Volume 15 Issue 2
Originally issued as G1

Global Journal of human-social science: G
Linguistics & Education
Volume 15 Issue 1 Version 1.0 Year 2015
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals Inc. (USA)
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Paradox of the Quest for Global Peace and the Linguistic Violence of Some Countries' National Anthems: A Critical Discourse Perspective

By Samson Olasunkanmi Oluga, Teh Chee Seng & Gerard Sagaya Raj Rajoo
Universiti Tunku Abdul Rahman, Malaysia

Abstract- It is axiomatic that the United Nations basically symbolizes peace and unity which member states or nations are expected to epitomize. Paradoxically, the anthems of many nations exhibit linguistic violence and rationalize or encourage using arms, shedding blood, going to war and paying supreme sacrifice. For example, we have expressions like "Hurry to arms people of Boyamo", "To arms citizens! Form your battalions", "War war! Soak our homeland's flag in the wave of blood", "Let us form cohorts, we are ready to die", "we will drink from death and never be to our enemies like slaves", "Our flag red with blood of victory, let us hasten to the battlefield", "Arise Togo! Let us struggle without faltering, victory or death but dignity" and "We will be risen with weapons in our hands. Death, yes death but not shame" in the national anthems of Cuba, France, Mexico, Italy, Iraq, Vietnam, Togo and Senegal respectively. This paper identifies the linguistic violence of some countries' national anthems, attempts a Critical Discourse Analysis (CDA) of the various forms of linguistic violence identified and suggests a linguistic overhaul of the affected countries' anthems. This is to discourage a situation where anthems that should be instrumental to societal tranquillity and harmony now encourage violent acts and attacks.

Keywords: global peace, linguistic violence, national anthems, CDA, linguistic overhaul.

GJHSS-G Classification : FOR Code: 200499



Strictly as per the compliance and regulations of:

© 2015. Samson Olasunkanmi Oluga, Teh Chee Seng & Gerard Sagaya Raj Rajoo. This is a research/review paper, distributed under the terms of the Creative Commons Attribution-Noncommercial 3.0 Unported License http://creativecommons.org/licenses/by-nc/3.0/), permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

The Paradox of the Quest for Global Peace and the Linguistic Violence of Some Countries' National Anthems: A Critical Discourse Perspective

Samson Olasunkanmi Oluga [α], Teh Chee Seng [σ] & Gerard Sagaya Raj Rajoo [ρ]

Abstract- It is axiomatic that the United Nations basically symbolizes peace and unity which member states or nations are expected to epitomize. Paradoxically, the anthems of many nations exhibit linguistic violence and rationalize or encourage using arms, shedding blood, going to war and paying supreme sacrifice. For example, we have expressions like "Hurry to arms people of Boyamo", "To arms citizens! Form your battalions", "War war! Soak our homeland's flag in the wave of blood", "Let us form cohorts, we are ready to die", "we will drink from death and never be to our enemies like slaves", "Our flag red with blood of victory, let us hasten to the battlefield", "Arise Togo! Let us struggle without faltering, victory or death but dignity" and "We will be risen with weapons in our hands. Death, yes death but not shame" in the national anthems of Cuba, France, Mexico, Italy, Iraq, Vietnam, Togo and Senegal respectively. This paper identifies the linguistic violence of some countries' national anthems, attempts a Critical Discourse Analysis (CDA) of the various forms of linguistic violence identified and suggests a linguistic overhaul of the affected countries' anthems. This is to discourage a situation where anthems that should be instrumental to societal tranquillity and harmony now encourage violent acts and attacks.

Keywords: global peace, linguistic violence, national anthems, CDA, linguistic overhaul.

I. Introduction/Background

Four key concepts are fundamental to the thematic focus of the present paper which are global peace, linguistic violence, national anthem and Critical Discourse Analysis (CDA). They represent the bedrock of the paper which necessitates an isagogic semantic interpretation of each of these concepts to serve a roadmap to subsequent exploration cum explication of the subject matter of the paper. It is against this background that the paper commences with a semantic illumination of each of the first three basic concepts while the fourth concept, which doubly serves as a theory and methodology, is discussed as a preamble to the critical analysis of the linguistic violence of identified anthems of nations.

II. The Concept of (Global) Peace

The word peace etymologically derives from the Latin word 'pax' which simply means "freedom from civil disorder". This must have informed the definition of peace as "the lack or absence of war" as contained in the United Nation Charter. However, Albert Einstein is of the opinion that Peace does not simply represent or symbolise absence of war but the presence of justice, law, order and good government. Sander and Perkins (2012), therefore, sees the simplistic definition of peace as absence of war as a serious oversight which ignores "the residual feelings of mistrust and suspicion that winners and losers of wars harbour towards each other". To them, such a definition of peace is another way of defining cold war. Peace, therefore, is more than just the absence of war and this is evident even in the way the synonymous Hawaiian 'Aloha', Arabic 'Salam' or Hebrew 'Shalom' is used as a mode of greeting. The United Nations however puts the records straight by describing culture of peace as the prevention or avoidance of violence and conflict based on the principles of gender equality, tolerance, human rights, peace education, disarmament etc.

The quest for global peace and security or safety has always been the primary focus or objective of the United Nations as well its various agencies. This is not surprising because even its forerunner, the leagues of nations, was conceived and established in 1919 under the Treaty of Versailles basically to facilitate international cooperation and for the purpose of global peace and security. This was after the International Peace Conference of 1899 held in The Hague to discuss the instruments for peaceful settlement of crises, prevention of wars and codification of warfare rules. The League of Nations ceased to exist as it could not prevent the Second World War and was succeeded by the United Nations. The UN officially came into existence on 24th October, 1945 when its Charter was signed by the representatives of 50 countries after its ratification by

Author α: Faculty of Arts and Social Sciences/Institute of Postgraduate Studies and Research, Universiti Tunku Abdul Rahman Kampar Perak Campus, Malaysia. e-mail: samoluga@yahoo.com
Author σ ρ: Faculty of Arts and Social Sciences/Institute of Postgraduate Studies and Research, Universiti Tunku Abdul Rahman Kampar Perak Campus, Malaysia. e-mails: tehcs@utar.edu.my, gerard@utar.edu.my

© 2015 Global Journals Inc. (US)

United States, United Kingdom, Soviet Union, China and France. The United Nations was, therefore, established, as jointly put by the then President Franklin Roosevelt of United States, Prime Minister Winston Churchill of United Kingdom and Premier Joseph Stalin of the Soviet Union, as an international organization to facilitate global peace and security.

Many notable steps have been taken by the United Nations at different points in time in line with its commitment to the peace and security of all and sundry across the globe. We have the adoption of the Convention on the Elimination of All Forms of Discriminations against Women by the UN National Assembly on 18th December, 1979. There was the United Nations Agenda on Peace Making, Peace Keeping and Peace Building in 1992 during the tenure of Boutros Boutros-Ghali. We have the Peace Building Commission put in place by the UN General Assembly on 20th December, 2005 to help countries emerging from conflicts/wars to achieve sustainable peace. There are also organs or agencies of the United Nations that aim at promoting gender equality and empowerment of women to mention just a few of the steps taken by the United Nations in the quest for sustainable global peace.

III. Concept of (Linguistic) Violence

The word violence according to Lemke (2011: 1) refers to the use of force as a tool for some human purpose, individual or social, to which human beings as social actors are vulnerable. This is often exploited because of the possibility of "human actions being controlled by the fact, meaning and anticipation of pains inflated by others". This definition of violence is traceable to the etymology of the word which according to Adetunji (2010:10) emanates from the Latin word 'violare' which basically means 'force' while the word force according to Fliethmann (2006), also from the Latin word 'fortis', means violence. Violence according to Sullivan (2012: 385) refers to "behaviour that is intended to bring pain or physical injury to another person or to harm or destroy property". North, Wallis and Weingast (2009) however, points out the fact that virtually all human societies face the problem of violence either in the form of physical violence or via the coercive threat of physical violence which are both elements of violence.

Various forms of violence have been identified by different writers and researchers. We have media violence which according to Trend (2007:2) is all about mass media violence now escalating with the influx of violent materials in mass communication. Baumeister and Bushman (2011:301) identify domestic violence as that which occurs in a family or within the home. There is structural violence which Demenchorok and Peterson (2005: 51) describe as "the institutionally caused harms that are not only predictable but have been predicted and debated and for which preventive measures could have been taken". Mooney, Knox and Schacht (2011) identify gender (based) violence as that meted to or sustained by the victims due to their gender especially girls or women. We also have mass violence which Hogg and Vaughan (2011) describe as large scale or collective violence that usually claim several lives. Blanquer (2005) identify some other forms of violence like ethnic violence occurring within members of an ethnic group or between those of different ethnic groups, state violence which involves a government, street violence like that peculiar to gangsters and self-directed violence like suicide. We can also have sport and religious forms of violence common among fanatical supporters and adherents respectively.

Linguistic violence focused in this paper is a form of violence that is now arousing the interest of researchers, especially with the consideration or declaration of sexism/sexist language use as a form of linguistic violence. Adetunji (2010: 11) defines linguistic violence as a concept that explains the social and psychological use of language to abuse, offend or hurt people. He identifies linguistic violence as a product or manifestation of patriarchal hegemonic societal structure emanating from the asymmetric gender relation that makes the suppressed females to be linguistically oppressed by the males. Another term used to describe violence involving language use is verbal violence. Fiske-Rusciano (2009:272) points to this in declaring that "violence –physical, verbal, emotional, emotional and sexual is used to enforce the dominance of the perpetrators and the subordination of the victims. NB Its ends with quotation mark

Three main forms of linguistic violence have been identified by Gay (1999), namely, subtle form of linguistic violence, abusive form of linguistic violence and grievous form of linguistic violence. Three sub-categories of the subtle linguistic violence are also identified which, according to him, are found in some children jokes, literary restrictions and imposition of official languages. He further identifies heterosexual language, racist language and sexist language as sub-categories of the abusive linguistic violence. The grievous linguistic violence, to him, can also be sub-classified as warist language, nuclear language and genocidal language. The third form of the grievous linguistic violence happens to be the one that has direct bearing with the subject of this paper i.e. the linguistic violence of anthems especially the sub-category called warist language. This is basically because many of the anthems of affected nations or countries do encourage citizens to use weapons of war, to be ready to go to war and to be prepared to die, thereby, making supreme sacrifice of their precious lives for their beloved nations.

© 2015 Global Journals Inc. (US)

IV. Concept of National Anthems

The word anthem and national anthem are sometimes used interchangeably and synonymously, whereas, they are not exactly the same. This is because while a national anthem is a form of anthem, an anthem may not be a national anthem. An anthem, according to the Oxford Advanced Learner's Dictionary, is a song that has a special importance for a country, an organization or a particular group of people which is sung on specific occasions. An anthem according to Kellen (2003: 166) refers to "the words that must always be sung, that have always been sung whose words and tune seem like permanent signs thereby making entities like nations appear permanent". Kellen further adds that "the anthems of nations participate in a dynamic nexus between, on the one side, official and unofficial cultures and real/imaginary schema of power and identity, on the other hand".

To Cerulo (1989), national anthems are recognized patriotic symbols representing national identity or character and usually employed by government of nations as instruments of cohesive bond among citizens and means of reinforcing target goals. Kyridis et al. (2009:5) stress the significance of the national anthem by describing it as "the most important symbol of every modern nation(al) state the lyrics of which include reference to the people's glorious past, the love and respect to homeland and its symbols". They further add that anthems possibly provide the strongest and clearest statement of national identity and serve as modern totem as they bear special relationship with the countries or nations they represent.

National anthems are, therefore, unique symbols/documents of national identity that are characteristic of virtually all the nations of the world. They, therefore, stand out among the array of state/national icons that have been identified like flags, coat of arms, monuments, myths etc. (Raento, Hamalainen & Mikkonen, 2004; Webster, 2006). They are usually carefully worded and poetically articulated/composed for them to specially convey their intended messages or meanings to their target audiences, especially the citizens of the nation or countries in question so as to have the desired effects. It is in the light of this that just as notable international organisations like UN, AU, EU, ASEAN and FIFA have unique anthems, different countries of the world also have distinct national anthems. These anthems usually epitomize the respective organisations or nations and could be made to capture or reflect facts about their histories, geographies, politics, cultures, economies, ideologies and aspirations among others. It is in the light of this that an anthem happens to be one of the very first things put in place when a nation (state) emerges, hence, even South Sudan the newest member state of the United Nations already has a national anthem that is as old as the country.

V. Critical Discourse Analysis (CDA) of the Linguistic Violence of National Anthems

This paper presents a critique of the anthems of nations from the continents of Africa, Asia, South America, North America, Europe, and Australia/Oceania linguistically explored and with identified cases of linguistic violence of various forms. The anthems of forty (40) countries identified out of those of the one hundred and ninety-four (194) United Nations member states or nations linguistically explored are critically explicated using a qualitative critical discourse analytical approach. These include anthems originally written in English, which is obviously an international language, and those translated to English from other native languages of the different countries with the affected national anthems. However, those analysed here are the ones classified as grievous forms of linguistic violence by Gay (1999) which do not directly incorporate the abusive linguistic violence characterised by sexist language which Adetunji (2010) explicitly discussed.

The Critical Discourse Analysis (CDA) becomes inevitable in critiquing the linguistic violence of anthems of affected nations for some fundamental reasons. Basically, the theoretico-methodological (analytical) approach, according to Luke (1007), is essential in identifying, describing, explaining and critiquing social life in spoken or written texts. Titscher, Meyer, Wodak and Vetter (2000: 164) also point out that CDA focuses ''dominance and power relations between social entities and classes, between women and men, between national, ethnic, religious, sexual, political, cultural, and sub-cultural groups''. In a similar vein, Ayoola (2008:98) expressly declares that CDA centres on ''matters of grave concern to humanity such as inequality, injustice, all kinds of discriminations or oppressive behaviours, all shades of ideological discrepancies and societal conflicts''. Dijk (2001), therefore, states that CDA aids critical analysis and understanding serous social issues or societal problems emanating from or reflected in public texts and talks.

Specifically, the Norman Fairclough's three dimensional model or framework of CDA is adapted in the analysis of the identified cases of linguistic violence of anthems. The ideas of this basic Faircloughian analytical approach are, however, reinforced with some fundamental ideas or components of Wodak's Discourse Historical Analysis and Dijk's Socio-Cognitive Analysis. The choice of the three dimensional model as the basic analytical framework is informed by the fact that it is seen as a most developed theoretico-

© 2015 Global Journals Inc. (US)

methodological framework that is linguistically oriented and rooted in Systemic Functional Linguistic. It is believed to be an effective critical tool to expose power relations and to critique ideological assumptions embedded in texts and discourses (Jorgenson et al, 2002; Stibbe, 2001). Lande (2010) also sees the tripartite model as a cornerstone of CDA with sort of systematic guidelines for researchers.

The Faircloughian Critical Discourse Analysis (FCDA) has therefore been meaningfully adopted/adapted by researchers in examining topical social issues like sexism and racism which constitute the abusive linguistic violence (Al-Sharabi, Ibrahim & Nor, 2011; Nor & Aziz, 2010; Ayoola, 2008 and Hamid, Yasim, Baker, Keong & Jalaluddin, 2008). The critical discourse analysis based on the Faircloughian three - dimensional model usually centres on three analytical dimensions namely the description of text or textual analysis, the interpretation of text or process analysis and the explanation of text or social analysis. The description or textual analysis marks the first stage of the Faircloughian Critical Discourse Analysis which examines texts from purely linguistic perspective. The interpretation or process analysis marks the second stage of Fairclough's three dimensional analytical framework which centres on the process of text production, consumption and interpretation or comprehension. The explanation or social analysis of text represents the third level of the Fairclough's tripartite critical discourse perspective or approach which views text contents from the view point of the social structure, societal tradition or cultural system to identify the socio-cultural, socio-political or socio-ideological motivation of texts.

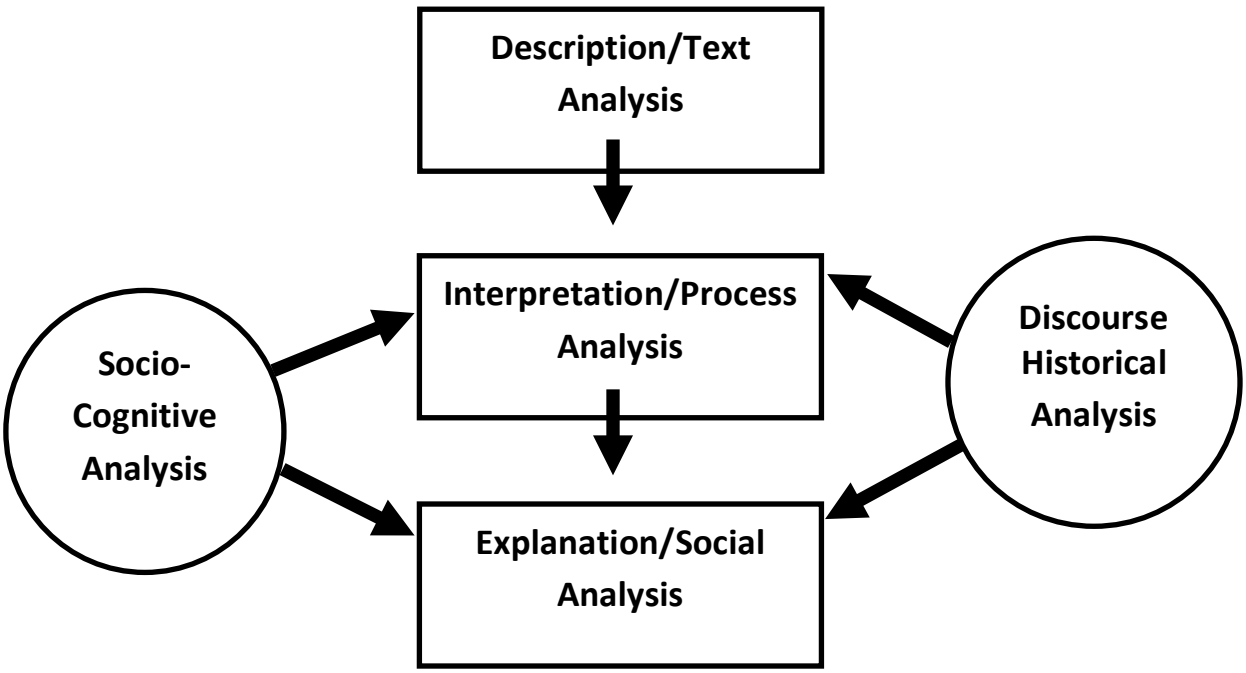


Figure 1 : Adapted Faircloughian Three-Dimensional CDA Framework

© 2015 Global Journals Inc. (US)

VI. Description/Textual Analysis of the Linguistic Violence of Anthems of Nations

The description of the linguistic violence of anthems is based on the analysis of the various forms of expressions used to communicate or disseminate the different ideas identified as forms or elements of linguistic violence of anthems of nations. The first form of description will be a categorization of the various expressions considered as cases of linguistic violence of anthems which represents a classification that is based on the central ideas of the expressions conveying the identified violent ideas. This, however, is not a water tight classification as some are intertwined or interrelated. The second form of description of the linguistic violence of the anthems of nations involves the syntactic analysis of the various expressions communicating the identified linguistic violence of anthems. This is done with a view to identifying the various forms of sentences used in wording the linguistically violent ideas of anthems.

a) Central-Idea-Based Description of the Linguistic Violence of Anthems of Nations

This involves the description of the identified violent expressions of anthems of nations based on the main ideas conveyed in these expressions which border on the semantic implications of the expressions. The linguistic exploration of the anthems of nations shows variety of the expressions identified as cases of linguistic violence of anthems of nations. These include target-goal-oriented linguistic violence, enemy-resisting linguistic violence, opponent-targeted linguistic violence, dislike-preventing linguistic violence, territory/national-interest-protecting linguistic violence, pro-suicide (supreme sacrifice) linguistic violence, death-justifying/rationalising linguistic violence and war-alluding linguistic violence of anthems.

b) Target-Goal-Oriented Linguistic Violence of National Anthems

This is in respect of some expressions of anthems of nations which advocate violent acts or actions for the purpose of attaining some target goals considered to be of national interest or for the benefit of the people. For example, such expressions may aim at galvanizing the target audience towards achieving liberty or independence from some forces directly or indirectly controlling the nations in question. There are two main anthems of nations which exhibit this type of linguistic violence which are the anthems of Honduras and Burkina Faso the specific portions of which are shown below:

i. *Anthem of Honduras (Stanza Seven)*

To guide this sacred emblem, line1
We shall, oh fatherland, to our death, line 2
Our death will be honored if we die thinking of your love line 3
Many, Honduras, shall die for you but shall fall in honor line 4

ii. *Anthem of Burkina Faso (Chorus)*

One single night has brought together our people line5
With all the people of the world line 6
In the acquisition of liberty and progress line 7
Motherland or death, we shall conquer line 8

c) Enemy-Resisting Linguistic Violence of National Anthems

This form of linguistic violence employed in some national anthems aimed at preventing the activities of those identified or labelled as enemies of the nations in question. The linguistic violence therefore is intended to mobilize the target audience of the anthems to disallow any anticipated or perceived moves of those seen as adversaries of nations aimed at oppressing the people or subjecting them to humiliation. This form of violence can be described as a form of violence suggested as a means of halting or preventing some other types of violence. The anthems of Togo, Thailand, Poland and France have expressions depicting this form of linguistic violence as shown below:

i. *Anthem of Togo (One Stanza Anthem)*

Even if tyrants shall come, thy heart yarns towards freedom line4
Togo arise! Let us struggle without faltering line 5
Victory or death, but dignity line 6

ii. *Anthem of Thailand (One Stanza Anthem)*

The Thai people are peace loving line5
But they are no cowards at war line 6
All Thais are ready to give up every drop of blood line 9
For the nation's safety, freedom and progress line 10

iii. *Anthem of Poland (Chorus)*

As Czarniecki Poznan town regains line1
Fighting with the swede line 2
To free our fatherland from chains line 3
We shall return by sea line 4

iv. *Anthem of France (Stanza One & Chorus)*

They are coming into our midst line 7/1
To cut the throats of your sons and consorts line 8/1
To arms citizens line 1/cho
Form your battalions' line 2/cho
Let impure blood line 4/cho
Water our furrows line 5/cho

d) Opponent-Targeted Linguistic Violence of National Anthems

This is somehow related to the enemy-resisting linguistic violence because it has identified opponents as its target but differs in that while the enemy-resisting linguistic violence usually states actions that could necessitate the suggested violent actions thereby

© 2015 Global Journals Inc. (US)

sounding defensive the opponent-targeted linguistic violence is more or less offensive as it may not. It may be reflective of the war philosophy of attack as a best form of defence which may not be ideal in the contemporary societal yearning for global peace and tranquillity. Poland, Mali and Ukraine are countries with anthems having element this type of linguistic violence as illustrated below:

i. *Anthem of Poland (Stanza One)*

Poland has not yet succumbed line 1
As long as we remain, line 2
What the foe by force has seized line 3
Sword in hand we'll gain line 10

ii. *Anthem of Mali (Stanza One)*

If the enemy should show himself line 7
Within or without line 8
On the ramparts line 9
We are ready to stand and die line 10

iii. *Anthem of Ukraine (One Stanza Anthem)*

Our enemies will die as the dew in the sunshine line 3
And we, too, brothers, we'll live happily in our land line 4
We'll not spare either our souls or bodies to get freedom line 5
And we will prove that we brothers are of Kozak kin line 10

e) Dislike-Preventing Linguistic Violence of National Anthems

This is in relation to the linguistic violence exhibited in some countries anthems intended as a means of stopping certain happenings that the nations in question and the citizens seriously detest especially those considered to be inimical to their development. Such anthems therefore use strongly worded violent expressions to encourage the people to prevent the occurrence or recurrence of those things that the countries do not want to experience at all or again like oppression, enslavement, colonialism or neo-colonialism. Countries with anthems having elements of this type of linguistic violence include Romania, Seychelles, Senegal, Guatemala, Bolivia and Mexico as shown below:

i. *Anthem of Romania (One Stanza Anthem)*

We'd rather die in battle, in elevated glory line 13
Than live again enslaved on our ancestral land line 14

ii. *Anthem of Seychelles (Stanza One)*

Never, never shall we cease struggling line 3
Death rather than to live in slavery! line 4

iii. *Anthem of Senegal (Stanza Five)*

But if the enemy violates our frontiers, line 1
We will all be ready, weapons in our hand; line 2

iv. *Anthem of Guatemala (Stanza One & Chorus)*

Will call to you; conquer or die. line 8
For your people, with heart and soul line 3/cho
Would prefer death to slavery line 4/cho

v. *Anthem of Bolivia (Chorus)*

And on its alters we once more swear line 3
To die, rather than live as slaves line 4

vi. *Anthem of Mexico (Stanza Two)*

War, war without truce against who would attempt line 1
To blemish the honor of fatherland! line 2

f) National Territory (Interest) Protecting Linguistic Violence of National Anthems

This form of linguistic violence of anthems is premised on the need defend the cause of the nation as a sovereign geographical entity or protect the interest of the nation. The violent actions advocated in the anthems of such nations are aimed at confronting any force or entity that may try to jeopardize the continued existence of the nation. Some of the anthems of nations that have elements of this kind of linguistic violence include Algeria, Uruguay, Albania, Tunisia and Paraguay as shown below:

i. *Anthem of Algeria (Stanza One, Two & Four)*

That we are in revolt, whether to live or die line 5/1
We are determined that Algeria shall live line 6/1

ii. *Anthem of Uruguay (Stanza One & Three)*

Orientals, our nation or the grave, line 1/1
Liberty or with glory we die line 2/1

iii. *Anthem of Albania (Stanza Two and Three)*

With arms in hand we shall remain, line 1/3
To guard our fatherland round about. line 2/3

iv. *Anthem of Tunisia (One Stanza Anthem)*

The blood surges in our veins, line 3
We die for the sake of our land line 4

v. *Anthem of Paraguay (One Stanza Anthem)*

Paraguayans, republic or death! line 1
It was our strength that gave us our final liberty line 2

g) Pro-Suicide (Supreme Sacrifice) Linguistic Violence of National Anthems

This, simply put, refers to the linguistic violence of some anthems of nations that advocates patriotic suicide by encouraging citizens to be ready for supreme sacrifice of their lives if the need arises for the sake of their beloved nations. This slightly differs from those already discussed as it does not present an alternative option of living since it is sacrificial death believed to be a glorifying death as some have put it. This kind of linguistic violence of anthems is in the anthems of countries like UAE, Armenia, Turkey, Romania and Turkmenistan as shown below:

© 2015 Global Journals Inc. (US)

i. *Anthem of Armenia (Stanza Four)*

Every one dies only once line 2
But lucky is the one line 3
Who is sacrificed for his nation line 4

ii. *Anthem of Turkey (Stanza Two)*

Oh coy crescent do not frown for I am ready to sacrifice myself for you! line 1
Please smile upon my heroic nation, why that anger, why that rage? line 2
If you frown, our bloodshed for you will not be worthy line 3

iii. *Anthem of Turkmenistan (One Stanza Anthem)*

I am ready to give life for native hearth, line 5
The spirit of ancestors, descendants are famous for, line 6
Let my eyes go blind for any cruel look at you, line 23

iv. *Anthem of United Arab Emirates (UAE) (One Stanza Anthem)*

The safety has lasted and the glory has lived oh our Emirates line 10
We all sacrifice for you; we supply you with our blood line 12
We sacrifice for you with our souls oh motherland line 13

h) Death Justifying/Rationalizing Linguistic Violence of National Anthems

Anthems with the death-justifying/rationalizing elements of linguistic violence are the one which do not only encourage the idea of patriotic suicide in defence of the cause of the state or nation but which go further to justify or rationalize the suicidal act. Such anthems try to paint a better picture of death when it is for the sake of the beloved nation as opposed to the unthinkable and unimaginable picture of death that is not appealing to a vast majority of people and which is usually the last thing many will want to even think of or consider. There four anthems that exhibit elements of this type of linguistic violence of anthems which are the anthems of Haiti, Tunisia, Cuba and Romania illustrated below:

i. *Anthem of Cuba (Stanza One)*

You do not fear a glorious death line 3
Because to die for the country is to live line 4

ii. *Anthem of Haiti (Stanza Five)*

For the flag, for our country line 1/2
To die is a fine thing! line 3

iii. *Anthem of Romania (One Stanza Anthem)*

We'd rather die in battle, in elevated glory line 15
Than live again enslave in our ancestral land line 16

iv. *Anthem of Tunisia (One Stanza Anthem)*

We live and die loyal to Tunisia line 11
A life of dignity and a death of glory line 12

i) War-Alluding/Battle Reminding Linguistic Violence of Anthems

The linguistic violence of anthems in this category is not as a result of a blatant request for violent actions/attacks or flagrant demand for the use of weapons against perceived enemies or labelled opponents. Rather, it is such that uses a given narrative technique to recapitulate some past wars or battles considered to be significant part of the people's or the nation's historical antecedent. However, the vivid description of some wars in the anthems of some nations cannot but touch some people emotionally, make some to develop hatred for those behind the devastating wars or possibly make them feel like revenging if given the opportunity. The United States, Ireland, Qatar, Iraq and Ecuador are countries with anthems that represent allusion to wars or battles as indicated in the following lines of their respective anthems:

i. *Anthem of the United States (Stanza One, Three & Four)*

O'er the ramparts we watched, were so gallantly streaming? line 4/1
And the rockets' red glare, the bomb bursting in air, line 5/1
Gave proof through the night that our flag was still there line 6/1

ii. *Anthem of Benin Republic (Stanza One)*

Formerly, at her call, our ancestors line 1
Knew how to engage in mighty battles line 2
With strength, courage, ardor, and full of joy, but at the price of blood line 3

iii. *Anthem of Qatar (One Stanza Anthem)*

Qatar is the land of the fore fathers line 8
Our protectors at the time of war line 9
And hawks at the time of sacrifice line 11

iv. *Anthem of Ireland (Stanza Two)*

Our fathers fought before us, line 2
And conquered 'neath the same old flag line 3
We're children of a fighting race line 5

v. *Anthem of Iraq (Stanza One, Two & Three)*

This homeland is made of flame and splendor line 1/1
Babylon is inherent in us and Assyria is ours line 5/1
And it is we alone who possess the anger of the sword line 8/1
Advance, bringing terror, to a certain victory line 3/2

© 2015 Global Journals Inc. (US)

VII. Sentence Function Description of the Linguistic Violence of National Anthems

The declarative, imperative, interrogative and exclamatory sentences are the four traditional functional types of sentences used in various ways to convey the ideas of the anthems identified as cases of linguistic violence. The declarative sentence makes an objective or subjective statement which usually starts with a capital letter and end with a full stop or period. An imperative sentence gives a directive or command which starts with a capital letter and ends with a full stop or an exclamation mark. The interrogative sentence asks a question therefore starting with capital letter and ending with a question mark. The exclamatory sentence conveys strong feeling of fear, shock, joy, pain or anger starting with a capital letter and ending with an exclamation mark. However, only the declarative, imperative and interrogative sentences are usually recognised as far as the grammatical moods of sentences are concerned. These three forms of sentences can be made exclamatory by ending them with exclamation marks. The different functional types of sentences of the expressions identified as cases of linguistic violence of anthems are shown below:

j) Declarative Sentences of the Linguistic Violence of National Anthems

There are a number of declarative sentences identified among the expressions of national anthems depicting linguistic violence used to convey certain information to the target audience of the anthems. These are exemplified in the following sentences of the anthems of Honduras, Belgium, France, Australia, Thailand, Turkey, Mali, Armenia, Turkmenistan, Poland, Norway, Ukraine, Algeria, Senegal, Albania and Romania:

To guide this sacred emblem, we shall, oh fatherland to our death
–Anthem of Honduras (Stanza 7 Line 1-2)

Our strength and the blood of our veins we offer, be our goal in work and
battle – Anthem of Belgium (Stanza 1 Line 3-4)

They are coming into our midst to cut the throats of your sons and cohorts
–Anthem of France (Stanza 1 Line 7-8)

We'll rouse to arms like sires of yore to guard our native strand
–Anthem of Australia (Stanza 1 Line 3-4)

All Thais are ready to give up every drop of blood for the nation's safety, freedom and progress
–Anthem of Thailand (Stanza 1 Line 9-10)

If you frown, our blood shed for you will not be worthy
–Anthem of Turkey (Stanza 3 Line 2)

If the enemy should show himself within or without on the ramparts, we are ready to stand and die
–Anthem of Mali (Stanza 1 Line 7-10)

Everyone dies only once but lucky is the one who is sacrificed for his nation
– Anthem of Armenia (Stanza 4 Line 2-4)

I am ready to give life for native hearth
–Anthem of Turkmenistan (Stanza 1 Line 5)

What the foe by force has seized sword in hand we'll gain
–Anthem of Poland (Stanza 1 Line 3-4)

We also, when called upon, will strike a blow for its peace
– Anthem of Norway (Stanza 3 Line 7-8)

We'll not spare either our souls or bodies to get freedom -
-Anthem of Ukraine (Stanza 1 Line 5)

We swear by the lightening that destroys, by the stream of generous
blood being shed that we are in revolt, whether to live or die
–Anthem of Algeria Stanza 1 Lines 1,2,3)

But if the enemy violates our frontiers, we will all be ready, weapons in our Hands
–Anthem of Senegal (Stanza 5 Line 1-2)

With arms in hand we shall remain, to guard our fatherland round about
–Anthem of Albania (Stanza 3 Line 1-2)

We'd rather die in battle, in elevated glory than to live again enslaved on our ancestral land
–Anthem of Romania (Stanza 1 Line 13-14)

k) Imperative Sentences of the Linguistic Violence of National Anthems

There are some sentences of the expressions of anthems of nations which expressly instruct the people addressed to take some violent steps or embark on some violent actions. Below are examples of such imperative sentences from the anthems of France, Algeria, Turkey, Cuba and Turkmenistan:

To arm citizens, form your battalion. March, march, let impure blood water our furrows
–Anthem of France (Chorus Line 1-5)

Listen to it and answer the call. Let it be written with the blood of martyrs and be read to future generation
–Anthem of Algeria (Stanza 4 Line 2-4)

Oh coy crescent do not frown for I am ready to sacrifice for you
–Anthem of Turkey (Stanza 2 Line 1)

Hasten to battle, men of Boyamo
–Anthem of Cuba (Stanza 1 Line 1)

Let my eyes go blind for any cruel look at you
–Anthem of Turkmenistan (Stanza 1Line 23)

l) Exclamatory Sentences of the Linguistic Violence of National Anthems

There are some sentences depicting linguistic violence of anthems which are used to convey some strong feelings evident in the exclamation marks that end the sentences. Examples of these are the following sentences from the anthems of Haiti, Cuba, China and Vietnam:

For the flag, for our country to die is a fine thing!
–Anthem of Haiti (Stanza 5 Line 1-3)

© 2015 Global Journals Inc. (US)

Hasten, brave ones, to battle!

–Anthem of Cuba (Chorus Line 4)

With our very flesh and blood let us build our new great wall!

–Anthem of China (Stanza 1 Line 2-3)

Ceaselessly for the people's cause we struggle, hastening to the battle field!

–Anthem of Vietnam (Stanza 1 Line 8-9)

m) Interrogative Sentence of the Linguistic Violence of National Anthem

There is just one anthem that uses an interrogative question in disseminating the idea identified as a case of linguistic violence of anthem. The only interrogative linguistic violence is in the anthem of Congo which obviously ends with a question mark though it is not expecting any answer from the target audience. The sentence is shown below:

And if we have to die, what does it really matter?

–Anthem of Congo(Chorus Line 1-2)

n) Interpretation/Social Analysis of the Linguistic Violence of National Anthems

Faircloughian critical discourse interpretation involves the utilization of vital facts relating to the process of text production and consumption /comprehension in the analysis of texts. It centres on the understanding of texts in the light of useful information about the composition of anthem texts. Three important parameters are considered in the interpretation of the identified linguistic violence of anthems of nations which are the produced/composed anthem texts, the context of anthem texts production and relationship with similar texts/discourses. It is against this background that the discussion of the interpretation or social analysis will involve critical textual interpretation, contextual interpretation and intertextual/interdiscursive interpretations of the linguistic violence of the affected countries' national anthems.

VIII. Textual Interpretation/ Process Analysis of Linguistic Violence of National Anthems

It is obvious from the functional analysis of the sentences identified as depicting linguistic violence of national anthems that the expressions are predominantly declarative sentences. This is not surprising because such sentences are basically used to make categorical statements which are expected to be informative or informational in which case they are otherwise regarded as informative sentences. The declarative sentences therefore position the communicators as the informers who are in the possession of valuable facts used to justify or buttress the requests for violent acts in the various anthems. The imperative sentences are next to the declarative sentences in numerical representation of the expressions conveying linguistic violence of anthems. These are used by the communicators to expressly direct or instruct the target audience to embark on various violent actions based on some reasons given or implied. Unfortunately, there is no room for the immediate response of the audience as it is kind of mono-directional dialogue. The exclamatory sentences identified are equally declarative and imperative sentences based on their structural constituents while the only interrogative sentence is practically a rhetorical question that requires no direct answers.

One important narrative device used in the communication of the linguistic violence of identified countries anthems is what Norman Fairclough describes as manufacture of consent. This is evident in the way some anthem narrators or text producers communicate the violent ideas on behalf of everybody or in an all-inclusive way as if they already know the minds of the people and have got their mandates on these. This is evident in the use of 'we', 'our' and 'us' in wording some expressions of anthems of nations depicting linguistic violence like the expressions "We are ready to die", "We supply you with our blood", "We shall march to our death" and "Our strength and blood of vein we offer" of the anthems of Italy, UAE and Belgium respectively. Another technique employed in anthems to convey linguistic violence involves a kind personalised role-swopping via the use of the first person singular pronoun 'I' for personal commitment of the anthem reciters. This way, the anthem producers do not just speak on behalf of the audience but through the audience thereby eliciting strongly worded oath-like declarations from the anthem reciters. The expressions "I am ready to sacrifice myself for you" and "I am ready to give life for my native hearth" of the anthems of Turkey and Turkmenistan are good examples.

a) Contextual Interpretation of the Linguistic Violence of National Anthems

This is based on vital contextual information relating to the environment surrounding the production of the anthems or in respect of the utilization of the linguistic violence of the affected countries' national anthems. This can therefore be the situational contextual information (pertaining to relevant happenings), the temporal contextual information (pertaining to specific points in time) and spatial contextual information (pertaining to certain places). Many anthems were written before, during or after some wars or battles which is evident in their contents and extra textual facts relating to the various anthems. These war-motivating or battle-inspired anthems were composed to encourage participation in the wars or as result of the battles that took place respectively. This is in line with the basic CDA reciprocal position that discourse contents can influence societal happenings just as societal happenings can equally influence discourse contents. In a similar vein,

© 2015 Global Journals Inc. (US)

some anthems were written during or after some notable revolutions that some countries experienced in the course of their politico-economic metamorphosis just as some other anthems are reminiscent of their struggles for independence. The linguistic violence of some of the anthems is therefore reflective of the context of the production of the anthems viz the situation of things during these periods in those places.

The titles of the anthems of many nations clearly show that they are war- motivating or battle-inspired anthems. The anthem of Poland is otherwise called "Song of the Polish Legions" and was written originally to boost the morale of the Polish soldiers. The anthem of Vietnam written by Van Cao in 1944 is called "Song of Advancing Soldiers". The original version of the anthem of Ireland by Peadar Kearney adopted in 1907 is called "The soldiers Song". The timing of the composition of many anthems also speaks volume. The anthem of Turkey was written in 1923 to motivate the troop fighting the Turkish war of independence. The anthem of France by Joseph Pouget de Lisle was written during the French revolution wars. The anthem of Italy written by Goffredo Mameli in 1847 was officially adopted in 1946 after the 2nd world war. The anthem of Cuba was written by written in 1867 by Perucho Figueredo who took part in the battle of Boyamo where it was first performed. The anthem of China was written by Tan Han while in jail in 1939 and was adopted in 1949 during the Chinese civil war. The anthem of the United States 'The Star Spangled Banner' also recapitulates the 1812 Fort McHenry, Maryland war as written by Francis Scott Key who was there.

Some other anthems were inspired by the revolution or independence experience of the people. This is also evident in the title of some of these anthems while some are not so entitled but their timing equally speaks volume. The national anthem of Algeria is otherwise called "Hymn of Revolution". The anthem of Belgium was written by a young revolutionary, Alexandre Dechet in 1830 during the Belgian Revolution. Romanian anthem was composed by Andrei Muresanu during the Romanian Revolution of 1884. Justin Lherisson wrote the anthem that was adopted in 1904 in honour the Haitian revolution leader. The anthem of Albania is a freedom hymn from a poem composed by Alexsander Stavre Drenova officially adopted in 1912. The anthem of Republic of Congo written by Jacques Tondra and Georges Kibanghi was adopted upon independence in 1959. Alex Casimir-Dosseh composed the anthem of Togo that was equally adopted right from independence in 1960. The anthems of Djibouti and Turkmenistan were also officially adopted upon the independence of the countries.

b) Intertextual Interpretation of the Linguistic Violence of National Anthems

Intertextuality simply refers to the interrelationships of texts based on the fact that texts with discursive similitude usually have some levels or elements of linguistic or stylistic interconnections. This is a pointer to the fact that texts do not usually exist in isolation as new texts usually directly or indirectly draw insights from or build on ideas of existing texts. A critical examination of the identified anthems of nations especially those with cases of linguistic violence shows that the anthems are no exception as far as the concept of intertexuality is concerned. This is simply because a number the analysed anthems of nations with established cases of linguistic violence actually exhibit some lexico-semantic or syntactico-semantic similarity. This is in relation to the choice of words or construction of the expressions used to communicate the intended meanings of the violent ideas or messages of the affected anthems to the target audience or addressees.

The anthems of Turkey and Turkmenistan show some syntactico-semantic similitude depicting the concept of intertextuality in respect of some of the expressions of the anthems that have been identified as cases of linguistic violence. This is exemplified by the expressions "I am ready to sacrifice myself for you" and "I am ready to give life for the native hearth" in the anthems of Turkey and Turkmenistan. These two countries used to be one before Turkmenistan seceded and became independent and they share similar culture, language, history and religion which probably explain some ideological similarities reflected in the two anthems. The anthems of some nations without similar cultural, linguistic, historical or religious background as in the case of Turkey and Turkmenistan also exhibit syntactic cum semantic intertextuality. For example, the anthems of Italy and Mali have the expressions "We are ready to die" and "We are ready to stand and die" with the difference in just the phrase "to stand" inserted in the anthem of Mali.

IX. Explanation/Social Analysis of the Linguistic Violence of National Anthems

The critical discourse social analysis or explanation of the linguistic violence of anthems aims at presenting the social dimension or societal perspective of the existence and persistence of the elements of linguistic violence of anthems of nations. It therefore accounts for the linguistic violence of anthems of nations from the view points of the predominant psychological inclination, cultural disposition, historical antecedent or political ideology of the people or society in question. It equally captures the perception of the people in relation to power relation, dominance or oppression and the resistance of obviously inimical

© 2015 Global Journals Inc. (US)

ideological stances. The critical discourse social analysis can be viewed from socio-psychological, socio-cultural, socio-historical, socio-political and socio-ideological perspectives.

From the socio-psychological perspective, it is obvious that the linguistic violence of anthems of many nations involves cognitive manipulation of the mind of the target audience. This is evident in the ironic and euphemistic wording of some expressions used to convey the violent ideas to make them sound pleasant so as to influence the minds/thoughts of the target audience towards them. The expressions "To die for the country is to live" and "For our country to die is a fine thing" of the anthems of Cuba and Haiti are good example of expressions aimed at cognitive manipulation of the audience. From the socio-cultural perspective, many of the anthems with linguistic violence were composed during struggles, revolutions, battles, or wars when the culture of violence was usually the order of the day among those who want to sustain oppression and those who want to resist suppression. However, many of present human societies are equally characterized by cultures of violence similar to those canvased in some anthems evident in incessant cases of assassinations and suicide bombings constantly reported in the mass media.

From the socio-historical perspective, it is obvious from textual and extra-textual accounts that societal historical antecedents or past experiences of the people were instrumental to the linguistic violence employed and violent ideas canvased in some countries' national anthems. It is in the light of this that many of the affected countries' anthems recapitulate some unpalatable historical accounts, like colonial oppression, for the justification and rationalisation of the violent positions marshalled in such anthems. Similarly, the linguistic violence of many anthems has socio-political dimension basically because humans are political beings living in politically motivated societies where politics has been described as war with words. The linguistic violence of some anthems of nations aims at actualizing the political emancipation of some oppressed governments by some oppressive governments. The prevalent socio-ideological stances of nations when the anthems were composed cannot be disconnected from the linguistic violence employed in some anthems which can be socio-political ideology, socio-religious ideology or socio-economic ideology. Socio-political ideologies like pro-nationalism, anti-neo-colonialism and fanatical patriotism were responsible for the Machiavellian violent approaches advocated in many of the anthems with the identified cases of linguistic violence.

X. Conclusion and Recommendation

It is obvious from the outcome of the linguistic exploration cum explication of anthems that quite a number of these anthems have varying cases of linguistic violence. This is not unconnected with prevailing trends when the anthems were composed as some were to motivate struggles, battles, or wars while others were motivated by some struggles, battles or wars. However, the linguistic violence of anthems seems to be diametrically inconsistent with contemporary global trends especially now that there is a quest for long lasting global tranquillity and harmony aimed at making the whole wide world a peaceful haven for all and sundry. It is therefore paradoxical for nations, including frontline United Nations members, to be persistently clamouring for peace and condemning violence of all kinds when the contents of anthems that epitomize such nations, recited at important national and international for a, expressly propagate violence.

It is against this background that the linguistic overhaul of the anthems of nations with cases of linguistic violence is recommended as a panacea to the paradox of the contemporary quest for global peace and persistent linguistic violence of national anthems. This will facilitate a critical linguistic review of anthems of affected nations by experts such that promotes pacific language use as opposed to violent language use. This will also encourage the use of anthems to positively recapitulate the histories, cultures, politics, geographies, philosophies, ideologies and aspirations of nations. Anthems should equally be (re)subjected to national referenda to be sure they are still popular and acceptable to majority of citizens. Also, anthems of nations should be screened as a condition for (review of) membership by regional, continental and international organisations especially those established predominantly to champion peace causes so as to address the dissonance of the present quest for global peace and the blatant propagation of violence in the anthems of nations.

Reference Références Referencias

1. Adetunji, A. (2010). Aspects of linguistic violence to Nigerian women. *Language, Society and Culture,* 31, 10-17.
2. Al-Shawabi, A., Ibrahim, N. & Nor, N. (2011). Representation of Nojoud's early marriage: A CDA of online English language Yemeni newspapers. GEMA Online Journal of Language Studies, 11(1), 97-123.
3. Ayoola, K.A. (2008). A critical discourse analysis of the reporting of some Niger-Delta issues in selected Nigerian newspapers. Unpublished PhD Thesis, Department of English, Obafemi Awolowo University Ile-Ife, Nigeria.
4. Baumeister, R. F. & Bushman, B. J. (2011). *Social psychology and human nature*. Belmont. Wadsworth Cengage Learning.

© 2015 Global Journals Inc. (US)

5. Blanquer, J.M. (2005). Beyond ethics and totalitarianism. In *Violence and its causes: A stock taking*(pp. 107-114). Paris: UNESCO.
6. Cerulo, K.A. (1989). Sociopolitical control and the structure of national symbols: An empirical analysis of national anthems. *Social Force*, 68(1), 76-99.
7. Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Harlow, England: Longman.
8. Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
9. Fairclough, N. (1989). *Language and power*. London: Longman.
10. Fiske-Rusciano (2009). *Experiencing race, class and gender in the United States* (5th ed.). Boston: McGraw Hill Higher Education.
11. Fliethmann, A. (2006). The violence of representation. In S. Scarparo and S. McDonald (Eds.), *Violent depictions: Representing violence across cultures* (pp.1-15). Newcastle: Cambridge Scholars Publishing.
12. Gay, W.C. (1999). Linguistic violence. In Robert Litke and Deane Curtin(Eds.), *Institutional Violence* (PP. 13-35). Amsterdam: Rodpoi.
13. Hamid, B., Yasim, M., Baker, K. Keong, Y & Jalaluddin, A. (2008). Linguistic sexism and gender role stereotyping in Malaysian English language textbooks. GEMA Online Journal of Language Studies, 8(2), 45-78.
14. Hogg, M.A. & Vaughan, G.M.(2011). *Social psychology*(6th ed.). Harlow: Pearson Education Limited.
15. Jorgensen, M.W. & Philips, L. (2002). Discourse analysis as theory and method. London/Thousand Oak: Sage Pub. Ltd.
16. Kellen, C. (2003). Anthems of Australia: Singing complexity. *National Identities*, 5(2), 163-176.
17. Kyridis, A., Mavrikou, A., Zagkos, C., Golia, P., Vamvakidou, I. & Fotopoulos, N. (2009). Natioanalism through state-constructed symbols: The case of national anthems. *The International Journal of Interdisciplinary Social.*
18. Lande, I. (2010). The role of critical discourse analysis in the translation of political texts. Master Thesis, Aarhus University, Department of Language and Business Communication.
19. Lemke, J.L.(2011). *Violence and language: The sign that hurts.* Accessed October 20, 2011 from file:///C:/Users/users/Document/Languageandviolence.htm
20. Luke, A. (1997) Theory and Practice in Critical Science Discourse. In L. Saha(Ed), *International Encyclopaedia of the Sociology of Education*. Accessed September15,2009.http://www.gseis.ucla.edu/courses/ed253a/Luke/SAHA6.html
21. Mooney, L.A., Knox, D. & Schacht, C.(2011). *Understanding social science problems* (7th ed.). Belmont: Wadsworth Cengage Learning.
22. North, Wallis & Weingast (2009). *Violence and social order: A conceptual framework for interpreting recorded human history*. Cambridge: Cambridge University Press.
23. Nur, N. & Aziz, J. (2010). Discourse analysis of decision making episodes in meetings: Politeness theory and critical discourse analysis. The Southeast Asian Journal of English Language Studies 16(2), 66-92.
24. Oxford Advanced Learner's Dictionary (2010). Oxford: Oxford University Press.
25. Raento, P.A., Hamalainen, H. I. & Mikkonen, N. (2004). Striking stories: A political geography of euro coinage. *Political Geography*, 23(8), 929-956.
26. Stibbe, A. (2001). Language, power and societal construction of animals. Society and Animal, 9(2), 146-161.
27. Sullivan, T. (2012). *Introduction to social problems* (9th ed.). Boston: Pearson Education.
28. Titscher, S. Meyer, M. Wodak, R. & Vetter, E. (2000). Methods of text and discourse analysis. London: Sage.
29. Trend, D. (2007). *The myth of media violence: A critical introduction*. Oxford: Blackwell Publishing.
30. Van Dijk, T.A. (2001). Multidisciplinary CDA: A plea for diversity. In R. Wodak & M. Meyer (Eds.). Methods of critical discourse analysis (p.95-120). London: Sage.
31. Webster, G.R. (2006). Sports, community, nationalism and the institutional state system. In L.M. DeChano & F. Shelley (Eds.), *The geography-sports connection Using sports to teach geography* (pp. 33-46). Jacksonville, Alabama: National Council for Geographic Education.

© 2015 Global Journals Inc. (US)