets applied in the Australian national anthem create an image of the distant rich country: *golden soil, wealth for toil, our home is girt by sea, boundless plains*. The citizens of this country are described as free and happy people who work for the prosperity, development of the state: *we are young and free, joyful strains*. However, they appreciate the natural wealth of their land: *radiant southern Cross, Nature's gifts of beauty rich and rare*.

The Irish national anthem can be called a military anthem of the long-lasting struggle for the independence of the homeland. This idea is presented due to the usage of the epithets *soldier's song, serried ranks, fighting race, our ancient sire land, the same old flag*. Meanwhile the Irish army appears to be coordinated, united, it is ready to fight: *cheering rousing chorus, impatient for the coming fight, our camp fires, sons of Gael, men of the Pale, long watched day*. The epithets *blazing fires, cannons' roar, rifles peal, silvery glow* are used for enhancing the image of strength, power, invincibility of the fighters. At the same time the epithets *'starry heavens', 'morning's light', 'silence of the night', 'valley green', 'towering crag'* draw attention to the fact that the nature of the native land is an integral part of the life, it inspires the defenders to fight, supports them, acts as a canvas on which events unfold.

The epithets with negative connotative meaning are applied to depict an enemy, his treachery and baseness: *'foe's haughty host', 'dread silence', 'vauntingly swore', 'foul footsteps' pollution'*.

With the help of a metaphor in which certain words and phrases reveal the essence of some phenomena and objects through the other by resemblance or contrastive comparison [13], in the British anthem the image of 'gift' is created which the ruler receives from God. This "gift" is the power, the ability to govern the state: *Thy choicest gifts in store, / On her be pleased to pour*. But Australians are endowed by nature, which through the metaphorization resembles a kind and generous mother: *Our land abounds in Nature's gifts / Of beauty rich and rare*.

It is strength and invincibility against enemies in the fight that the British are asking the Lord. So, the confrontation with opponents is depicted in a metaphorical way: *Scatter her enemies, / And make them fall. / Confound their politics, / Frustrate their knavish tricks*.

A metaphorical representation of history in the form of book in the Australian anthem has a logical explanation. Each stage of the life is a page in the book of existence, we live life like turn the pages of it, but you should always remember what was before, on the previous pages: *In history's page, let every stage / Advance Australia fair!*

The commitment of the Irish people to their homeland not only with words and deeds, but also with lives is represented by the metaphor: *Soldiers are we / Whose lives are pledged to Ireland*.

In the state anthems as texts of ideological discourse the use of metonymy is relevant, it is a figure of speech which consists in transferring the name of one concept to another that is in any kind of adjacent relationship [14, p. 367]. The purpose of the metonymy *'From a land beyond the wave'* is both the replacement of the word 'sea', and indicating the secluded location of the country, its marine position.

Effective method of impact on the recipient is a use of hyperbole – a stylistic device of exaggeration of a particular trait or quality to enhance artistic expression [14, p. 139]. The hyperbole *'we've boundless plains to share'* focuses on large areas of the Australian continent, however, the author underlines the great opportunities that the state provides.

The fact that the Irish struggle for independence has continued for centuries is represented with the hyperbole of the flag: *And conquered 'neath the same old flag*.

Synonyms are one of the most important components of the expressive means of language. In modern linguistics synonymy is determined as the coincidence of linguistic units in their fundamental meaning and saving the difference in shades of meaning and stylistic colouring. In the context a synonym loses some components of the dictionary meaning and can acquire component meanings of its dictionary analogue. In such a way the

synonym becomes a contextual one, and in contrast to general synonyms the neutralization of semantic distinctions occurs within only one particular context or situation [15, p. 586].

The synonyms *'land'*, *'commonwealth'*, *'nation'*, *'home'*, *'country'* are introduced to avoid repetition and tautology: *To make this Commonwealth of ours / Renowned of all the lands; Our home and native land!; O'er the land of the free, and the home of the brave?; A home and a country should leave us no more?; may the Heaven-rescued land / Praise the Power that hath made and preserved us a nation.*

In the British anthem the synonymic row *'scatter'*, *'confound'*, *'make fall'* creates the dynamism of events: *Scatter her enemies, / And make them fall: / Confound their politics.*

The Irish anthem has richer synonymy which contributes to greater expressiveness: *'sing'* - *'chant'*, *'coming'* - *'breaking'*, *'ancient'* - *'old'*, *'sire'* - *'father'*, *'despot'* - *'tyrant'*, *'Erin'* - *'Inisfail'*, *'roar'* - *'peal'*.

Zeugma is a stylistic figure which arises while combining the homogeneous parts of the sentence with one predicate which applies to one of these members [14, p. 234], it is used to create a comic impression when the violation of logical connections occurs.

In the British national anthem this trope is used to show the unity of the physical and the spiritual sides, the addresser is committed to praise the Queen, not only because she is the ruler of the country. The author reveals his true attitude to the overlord with these words: *And ever give us cause / To sing with heart and voice / God save the Queen.*

Similarly the Australians use the zeugma to strengthen their aspirations to work for the welfare of the Motherland: *We'll toil with hearts and hands.*

The American flag becomes the protagonist of the anthem, the events unfold around it, so the personification is introduced to show its 'activity', it is an expressive means, contributing to the poetic humanization of the world: *Now it catches the gleam of the morning's first beam, / In full glory reflected now shines in the stream.*

There is an interesting personification in the American anthem where the shelter "comes to life" and isn't able to protect traitors and slaves anymore, i.e. one can't avoid the justice and one can atone the guilt only by the death: *No refuge could save the hireling and slave / From the terror of flight, or the gloom of the grave.* A similar idea is embodied in the Irish anthem, but the protagonist is a parent land here: *No more our ancient sire land / Shall shelter the despot or the slave.*

Love of the motherland knows no bounds, so it lives in the hearts of patriots and leads them like a commander, this figure of speech is vividly presented in the Canadian anthem: *True patriot love in all thy sons command.*

The Australians resorted to a comparison of their state with a person who is belted with the sea like with a girdle that reflects the isolation of the country: *Our home is girt by sea.*

Another stylistic device which is found in the text of the anthem is a tautology that is the re-designation of the already mentioned concept with another word or phrase without further clarification of its content [14, p. 521]. Sometimes tautology is considered to be a variation of the pleonasm or can be called as a "false pleonasm" [16]. But in this case words do not fully duplicate the contents of each other: *O say, can you see, by the dawn's early light, / What so proudly we hailed at the twilight's last gleaming?*

Duplication of the content is used to enhance or focus on a particular aspect of the utterance: for example, *dawn* is a time of day before sunrise, when it begins to grow light; the beginning of the morning that is the very definition indicates that it is early. But the author introduces the epithet *'early'* for emphasizing what was said. The same happens with the word "twilight".

Opposition is an essential part of an anthem as a text of ideological discourse. Opposition is expressed with antonyms which play a significant stylistic role due to the ability to create the contrastive characteristics of the images, concepts, objects and phenomena [17, p. 49].

In the text of the American national anthem the antonymic pair *'conceal – disclose'* reflects the fickle nature of the flag: *As it fitfully blows, half conceals, half discloses?* Antonyms *'slave – freeman'* which have different roots, form the antithesis, which is

explained by the sender in such a way: it depends on each citizen whether he will be a slave or a free man; one should protect his land and fight for it to achieve a better life.

In the specific context words that usually have no opposite meanings can become antonyms, this opposition takes place only in the author's individual use of words for greater expressiveness and the accuracy of the transferring of the author's thoughts, to enhance expression in the description of the opposite phenomena [17, p.49; 18].

Contextual antonyms 'woe – weal', 'valley – crag' presented in the text of the Irish national anthem give the contrast, sharpness to the statement. So, night symbolizes peace, orderliness, routine, and morning is the harbinger of a new day, the expectation of change in the antonymic pair 'night – morning': *And as we wait the morning's light, / Here in the silence of the night.* The Irish people are ready to fight for the future of their homeland, they don't care about what awaits them, and the main thing is to act: *Tonight we man the gap of danger / In Erin's cause, come woe or weal.* They fought and they are fighting in all corners of the country: *In valley green, on towering crag, / Our fathers fought before us.*

**Conclusions.** Therefore, in the course of the study it was proved that the national anthems of the United Kingdom of Great Britain and Northern Ireland, the United States of America, Canada, Australia and the Republic of Ireland are stylistically and lexically self-sufficient texts of ideological discourse and they are marked by the saturation of lexical-stylistic means which directly affect the creation of a language picture of the world by the representatives from each state. It was found that the texts are marked with the use of exemplary English literary language, selection of both the proper English lexical means and loan words (words of Latin and Greek origin). On the basis of semantic differentiation of the vocabulary, there are synonyms to denote and to characterize the concepts "state", "enemy". Epithets and contextual antonyms are widely used to distance the two ideological groups "own" – "alien". The high-flown vocabulary of the texts lends some solemnity and contributes to their high status in the society. The lexical structure of the anthems under consideration also depends on the historical, national and cultural factors characterizing the life of the state. It forms their great stylistic potential. The key expressive means and stylistic devices employed in these texts are epithet, metaphor, metonymy, hyperbole, tautology, zeugma, personification. They create the atmosphere of love of the motherland, comfort and peacefulness. It is obvious that in the English-speaking state anthems as texts of ideological discourse the arsenal of stylistic means is applied to optimize the emotional and expressive impact on the mind of the recipient.

#### ЛЕКСИКО-СТИЛІСТИЧНІ ОСОБЛИВОСТІ АНГЛОМОВНИХ ДЕРЖАВНИХ ГІМНІВ В АСПЕКТІ ІДЕОЛОГІЧНОГО ДИСКУРСУ

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У статті досліджуються лексико-стилістичні особливості текстів державних гімнів Великобританії, США, Канади, Австралії та Ірландії в аспекті реалізації ідеологічного дискурсу. Проаналізовано лексичний склад творів за семантичною, етимологічною та стилістичною класифікаціями. Визначено синонімічні й антонімічні пари лексем (іменників, дієслів, прикметників) та охарактеризовано стилістичні прийоми (епітет, метафора, метонімія, гіпербола, тавтологія, персоніфікація, зевгма тощо) англомовних державних гімнів. Особливу увагу приділено архаїзмам та поетизмам у текстах досліджуваних славнів. Описано представленість топонімів, термінів та гендерномаркованих одиниць. Досліджено вербальне відображення в текстах кореляції між гімнами та прапорами держав. Визначено індивідуально-авторські особливості обраних англомовних славнів.

**Ключові слова:** ідеологія, гімн, лексико-стилістичні особливості, синонім, епітет, метафора, архаїзм.

## ЛЕКСИКО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ АНГЛОЯЗЫЧНЫХ ГОСУДАРСТВЕННЫХ ГИМНОВ В АСПЕКТЕ ИДЕОЛОГИЧЕСКОГО ДИСКУРСА

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В статье исследуются лексико-стилистические особенности текстов государственных гимнов Великобритании, США, Канады, Австралии и Ирландии в аспекте реализации идеологического дискурса. Проанализирован лексический состав произведений по семантической, этимологической и стилистической классификациям. Определены синонимические и антонимические пары лексем (имен существительных, глаголов, имен прилагательных) и охарактеризованы стилистические приемы (эпитет, метафора, метонимия, гипербола, тавтология, персонификация, зевгма и т. п.) англоязычных государственных гимнов. Особое внимание уделено архаизмам и поэтизмам в исследуемых текстах. Описана представленность топонимов, терминов и гендерномаркированных единиц. Исследовано вербальное отражение в текстах корреляции между гимнами и флагами государств. Отмечены индивидуально-авторские особенности выбранных англоязычных гимнов.

**Ключевые слова:** идеология, гимн, лексико-стилистические особенности, синоним, эпитет, метафора, архаизм.

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