



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية



ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)
Journal of Language Studies
Contents available at: <https://jls.tu.edu.iq/index.php/JLS>

A Pragmatic Study of English and Arabic National Anthems

Khalaf Salih Mirhish*

Tikrit University/ College of Education for Humanities/ English Department
ioskhalaf1990@gmail.com

&

Prof. Hasan Shaban Ali Al-Thalab (Ph.D.)

Tikrit University/ College of Education for Humanities/ English Department
hassanshaban@tu.edu.iq

Received: 25/06/2025, **Accepted:** 17/07/2025, **Online Published:** 31/03/2026

Abstract

The present study conducts a pragmatic analysis of two national anthems, one English (Canada) and one Arabic (Egypt). Anthems usually express patriotism, loyalty, love, and respect. In addition, they reflect the identity and unity of the nations. In this regard, the current study tries to find out how different types of speech acts are employed, and how historical events and cultural identity are presupposed through the linguistic structure of the anthems. In this regard, the present study aims to identify speech acts and presuppositions represented in the national anthems to show historical events, enhance unity, and encourage people to behave in a right way for the sake of their country. It is hypothesized that national anthems may enhance a collective sense of national pride and unity as speech act theory can reflect these aspects. In addition, the historical events of the country could be presupposed through the language of anthems. The following procedures are followed: Reviewing the relevant literature about the field of Pragmatics, delving

* **Corresponding Author:** Khalaf Salih Mirhish, Email: ioskhalaf1990@gmail.com

Affiliation: Tikrit University – Iraq.

© This is an open access article under the CC by licenses <http://creativecommons.org/licenses/by/4.0>



into the history of anthems and presenting the theoretical background of the selected national anthems. Moreover, selection of a representative sample of national anthems from English-speaking and Arabic-speaking countries. To achieve the objectives of the study, the model adopted consists of two layers that are; speech acts, and presupposition. The research results that the most frequent type of speech acts is the assertive type followed by directive one. Furthermore, the existential presupposition is the most frequent type across nearly all anthems, followed by factive presupposition, hence, these results conclude that anthems primarily employ directive and assertive speech acts that urge individuals to act, convey essential national values, and provoke strong emotional reactions. In the same vein, presuppositions allow anthems to communicate significant cultural and historical tales implicitly, so fostering a shared communal consciousness. Finally, analyzing the data qualitatively and quantitatively according to the model of analysis.

Keywords: Anthems, Speech Acts, Presuppositions, Collective sentiment, Assertive type

دراسة تداولية للأناشيد الإنكليزية والعربية

خلف صالح مرهش

جامعة تكريت/ كلية التربية للعلوم الإنسانية/ قسم اللغة الإنكليزية

و

أ.د. حسن شحان علي الثلاب

جامعة تكريت/ كلية التربية للعلوم الإنسانية/ قسم اللغة الإنكليزية

المستخلص

تُجري هذه الدراسة تحليلاً تداولياً لنشيديين وطنيين، أحدهما باللغة الإنكليزية (كندا) والآخر باللغة العربية (مصر). عادةً ما تُعبّر الأناشيد الوطنية عن الوطنية والولاء والحب والاحترام. بالإضافة إلى ذلك، فإنها تعكس هوية الأمم ووحدها. وفي هذا الصدد، تسعى الدراسة الحالية إلى الكشف عن كيفية توظيف الأنواع المختلفة من أفعال الكلام، وكيفية افتراض الأحداث التاريخية والهوية الثقافية من خلال البنية اللغوية للأناشيد. وفي هذا السياق، تهدف الدراسة الحالية إلى تحديد أفعال الكلام والافتراضات المسبقة المتمثلة في النشيديين الوطنيين لإظهار الأحداث التاريخية، وتعزيز الوحدة، وتشجيع الناس على السلوك القويم من أجل أوطانهم.

يُفترض أن الأناشيد الوطنية قد تعزز الشعور الجماعي بالفخر الوطني والوحدة، إذ يمكن لنظرية أفعال الكلام أن تعكس هذه الجوانب. إضافةً إلى ذلك، يمكن افتراض الأحداث التاريخية للبلاد من خلال لغة الأناشيد. وقد تم اتباع الإجراءات التالية: مراجعة الأدبيات ذات الصلة في مجال التداولية، والتعمق في تاريخ الأناشيد، وتقديم الخلفية النظرية للنشيديين الوطنيين المختارين. علاوة على ذلك، تم اختيار عينة تمثيلية من الأناشيد الوطنية من البلدان الناطقة باللغة الإنكليزية والبلدان الناطقة باللغة العربية.

ولتحقيق أهداف الدراسة، يتكون النموذج المعتمد من مرحلتين هما: أفعال الكلام، والافتراض المسبق. وتُظهر نتائج البحث أن أكثر أنواع أفعال الكلام شيوعاً هو النوع التأكيدي، يليه النوع التوجيهي. علاوة على ذلك، فإن الافتراض المسبق الوجودي هو

النوع الأكثر تكراراً في جميع الأناشيد تقريباً، يليه الافتراض المسبق الحقيقي. ومن ثم، تستنتج هذه النتائج أن الأناشيد توظف بشكل أساسي أفعال الكلام التوجيهية والتأكيدية التي تحث الأفراد على العمل، وتنقل القيم الوطنية الأساسية، وتثير ردود فعل عاطفية قوية. وفي السياق ذاته، تسمح الافتراضات المسبقة للأناشيد بأن تنقل حكايات ثقافية وتاريخية مهمة بشكل ضمني، مما يعزز الوعي المجتمعي المشترك. وأخيراً، تحليل البيانات نوعياً وكمياً وفقاً لنموذج التحليل المعتمد.

الكلمات المفتاحية: الأناشيد، أفعال الكلام، الافتراضات المسبقة، الشعور الجماعي، النوع التأكيدية

1. Introduction

This research attempts to present a study concerning the language of some anthems from a pragmatic perspective. National anthems represent a great cultural and political value for the nations they represent. They serve as powerful symbols of social identity, unity, and pride. National anthems summarize the values, history, and aspirations of a country. Lyrics often refer to historical events, struggles, or ideals shaping national consciousness. Anthems provide common cultural artifacts that all citizens share, regardless of their differences. They unite people under the same symbol of identity, especially in diverse nations with varied ethnic, linguistic, or religious groups. Anthems evoke deep emotional responses, often symbolizing love, loyalty, and pride. This emotional power is strong, especially during periods of national crisis. National anthems are played at official events, sports competitions, and public ceremonies, enhancing national pride and patriotism. They help to improve inclusive identity so diverse groups within a nation can feel like a part of this nation, fostering a sense of belonging.

Anthems have been tackled from different perspectives, such as sociopolitical, socio-pragmatic, and sociocultural perspectives. Yet, to the best of the researcher's knowledge, there is still a clear gap in the study of anthems from a pragmatic perspective. This study is different from the aforementioned previous studies in that it is the first one studies anthems from two different languages (English and Arabic). Thus, the present study comes under the title "A Pragmatic Study of English and Arabic Anthems".

2. Theoretical Background

2.1 Pragmatics

Every utterance conveys a specific meaning and can be interpreted in various ways; however, how these interpretations are achieved remains a pertinent inquiry. A straightforward approach

might involve examining the literal meaning of each word within the utterance. Nonetheless, much extends beyond the literal expression. The domain of pragmatics addresses what lies beyond the literal meaning. This field was established in the 1930s by scholars such as Morris, Carnap, and Peirce. Morris (1938, p. 30) characterised pragmatics as "the relation of signs to their interpreters." In contemporary linguistics, pragmatics is broadly defined as the study of language use within context.

Similarly, Leech (1983, p. 1) advances a comprehensive definition of pragmatics, asserting that it encompasses the examination of how language is utilised in communication. Correspondingly, Thomas (1997, p. 22) perceives the study of pragmatics as concerned with meaning within interaction. She articulates that "making meaning is a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic), and the meaning potential of an utterance."

Levinson (2000, p. 29) states that a fundamental principle of pragmatics is that "inference is inexpensive, while articulation is costly." In other words, language users generally tend to reduce the effort involved in speaking, writing, or typing sentences by deliberately relying on context, thereby allowing listeners to infer information that would otherwise require more elaboration. Furthermore, Huang (2007, p. 4) indicates that contemporary pragmatics encompasses two main schools of thought: the Cognitive-Philosophical (Anglo-American) school and the Sociocultural Interactional (European Continental) school. The former is referred to as the 'component view,' which examines the "systematic study of meaning through, or dependent on, the use of language" (p. 341). It predominantly focuses on central topics such as presupposition, implicature, speech acts, reference, and deixis. The latter, the Sociocultural Interactional school, is characterised by a functional perspective and interfaces with disciplines including sociolinguistics, psycholinguistics, discourse analysis, pragmatic variation, and other social sciences. This functional perspective is also known as "empirical pragmatics. "

According to Leech's definition, Crystal (2008, p. 379) characterises pragmatics as "the study of language from the perspective of its users, particularly concerning their choices, the constraints they face in employing language during social interactions, and the impact their language use has on other participants within a communicative act." Pragmatics serves as a fundamental tool applicable across various disciplines, functioning as a form of analysis centred on speaker intent. It encompasses a broad spectrum of topics, from examining speech acts to interpreting pragmatic meaning within the frameworks of sociolinguistics, conversation analysis, and ethnography of speaking (Lo Castro, 2010, p.13). Similarly, Yule (2010, p. 127) asserts that pragmatics pertains

to the understanding of what speakers intend by their utterances. It concerns itself with meanings beyond the literal interpretation of words. Consequently, it involves the study of speaker meaning. Effective communication relies not only on comprehending the meaning of individual words but also on understanding what speakers intend to convey. Pragmatics is occasionally described as concerned with the effects of context, which can be understood as the collection of factors that may differ from one utterance to another, collectively referred to as 'context.' Nonetheless, it is important to exercise caution, as the term is often applied with more restricted interpretations.

2.1.1 Speech Act Theory

Speech act theory constitutes a fundamental aspect of interlanguage pragmatics that has been extensively examined within the disciplines of philosophy, anthropology, and linguistics. The investigation of speech acts originates from the philosophy of language, where the British philosopher Austin (1962) along with his student Searle (1969) developed the theory of speech acts and demonstrated its significance. Highlighting its importance in communication studies, Searle (1969, p. 39) affirms that the fundamental unit of communication is the speech act.

Austin (1962) asserts that, in introducing the theory of Speech Acts (SAs), it is apparent that during language use, speakers do not merely utter words but also perform actions. Kasper (2004, p. 105) clarifies that although formulating a comprehensive definition of pragmatics' nature and scope can be challenging, it is undeniable that SAs occupy a central and significant role within the field. Consequently, Austin (1962, pp. 3-7) fundamentally distinguishes between performatives and constatives. The former pertains to the use of words to execute actions, wherein the processes of 'saying' and 'doing' are integrated, whereas the latter involves words used solely for stating facts, which may be true or false (Sadock, 2006, p. 54). Shortly thereafter, Austin recognises the problematic nature of this distinction, as he himself argues that saying something can also constitute an act of doing. Accordingly, Austin (1962) posits that in the act of uttering any sentence, a speaker performs two types of acts: firstly, a locutionary act, which involves stating something, and secondly, an illocutionary act, which encompasses the force or intent of the utterance. Beyond these two acts, uttering a sentence also involves a perlocutionary act, which signifies the influence exerted by the illocutionary act on the listener. Therefore, these three components of speech acts can be succinctly defined as follows:

- (1) The locutionary act constitutes the act of stating the words, i.e., the literal meaning encoded in the uttered words.
- (2) The illocutionary act refers to the action performed through the utterance of words (i.e. the intention or force behind the words).
- (3) The perlocutionary act refers to the effect produced on the hearer by the statement, representing the act achieved through the utterance of words.

This three-category distinction of an utterance has given the theory of speech act its "formal" shape which works as the solid foundation of speech act theory, as originally presented by Austin and afterwards developed by Searle as well as many other scholars.

2.1.2 Felicity Conditions

Austin (1962, pp. 14-15) asserts that for the performance of a Speech Act (SA) to be acknowledged as intended, specific anticipated conditions or circumstances, technically referred to as felicity conditions, must be met. These conditions were initially introduced by Austin and are delineated as follows.

- (A) An accepted conventional procedure, which produces a certain conventional effect, must exist; this procedure involves the utterance of specific words by designated individuals under specific circumstances.
- (B) The specific individuals and circumstances relevant to a particular situation must be suitable for the invocation of the designated procedure.
- (C) The procedure must be executed accurately and properly by all participants and,
- (D) Completely
- (E) When a procedure is intended for individuals with specific feelings and thoughts, or to initiate particular consequential conduct among participants, it must be that a participant invoking the procedure genuinely possesses those thoughts or feelings. Additionally, the participants must intend to behave accordingly.
- (F) must indeed conduct themselves subsequently.

That the future state of affairs will indeed be as described. Searle (1969) classifies the felicity conditions as follows:

1. The propositional content conditions: they delineate a specification of a prospective state of affairs.
2. The preparatory conditions: these are circumstances under which the speaker or writer possesses sufficient information to form a 'valid' opinion regarding the future state of affairs.
3. The sincerity conditions: these encompass the conditions under which the speaker or writer genuinely holds the belief.
4. The essential conditions: these pertain to circumstances in which the utterance, regarded as an act, commits the speaker or writer to the likelihood that the future state of affairs will align with the described scenario.

2.1.3 Classification of Speech Acts

Speech acts were initially classified by Austin (1962), who categorised them into locutionary, illocutionary, and perlocutionary acts. Subsequently, Austin (1962) proposed a fivefold taxonomy of illocutionary acts, which include verdictives, commissives, exercitives, behabitives, and expositives. Later, Searle (1969) introduced an alternative classification that is more comprehensive than Austin's, comprising representatives, directives, commissives, expressives, and declarations. More recently, Leech (1983) offered a markedly different classification, delineating speech acts into categories such as competitive, convivial, collaborative, and conflictive.

2.1.3.1 Searle's Classification of Speech Acts

Searle (1969) introduces five types of speech acts to develop Austin's classification. Searle's five classes of speech acts are: representatives, directives, commissives, expressives, and declarations. He classifies speech acts in such a way according to the principle of illocutionary force of speech acts.

- (1) Representatives: they are acts which commit the speaker to the truth of the expressed proposition (e.g., asserting).
- (2) Directives: they are acts which are attempted by the speaker to get the addressee to do something (e.g., requesting).

(3) Commissives: they are acts which commit the speaker to some future action (e.g., promising).

(4) Expressives: these are acts that articulate a psychological state, such as thanking.

(5) Declarations are acts capable of effectuating immediate alterations in the institutional state of affairs, often relying on elaborate extra-linguistic institutions such as termination of employment.

2.1.4 Presupposition

Presupposition plays a vital role in the production and comprehension of speech acts. It is defined from various perspectives; these definitions are similar in certain respects. Yule (1996, p. 25) describes presupposition as something the speaker assumes to be true prior to making an utterance. In other words, speakers, rather than sentences, hold presuppositions. Consequently, it identifies some of the potentially assumed information. According to Verschueren (1999, p. 27), there are linguistic forms that serve as indicators of potential presuppositions, which can only become actual presuppositions within the contexts involving speakers. Additionally, Hudson (2000, p. 321) states that "a presupposition" is something presumed (presupposed) to be true within a sentence that asserts other information.

Yule (2000, p. 27) indicates that presupposition has been linked to the employment of numerous words, phrases, and structures. These linguistic forms are regarded as markers of possible presupposition, which can only become actual presupposition within the context of speakers. Consequently, he identifies six types of presuppositions, namely:

(1) the existential, (2) the factive, (3) the non-factive, (4) the lexical, (5) the structural, and (6) the counterfactual.

1. Existential presuppositions: they presuppose the existence, at a specified location and/or time, of entities within a 'real' world. Examples include possessives such as "your car is broken," which presupposes "you have a car," and, more generally, any definite noun phrase. This concept is exemplified in the following instance (Yule, 2000):

(2.16) The Cold War has ended. (There was a Cold War.)

2. Factive presuppositions encompass a range of verbs, including: know, realize, regret, as well as phrases involving be aware, be glad, and possess factive presuppositions.

(2.17) We regret telling him. (We told him.)

3. Non-factive presuppositions: Yule (2000, p. 29) indicates that there are occurrences of non-factive presuppositions—that is, presuppositions presumed not to be true—associated with various verbs such as: dream, imagine, pretend, etc.

(2.18) I dreamed that I was rich. (I was not rich.)

4. Lexical presuppositions: Yule (2000) states again that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. For instance, verbs like manage (presupposing tried), stop and start as in the following:

(2.19) Adam stopped running. (He used to run.)

5. Structural presuppositions: Certain sentence structures have been analyzed as conventionally presuming that a portion of the structure is already accepted as true. For example, the wh-question constructions in English are understood with the presupposition that the information following the wh-form is already known.

(2.20) When did Huda travel to Canada? (She travelled.)

6. Counter-factual presupposition: It means what is presupposed is not only not true, but it contrasts the facts, and it is generally called a counterfactual conditional presupposition that is usually associated with an if-clause, it is not true at the time of producing the utterance, as in the following example:

(2. If you were my son, I would not permit you to undertake this action. (You are not my son.)

2.1.5 Context

Context is fundamentally a central concept in linguistic theory. However, although there are many efforts to elucidate specific aspects of the notion of context, these endeavours are quite varied and do not readily coalesce into a singular, unified theory of context.

Mey (2004, p. 39) defines context as "a dynamic process all through every communication." Horn and Yale (2006, p. 115) indicate that any sentence or utterance with its appropriate meaning can be considered a function of a context that encompasses time, place, and possible world. Context represents the other facet of pragmatics, as pragmatic aspects of meaning involve the interaction between an expression's context of utterance and the interpretation of elements within

that expression. Overall, Hymes (1972, p. 198) is recognised as the first linguist to propose a theory of context through his renowned SPEAKING model, in which each letter signifies eight parameters of the communicative situation.

-Setting: It is characterised by time, location, and physical circumstances.

-Participants: They encompass speakers and listeners of various identities or categories.

-Ends: They refer to the objectives and purposes of a communicative event.

-Act sequence: It involves the structure and order of the components within the communicative event.

-Key: It is characterised by the tone, manner, or spirit of a communicative act.

-Instrumentalities: They comprise the forms and styles of speech.

-Norms: They mean social rules or norms governing the event.

-Genre: It is represented by the kind or type of communicative event.

Hymes (1972, p. 198) acknowledges these properties of communicative situations to underscore that language users must not only learn the rules of grammar or discourse but also acquire the ability to communicate appropriately. Van Dijk (1977, p. 38) highlights the foremost property of context as its 'dynamic' nature, asserting that context is not merely a static entity but rather a sequence of events, given that situations constantly evolve. Additionally, Mey (2004, p. 40) clarifies that effective communication relies on the successful interpretation of the entire contextual framework of the utterance. He further emphasizes that context encompasses an initial, intermediary, and final state, each with defined boundaries, as contexts must be theoretically distinguishable.

To establish a connection between pragmatics and context, Panevová and Hana (2011) describe pragmatics as "the study of how language is used and of the effect of context on language," and they delineate the types of context as follows:

1. Physical context: refers to objects surrounding the communication, place and time of the communication.
2. Linguistic context: refers to what has been said before in the conversation.
3. Social context: it is the social relationship of the people involved in communication.
4. Epistemic context: (Epistemic: from Greek episteme "knowledge"). It refers to what is known by both speaker and hearer.

2.2. Anthems: History, Function and Meaning

In numerous languages, the term for a national anthem is 'hymn,' a designation deriving from the Latin word 'hymnus.' The utilisation of this term emphasises the perspective that anthems are regarded as 'quasi-sacred vehicles praising either the monarch or the state itself' (Daughtry, 2006, p. 245). The earliest known anthem is believed to be that of the Netherlands, with its text composed in 1568. However, it is the British anthem—'God Save the King/Queen' (GSK/GSQ)—that is considered 'the anthem of anthems' (Nettl, 1952, p. 47) and serves as a prominent example of the 'anthem-as-hymn model' (Boyd, 2001, p. 655). The anthem was first performed at the Drury Lane and Covent Garden theatres in 1745, in the presence of the monarch, by actors seeking to demonstrate their loyalty during the Jacobite Rebellion (1745–1746) led by Charles Edward Stuart, who claimed the British throne. 'GQS/GSK' was officially designated as the British national hymn in 1825 (Elgennius, 2011, p. 143; Mead, 1980, pp. 46 and 56).

The second most influential anthem is the French Marseillaise, officially declared the national anthem of France in 1795, which makes it 'the first officially adopted national anthem in Europe' (Elgennius, 2011, p. 144; Mead, 1980, p. 54). In contrast to GSK/GSQ, the Marseillaise was a military marching rhythm, associated with a call to arms. It was not only used as a revolutionary song directed against enemies but also against tyranny and counterrevolutionary forces, invoking liberty, freedom, brotherhood and devotion to the motherland (Elgennius, 2011, p. 143). According to Vovelle (1998, p. 29), the Marseillaise is a revolutionary tune that extols liberty and the values of the new world on the one hand and a war song that expresses the patriotic sentiments of an embattled nation on the other. To this day, the Marseillaise forms an integral part of Bastille Day, France's national day celebrated on 14 July.

The British and French anthems soon became the two most influential prototypes of anthems, which were imitated in Europe and later around the world, including the Middle East. If the British GSK/GSQ became 'the international prayer for the monarch', as Nettl (1952, p. 68) stated, the French anthem became the international 'song of revolt'. Boyd (2001) similarly asserted that GSK/GSQ is 'the archetype for the anthem-as-hymn', whereas the Marseillaise is the model of 'anthem-as-march' (p. 655; cited in Daughtry, 2006, pp. 244–245). Indeed, the 18th and 19th centuries saw a proliferation of anthems across Europe; for example, Denmark (1790) and Austria (1797) followed the British model. Both centred on the sovereign prince who protects his people from enemies, and in return, his subjects depend on him and sing his praise (Eyck, 1995, p. xvi;

Nettl, 1952, pp. 40–41). From the establishment of the German Empire in 1871 until 1922, Germany used the melody of GSK/GSQ (Mead, 1980, p. 55) for its own national anthem.

Anthems and flags serve similar functions worldwide. The first is the ruling elites' desire to establish and reinforce a national identity, binding citizens closely to the state and nation and cementing solidarity among them. In other words, symbols such as anthems, flags and national celebrations play a role in solidifying patriotic sentiments to one's territorial homeland and to one's community of people (i.e. the 'nation') that inhabits this territory (Cerulo, 1989, p. 78; Daughtry, 2006, p. 245; Kelen, 2015, pp. 23–27; Podeh, 2011b, p. 19). On this perspective, primarily based on Durkheim's (1976, p. 206) functionalist approach, the flag and anthem, much like the tribal totem, constitute 'the sign by which each clan distinguishes itself from the others, the visible mark of its personality'. 'No matter how banal the words and mediocre the tunes' of the anthem, wrote Anderson (1991, p. 145), 'there is in the singing an experience of simultaneity', which constitutes an essential instrument in the formation of his imagined communities.

The sacred significance linked to the anthem—similar to that of the flag—through the use of fixed, repetitive liturgy (standing still and singing) resembles the performance of a religious ritual (Kelen, 2015, pp. 42–46; Marvin & Ingle, 1999, pp. 9–11 and 25). Various state socialisation instruments, such as the education system, media, and state ceremonies, utilise the anthem to foster a national identity. In some countries, school days start with the singing of the national anthem (Cusack, 2005, p. 238). This 'cult of the anthem' provokes strong emotional reactions; playing the anthem at international events (such as sports contests and the Olympics) creates a 'symbolic boundary', as the winners represent a particular polity. For a moment, their citizens can share a sense of superiority and unity.

2.2.1 Definitions of National Anthem

National anthems are more than mere melodies performed at official ceremonies; they are potent linguistic symbols that capture a nation's identity, values, and shared aspirations. As Anderson (1983) suggests in his concept of 'imagined communities', national anthems often play a vital role in fostering a sense of collective identity among citizens, even amidst nations with extensive ethnic and cultural diversity. They frequently mirror the socio-political climate of their time of composition and serve as a rallying cry for unity, patriotism, and national pride (Ajayi, 2019). For many nations, especially those emerging from colonial rule, the creation and adoption

of a national anthem mark a significant milestone in establishing a distinct national identity (Ode bode, 2020).

An anthem is defined as “a song that holds special significance for a country, organization, or group, and is performed on special occasions” (Hornby, 2006). It is also described as “a formal song of loyalty, praise, or happiness that is meaningful to a specific group” (Merriam-Webster, 2004). According to this dictionary, the term "anthem" originated from church music in the mid-16th century, where it was sung during morning and evening prayers. A national anthem is a dignified patriotic song adopted to represent national identity, fostering a sense of pride and loyalty among citizens. It serves as a symbol to unify people, evoke love for the homeland, and inspire virtues like loyalty, service, and belonging (Faniyan, 2012). The national anthem, hymn, or song expresses patriotic feelings and can be officially recognised by the government or widely embraced by the public. The oldest known national anthem is Britain’s “God Save the Queen,” which was recognised as a national anthem in 1825 but had been a popular patriotic song and used during royal ceremonies since the mid-18th century (Britannica, 2012).

2.2.2 Types of National Anthems

According to Souza (2008), there are primarily three classifications of national anthems, namely:

(i) Monarchical National Anthems

As the name suggests, these national anthems extol the virtues of the reigning monarchs. Such anthems laud kings and queens, perceiving them as representatives of the Supreme Being on Earth. Kings and queens are to be revered and obeyed unconditionally in all aspects of life. The citizens of these nations are considered subject to the authority of their monarchs. Examples of countries with these types of national anthems include the United Kingdom’s “God Save The Queen” and Russia's anthem “God Save The Czar.” In the English-language national anthems of African states, the only anthem that mentions a king is not to praise but to acknowledge the system of government: Morocco (‘We salute as our emblem God, Homeland, and King’).

(ii) Revolutionary National Anthems

These are the national anthems created during the struggle for independence. These anthems were composed when such nations were under colonial rule.

(iii) Power Consolidation National Anthems

These national anthems aim to strengthen and foster unity among citizens of a nation after independence. They also serve to reinforce the system of government and the instrumental machinery that facilitated the nation's conquest of colonial administrations.

2.2.3 The historical background of the English and Arabic National anthems

i) Australia

In May 1977, Australians were invited to express their preference for a national song through a national survey conducted alongside four referendum questions aimed at amending the Australian Constitution. In June 1977, the results were declared as follows: "Advance Australia Fair" with (2,940,854) votes, "Waltzing Matilda" with (1,918,208) votes, "God Save the Queen" with (1,257,341) votes, and "Song of Australia" with (652,858) votes. Following the distribution of preferences, the final tally was: "Advance Australia Fair" with (4,415,642) votes, and "Waltzing Matilda" with (2,353,617) votes.

In the subsequent year, the then Minister for Administrative Services announced that "Advance Australia Fair" would be regarded as the people's choice for a national anthem, and emphasised that there are no official words for it. In 1984, the government considered the results of the 1977 referendum on a national anthem and declared that two verses (the first and third) of "Advance Australia Fair," with some word amendments, would serve as the national anthem. (The original lyrics, authored in 1878 by Amicus, a pseudonym for Peter Dodds McCormick, were thus adopted.) The song was officially proclaimed as Australia's national anthem by the Governor General on 19 April 1984. Concurrently, the then Prime Minister announced that "God Save the Queen," the royal anthem, would be used exclusively in the presence of the Queen or a member of the Royal Family during official visits to Australia (Hang, 2003, p. 28.).

ii) Saudi Arabia

The Kingdom of Saudi Arabia officially adopted its anthem in 1950, following King 'Abd al-'Aziz ibn Sa'ud's visit to Egypt in 1947. It appears that the visit convinced the Saudi king that an anthem is essential for modern states and monarchies. According to the Saudi account, the Saudi

king asked Egyptian composer 'Abd al-Rahman al-Khatib to compose an anthem, resulting in 'Long Live the King' ('asha al-malik). The original Saudi anthem had no lyrics and was therefore in the 'fanfare' style. King Khalid (1975–1982) expressed a desire to add lyrics, but it was King Fahd who commissioned poet Ibrahim al-Khafaji to write them, and the anthem was performed for the first time on the first day of the Islamic holiday 'Id al-Fitr in 1984 (Al-Shurafa, 2018). Other national symbols were adopted more gradually. Although flags had been used in the Arabian Peninsula since the early 20th century, Saudi Arabia officially adopted its flag in 1973 and established a civil holiday, National Day, equivalent to Independence Day, in the same decade.

The lyrics of the Saudi national anthem call on the country to hasten towards greatness while raising its flag, glorifying God, and blessing the king. The anthem, called 'Sari'i', meaning 'hasten', describes the country as 'the pride of all Muslims'. It combines Islamic and state patriotic symbols, with no Arab symbols.

3. Methodology

This section presents a research design that provides a structured plan for conducting a research study effectively, efficiently, and statistically. It explains the criteria for data collection. It gives a description and statistical treatment for the chosen data; furthermore, the models adopted in this study are presented to suit the needs and objectives of the research. Finally, clarifying the procedures followed in the analysis.

3.1 Research Design

The current research employs a mixed-methods approach, integrating both qualitative and quantitative techniques. Qualitative research is characterised as the examination of phenomena in their natural contexts, aiming to comprehend or understand these phenomena based on the meanings attributed by individuals.

"them" (Denzin & Lincoln, 1994, p. 2). Qualitative research is fundamentally "situationally constrained," meaning that the social context significantly influences the interpretation of social behaviours (Neuman, 2014, p.17). Conversely, quantitative research is characterised by the application of statistical techniques grounded in numerical measurements of particular phenomena, which are readily repeatable by other researchers (King et al., 1994, pp. 3-4). It

includes gathering of data to quantify information and apply it to statistical analysis to either support or deny competing knowledge assertions (Williams, 2007, p. 66).

This combination enables both methodologies to complete and enhance one another, yielding a "richer and more comprehensive" research (Creswell, 2009, p.203; Neuman, 2014, p.167). This mixed-method approach can aid the researcher in thoroughly examining the data, so enhancing the study's validity and allowing for a more comprehensive understanding of the subject under investigation.

3.2 Data Collection and Description

It is essential to mention here that these data consist of eight anthems, which represent eight different countries around the world. The data are gathered from two different languages, Arabic and English, with translation from Arabic to English. The data were in the form of PDFs, which were taken from the Encyclopedia of National Anthems (Hang, 2003).

The selected data include anthems written in the English language from countries such as the Australia and Saudi Arabia. These national anthems reflect diverse historical and cultural contexts within both English-speaking and Arabic-speaking regions. The selected anthems should fit with the aim of the study. These anthems are chosen equally from each side to suit the proposed model. Concerning the data analysis, anthems are in the form of an extract (stanza). In this regard, the research does not analyse every line of the following anthems; recurrent lines are excluded to avoid repetition. The Australian anthem consists of two extracts, each of which includes ten lines. In this regard, not every line is analysed for the reasons mentioned above. The Saudi Arabic anthem includes one extract with eight lines, some lines are skipped for the same reasons mentioned above.

3.3 The Model Adopted

The model of the study consists of four basic linguistic strategies, all of which are based on Searle's (1979) Classification of Speech Acts, Yule's (2000) Presupposition Theory.

4. Data Analysis

4.1 Qualitative Analysis

The following is a qualitative analysis of the chosen extracts of the national anthems:

Part A: English National Anthems

i) *Australian National Anthem*

Extract (1)

Australians all let us rejoice
For we are young and free;
We've golden soil and wealth for toil;
Our home is girt by sea;
Our land abounds in nature's gifts
Of beauty rich and rare;
In history's page, let every stage
Advance Australia Fair.
In joyful strains then let us sing
Advance Australia Fair.

Contextual Hints

Adopted in 1984, the Australian national anthem reflects the nation's evolution into a modern, independent state. Originally written in the late 19th century, it symbolizes a departure from colonial ties and celebrates Australia's unique geography and natural beauty. With lyrics updated in 2021 to recognize Indigenous heritage, the anthem promotes unity, freedom, and collective effort. It serves as a unifying force at national ceremonies, aiming to inspire pride in the country's history and aspirations for an equitable future.

a. Speech Act

In the first line, *Australians all let us rejoice*. According to Searle, directives are attempts by the speaker to get the hearer to do something. Here, a directive act is employed where the speaker tries to get Australians to perform the act of rejoicing together. The speaker believes Australians can rejoice. In the second line, *For we are young and free*, this utterance includes an assertive act as the speaker asserts positive attributes of the nation, grounding the invitation to rejoice. The utterance is felicitous, where the speaker believes Australians are "young and free." It is presented as a justification for rejoicing. In the third line, *We've golden soil and wealth for toil*, the speaker

employs an assertive act, expressing the belief that Australia has abundant natural resources and rewards hard work. This conveys pride in national wealth and a strong work ethic.

Line 4, *Our home is girt by sea*, functions as an assertive speech act. It is an utterance that describes a verifiable, geographic fact about the nation, committing the speaker to the truth of this proposition. Regarding felicity conditions, for an assertive speech act to be successful, its content must represent a real state of affairs. The felicity of this utterance hinges on the propositional content condition, which requires that the utterance corresponds to reality. The claim that the nation is "girt by sea" (surrounded by the ocean) is a factual, geographic statement. The act is felicitous because the proposition it expresses is true and can be objectively verified. The following two lines, *Our land abounds in nature's gifts* and *'Of beauty rich and rare*, reflect an expressive and assertive act respectively. In these utterances, the speaker emphasises facts and conveys emotional pride in natural heritage. Felicity conditions imply that the speaker believes the land is beautiful and rich in natural gifts. The speaker also expresses pride and admiration.

Subsequently, the lines, *In history's page, let every stage/ Advance Australia Fair*. These utterances contain a directive act wherein the speaker may summon collective effort to promote national progress. The felicity condition is demonstrated by the speaker's urging of all "stages" (generations or groups) to contribute to the country's development. The speaker holds that this action is both feasible and desirable. In the concluding two lines, *In joyful strains then let us sing / Advance Australia Fair*, the speaker employs a directive act—an invitation to sing—and additionally conveys an expressive act, reflecting joy and patriotism. Through these utterances, the speaker extends an invitation to unite in song, thereby expressing collective identity and dedication. The felicity condition indicates the speaker's desire for the group to sing together. Moreover, he believes that the group is capable of and will indeed sing. Consequently, the act of singing embodies shared joy and pride.

b. Presupposition

The opening line, *Australians all let us rejoice*, conveys an existential presupposition whereby the phrase "Australians all" presumes the existence of a specific national group. The subsequent line, *For we are young and free*, signifies a factive presupposition, with the speaker affirming "young and free" as established truths concerning Australia's national identity. The following line, *We've golden soil and wealth for toil*, encompasses two types of presuppositions: existential and lexical. The mention of "golden soil" and "wealth for toil" presupposes the existence of natural resources and a trade system based on labour. Additionally, the phrase "wealth for toil"

involves lexical presupposition, implying that diligent effort results in prosperity. In the fourth line, *Our home is girt by sea*, an existential presupposition is employed, with the phrase "our home" presuming Australia's existence. Line five, *Our land abounds in nature's gifts*. The utterance conveys an existential presupposition where the speaker presupposes the existence of "our land" and "nature's gifts," assuming the land is rich with natural resources or beauty.

Line 6, *Of beauty rich and rare*. Concerning presupposition, this utterance contains an existential type as the speaker presupposes that there is beauty in the land, and that this beauty is both rich and rare, assuming these qualities are present. Line 7, *In history's page, let every stage*. It functions as structural presupposition where the speaker employs the utterance "in history's page, let every stage Advance Australia Fair" to presuppose that Australia has a history composed of different stages, and that each stage can contribute to the advancement of the nation. The structure assumes the existence of a historical narrative.

The final two lines, *In joyful strains then let us sing* and *Advance Australia Fair*, reflect both existential and factive presuppositions. The expression "joyful strains" presupposes the existence of celebratory music, while *Advance Australia Fair* further affirms the presumption of national progress.

Extract (2)

Beneath our radiant Southern Cross

We'll toil with hearts and hands;

To make this Commonwealth of ours

Renowned of all the lands;

For those who've come across the seas

We've boundless plains to share;

With courage let us all combine

To Advance Australia Fair.

In joyful strains then let us sing

Advance Australia Fair.

Contextual Hints

This section of the Australian national anthem promotes unity, hard work, and inclusivity. It uses a southern constellation to symbolize national identity and pride. The core message is about building a strong nation through collective effort, welcoming immigrants, and sharing resources. It calls on all people, regardless of origin, to work together with courage and optimism for the country's progress and harmony, a value frequently reinforced at national events.

a. Speech Act

In the initial line, *Beneath our radiant Southern Cross*, the speaker employs an assertive act. This utterance affirms a shared cultural and geographical context, establishing a symbolic setting for national identity. The utterance is appropriate where the phrase "Southern Cross" is widely recognized as a symbol of Australia. The speaker ascribes significance to it as a unifying symbol. In the subsequent line, *We'll toil with hearts and hands*, the phrase includes a commissive act, as the use of "we'll" indicates a collective promise or commitment to diligent work. Consequently, the speaker (representing Australians) intends to labour and believes in their capabilities. There is a genuine intention to engage in collective effort.

The following line, *To make this Commonwealth of ours*, contains an assertive act, whereby the utterance affirms ownership and purpose, thereby reinforcing the collective identity and objective of nation-building. The speaker endorses a shared ownership of the Commonwealth and expresses a desire to construct and improve the nation. Line 4, *Renowned of all the lands*, is an assertive speech act as it makes a claim about the nation's status and reputation in the world. It asserts the proposition that the nation is famous and celebrated globally. Pertaining to felicity conditions, the felicity of this utterance depends on the speaker (and their audience) presupposing that there is a valid reason or basis for this claim to be made. Without this shared assumption of justification, the assertion could be perceived as an empty boast.

Furthermore, line five, *For those who've come across the seas*, pertains to speech acts; this utterance implies an assertive act whereby the speaker acknowledges the presence of immigrants as integral members of the national community. Subsequently, the speaker recognises that immigrants are a part of Australia's history and identity, demonstrating a genuine acknowledgement of their role. Line six, *We've boundless plains to share*, functions as an

assertive act in which the speaker asserts possession of extensive land and commits to sharing it with others, particularly immigrants. The felicity condition arises from the speaker's belief that Australia possesses abundant land. The utterance in line seven, *With courage let us all combine*, is in the form of a directive act, serving as a call to action that urges all Australians to unite with courage. Concerning felicity conditions, the speaker believes that unity is achievable and necessary, and additionally, there is an authentic desire for collective effort.

b. Presupposition

Line one, *Beneath our radiant Southern Cross*. This utterance reflects an existential presupposition. The utterance "our radiant southern cross" presupposes the existence of the Southern Cross as a recognized national symbol. The subsequent line, *We'll toil with hearts and hands*, conveys an existential presupposition wherein the phrase "hearts and hands" presupposes their existence as tools for collective labor. Furthermore, the possessive "we'll" presumes the group's capability and intent. The third line, *To make this Commonwealth of ours*, functions as an existential presupposition. The phrase "this Commonwealth of ours" presupposes the existence of Australia as a Commonwealth nation. Line four, *Renowned of all the lands*, employs two categories of presuppositions: factive and existential. In this expression, the use of "renowned" presupposes the truth of Australia's potential for global recognition, while "all the lands" assumes the existence of other nations.

In a similar manner, the fifth line, *For those who have come across the seas*, exemplifies an existential presupposition whereby the phrase "those who have come" presumes the existence of immigrants. Additionally, the line, *We have boundless plains to share*, also employs an existential presupposition, where the phrase "we have boundless plains" presupposes the existence of Australia's vast land. The use of the possessive pronoun "we have" further indicates a sense of ownership and a willingness to share. Moreover, the line, *With courage let us all combine*, reflects a structural presupposition; the imperative phrase "let us combine" presupposes that unity is both possible and desirable. Furthermore, the word "courage" presumes the necessity of bravery for collective action.

Table (4.1): Speech Acts Rates in the Australian National Anthem

| Speech Act Types | Frequency | Percentage |
|------------------|-----------|------------|
| Assertive | 9 | 52.941% |

| | | |
|------------|---|---------|
| Directive | 6 | 35.294% |
| Commissive | 1 | 5.882% |
| Expressive | 1 | 5.882% |

Table (4.2): Presupposition Rates in the Australian National Anthem.

| Types of Presupposition | Frequencies | Percentages |
|-------------------------|-------------|-------------|
| Existential | 10 | 62.5% |
| Factive | 3 | 18.75% |
| Lexical | 1 | 6.25% |
| Structural | 2 | 12.5% |

ii) *Saudi Arabia Anthem*

Hasten to glory and supremacy!

Glorify the Creator of the heavens

(repeat previous two lines)

And raise the green, fluttering flag.

Carrying the emblem of light!

Repeat—God is greatest!

O my country, my country, may you always live,

The glory of all Muslims!

Long live the king, for the flag and the country!

Contextual Hints

The Saudi national anthem is a powerful expression of the nation's identity, built on national pride, religious devotion, and unity. It calls on citizens to pursue excellence while praising Allah as the ultimate authority. The anthem also emphasizes loyalty to the king as a unifying leader and highlights the importance of the national flag, which symbolizes both the country and its Islamic faith. In essence, it celebrates an identity grounded in Islamic principles and dedicated to its people, faith, and leadership.

a. Speech Act

The opening line, *Hasten to glory and supremacy!* constitutes a directive act. In this juncture, the author urges collective action to "hasten." Concerning felicity conditions, the speaker possesses the authority to command action. The second line, *Glorify the Creator of the heavens*, also conveys a directive act in which the author commands the audience to praise a divine entity. Pertaining to felicity conditions, the audience believes in the creator, and the speaker is recognized as having the authority to demand religious devotion. The third line, *And raise the green, fluttering flag*, employs a directive speech act instructing the audience to raise the national flag. This utterance is likely felicitous as the audience recognizes the flag as a national symbol.

Line 4, *Carrying the emblem of light!* The speaker employs an assertive act when he describes the flag as carrying the emblem of light, making a statement about the flag's symbolism. According to the felicity conditions, the utterance is intended as the speaker's commitment to the truth of the proposition that the flag indeed carries an emblem of light. Hence, the act is felicitous when it is perceived as a sincere assertion of national symbolism. The fifth line, *O my country, my country, may you always live*, contains an expressive act according to Searle's classification. It expresses emotional attachment and a wish for the nation's longevity, sharing emotional patriotism among the audience. The subsequent line, *The glory of all Muslims!* reflects an assertive act in which the writer states the nation's role as a source of pride for Muslims worldwide. Regarding felicity conditions, the audience accepts the nation's symbolic status within the Muslim community. The final line, *Long live the king, for the flag and the country!* employs an expressive act, expressing loyalty to the king and the nation, implying a commitment to uphold this allegiance. Concerning felicity conditions, the audience recognizes the authority of the king.

b. Presupposition

Line one, *Hasten to glory and supremacy!* According to Yule's definition, this utterance conveys a factive type. Thus, the speaker treats the pursuit of glory or supremacy as an accepted

truth or duty. In addition, the same utterance reflects a lexical kind as the speaker mentions words like "hasten," "glory," and "supremacy," which embed values of urgency and ambition. Line two, *Glorify the Creator of the heavens*. With regard to presupposition, the utterance reflects an existential kind. Hence, the speaker presupposes the existence of a "creator" and "heavens." In addition, there is also a lexical sort, as the speaker uses "glorify," which implies divine worthiness of praise. Line three, *And raise the green, fluttering flag*. In this utterance, the speaker employs an existential kind where he assumes the flag's existence and symbolic significance.

Line four, *Carrying the emblem of light!* With respect to presupposition kinds, the utterance functions as an existential sort in which the writer presupposes that there is an "emblem of light" and that it is featured on the flag. Line six, *O my country, my country, may you always live*. The utterance contains an existential kind. In this regard, the speaker presupposes the country's existence and enduring legitimacy. Furthermore, the utterance also reflects a factive presupposition where the wish "may you always live" is framed as a collective truth. The following line, *The glory of all Muslims!* Here, an existential type appears as the utterance assumes the existence of Muslims as a unified group. In addition, a factive sort may also be reflected in this utterance as it treats the nation's role as a source of Muslim pride as fact. Moreover, a lexical kind appears in which the utterance "glory" embeds cultural and religious pride. The last line, *Long live the king, for the flag and the country!* Concerning an existential type, this utterance assumes the king's existence and his symbolic ties to the flag and the nation. Additionally, a factive presupposition may be employed as the utterance expresses the wish "long live" is presented as an inevitable truth.

Table (4.3): Speech Acts Rates in the National Anthem of Saudi Arabia

| Speech Acts | Frequencies | Percentages |
|-------------|-------------|-------------|
| Assertive | 2 | 28.571% |
| Directive | 3 | 42.857% |
| Expressive | 2 | 2.571% |

Table (4.4): Presupposition Rates in the National Anthem of Saudi Arabia

| Types of Presupposition | Frequencies | Percentages |
|-------------------------|-------------|-------------|
| Existential | 6 | 46.153% |
| Factive | 4 | 30.769% |

| | | |
|---------|---|---------|
| Lexical | 3 | 23.076% |
|---------|---|---------|

4. 2 Quantitative analysis

The section concerns the quantitative analysis of the data examined to statistically substantiate the qualitative analysis conducted in the preceding section. The analysis encompasses descriptive and inferential statistics, which include frequencies and percentages presented in tables and figures to describe and visualise the data in an objective manner. The statistical analysis is utilised to accomplish specific objectives of the present study.

4.2.1 Frequencies and Percentages of Speech Acts and Presupposition in the English and Arabic National Anthems

This section provides the total table and figure that show frequencies and percentages of types of speech acts and types of presupposition employed in both English and Arabic national anthems. In this respect, the analysis reveals that the most frequent type of speech act used in the anthems is the assertive act which appears (11) times at (45.833%). The second most recurrent one is the directive act with (9) times at (37.5%). In addition, other types of speech acts less frequently are the expressive acts with (3) times at (12.5%) and the commissive ones with (1) times at (4.166%). Moreover, the analysis shows that the most frequent type of presupposition employed in English and Arabic national anthems is the existential presupposition with (16) times at (55.172%) while the second one is the factive type with (7) times at (24.137%). Other types that appear less frequently are the lexical kind with (4) times at (13.793%) and structural with (2) times at (6.896%)

Table (4.5): Frequencies of Presupposition and Speech Acts in the English and Arabic National Anthems

| Speech Acts | | | Presupposition | | |
|-------------|-------------|-------------|----------------|-------------|-------------|
| Types | Frequencies | Percentages | Types | Frequencies | Percentages |
| Assertives | 11 | 45.833% | Existential | 16 | 55.172% |
| Directives | 9 | 37.5% | Factive | 7 | 24.137% |

| | | | | | |
|-------------|----|--------|------------|----|---------|
| Commissives | 1 | 4.166% | Lexical | 4 | 13.793% |
| Expressives | 3 | 12.5% | Structural | 2 | 6.896% |
| Total | 24 | 100% | Total | 29 | 100% |

5. Conclusions

With respect of the analysis the data chosen according to the model proposed, the following conclusions have been drawn from the present study:

1. The present study indicates that these anthems explicitly utilize various speech acts which confirms the hypothesis that the most types of speech acts are employed in national anthems to reflect unity, loyalty among citizens. In this regard, the current analysis reveals that the pragmatic study of English and Arabic national anthems elucidates their significant function in shaping and strengthening national identity, unity, and social cohesion. In both linguistic contexts, anthems predominantly utilise directive and assertive speech acts, which actively call citizens to take action, express fundamental national values, and elicit powerful emotional responses.
2. The analysis confirms the hypothesis that historical events and cultural identity are presupposed through the language of anthems. As a result, the research findings emphasize that presupposition analysis reveals that anthems are abundant in existential and factive presuppositions. This indicates that they incorporate implicit assumptions regarding a nation's history and accepted truths concerning collective struggles and values. Such presuppositions enable anthems to convey profound cultural and historical narratives without explicitly asserting them, thereby fostering a shared collective consciousness.

References

- Morris, C. W. (1938). Foundations of the Theory of Signs. In *International Encyclopedia of Unified Science* (pp. 1-59). Chicago University Press.
- Ajayi, A. (2019). *National identity and nation-building in post-colonial Nigeria*. Ibadan: University of Ibadan Press.

- Al-Shurafa, S. (2018). A history of the Saudi national anthem. World Gulf, 23 September.
- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. Londres: Verso.
- Anderson, B. (1991). *Imagined communities: Reflections on the origin and spread of nationalism* (Revised ed.). Verso.
- Austin, J. L. (1962). *How to Do Things with Words*. Oxford: University Press.
- Boyd, M. (2001). National Anthems. In S. Sadie (Ed.), *The New Grove Dictionary of Music and Musicians* (2nd ed., Vol. 17, pp. 654–55). Grove's Dictionaries.
- Cerulo, K. A. (1989). Sociopolitical control and the structure of national symbols: an empirical analysis of national anthems, *Social Forces*, 68(1), 76–99.
- Creswell, J. (2009). *Research design: Qualitative, quantitative, and mixed method approaches*. London: Sage.
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell.
- Cusack, I. (2005). African national anthems: ‘Beat the drums, the red lion has soared’. *Journal of African Cultural Studies*, 17(2), 235–251. <https://doi.org/10.1080/13696850500448337>
- Daughtry, J. M. (2006). Russia's new anthem and the negotiation of national identity. In J. C. Post (Ed.), *Ethnomusicology: A contemporary reader* (pp. 243–260). Routledge.
- Denzin, N.K, & Lincoln, Y.S. (1994). Introduction: Entering the field of qualitative research. In N.K Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (pp.1-18). USA: Sage publications. England: Pearson.
- Durkheim, E. (1976). *The elementary forms of religion* (trans. J. W. Swain). George Allen and Unwin.
- Elgenius, G. (2011). *Symbols of nations and nationalism: Celebrating nationhood*. Palgrave/Macmillan.
- Faniyan, J. A. (2012). National anthems as solemn patriotic songs: A historical perspective. *Journal of African Studies*, 10(4), 1–15
- Hang, X. (2003). *Encyclopedia of National Anthems*. The Scarecrow Press, Inc. Lanham, Maryland, and Oxford 2003
- Hana, J., & Panevov’a, J. (2011). Knowledge- and labor-light morphological analysis. OSUWPL, Vol 58.
- Hornby, A. (2006). *Oxford Advanced Learner’s Dictionary: International Student’s Edition*. Oxford: Oxford University Press.
- <https://api.semanticscholar.org/CorpusID:229027414https://www.cceol.com/search/article-detail?id=906724>
- Huang, Y. (2007). *Pragmatics*. OUP Oxford.
- Hudson, G. (2000). *Essential Introductory Linguistics*. Michigan: Blackwell Publishers Inc.

- Hymes, D. (1972). Models of the interaction of language and social life. In J. J.
- Kasper, G. (2004). Speech acts in (inter)action: Repeated questions. *Intercultural Pragmatics*, 1, (105–114).
- Kelen, C. (2015). Anthem quality: National songs– A theoretical survey. Intellect.
- King, G., Keohane, R., & Verba, S. (1994). *Designing social inquiry: Scientific inference in qualitative research*. USA: Princeton University Press.
- Leech, G. (1983). *Principles of Pragmatics*. London: Longman Group Ltd.
- Levinson, S. (2000) *Presumptive Meanings: the Theory of Generalized Conversational Implicature*. Cambridge: MIT Press.
- LoCastro, V. (2010). Misunderstandings: Pragmatic Glitches and Misfires. DH Tatsuki & N. R. Houck (eds.), *Pragmatics: Teaching Speech Acts*, 7-18. London: Longman.
- Marvin, C., & Ingle, D. W. (1999). *Blood sacrifice and the nation: Totem rituals and the American flag*. Cambridge University Press.
- Mead, R. (1980). National anthem. In S. Sadie (Ed.), *The New Grove dictionary of music and musicians* (Vol. 13, pp. 46–75). Macmillan.
- Merriam-Webster. (2004). *Merriam-Webster's collegiate dictionary*. the USA: MerriamWebster Inc.
- Mey, J. (2004). *Pragmatics: An Introduction* (2nd ed.). Oxford: Blackwell.
- Nettl, P. (1952). *National anthems* (trans. by Alexander Gode). Storm Publishers.
- Neuman, W.L. (2014). *Social research methods: Qualitative and quantitative approaches* (7th ed.). England: Pearson.
- Odebode, I. O. (2020). A Socio-Pragmatic Study of the Nigerian National Anthem. *International Journal of Linguistics, Literature and Culture*, 7(3), 23-40.
- Podeh, E. (2011a). The symbolism of the Arab flag in modern Arab states: Between commonality and uniqueness. *Nations and Nationalism*, 17(2), 419–442.
- Sadock, J. (2006). Speech acts. In L. Horn, and G. Ward (Eds.), *The Handbook of Pragmatics* (pp. 53-73). Oxford: Blackwell.
- Searle, J. (1979) *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge: Cambridge University Press.
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: CUP.
- Souza, A. A. (2008). *Do the right, be firm, be fair: a systemic functional investigation of national anthems written in English*. A published Ph.D thesis submitted to the Department.
- Thomas, J. (1997). *Meaning in Interaction: An Introduction to Pragmatics*.
- Van Dijk, T. (1977). *Text and Context: Explorations in the Semantics and Pragmatics of Discourse*. London: Longman.
- Verschueren, J. (1999) *Understanding Pragmatics*. London: Edward Arnold.

Vovelle, M. (1998). La Marseillaise: War or peace. In P. Nora (Ed.), *Realms of memory: The construction of the French past* (trans. by L. D. Kritzman) (Vol. III, pp. 29–76). Columbia University Press.

Williams, C. (2007). Research methods. *Journal of Business and Economics*, 5(3), 65-72.
<https://doi.org/10.19030/jber.v5i3.2532>

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

Yule, G. (2010). *The study of language*. Cambridge University Press.
<https://www.britannica.com/topic/national-anthem>