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‘DO THE RIGHT, BE FIRM, BE FAIR’:  
A SYSTEMIC FUNCTIONAL INVESTIGATION OF  
NATIONAL ANTHEMS WRITTEN IN ENGLISH

por

**ANDERSON ALVES DE SOUZA**

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Prof. José Luiz Meurer, Ph.D.  
Coordenador

### **BANCA EXAMINADORA**

---

Prof. José Luiz Meurer, Ph.D.  
Orientador e Presidente

---

Prof. Dra. Anna Elizabeth Balocco  
Examinadora

---

Prof. Dra. Viviane Maria Heberle  
Examinadora

---

Prof. Dra. Aleksandra Piasecka-Till  
Examinadora

---

Prof. Dr. Orlando Vian Junior  
Examinador

Florianópolis, março de 2008.

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## ABSTRACT

### **‘Do the right, be firm, be fair’: A systemic functional investigation of national anthems written in English**

ANDERSON ALVES DE SOUZA

UNIVERSIDADE FEDERAL DE SANTA CATARINA

2008

Advisor: José Luiz Meurer, Ph.D.

For approximately the past two hundred and fifty years, national anthems have played important roles in the social political realm of life within modern nation-states, such as political events, popular protests, and official public ceremonies (Hobsbawm, 1989, 1992; Smith, 1991). However, few studies have examined their nature, function, and linguistic characteristics. Aiming at partially fulfilling this gap, in this thesis I investigate 18 national anthems written in English under the perspective of Systemic Functional Grammar (Halliday, 1978, 1989; Halliday & Matthiessen, 2004) and Appraisal theory (Martin & White, 2005). More specifically, the anthems are analyzed in terms of (a) their generic structure (Hasan, 1989, 1996); (b) the transitivity configurations of one of the main generic elements identified, namely, Prescribing Positive Behavior (Halliday & Matthiessen, 2004; Thompson, in press); and (c) the main attitudinal resources utilized in the anthems texts to construe interpersonal meanings (Martin, 1997, 2000; Martin & Rose, 2003; Martin & White, 2005). In what concerns the genre analysis of the national anthems, four main generic elements are suggested, namely, Prescribing Positive Behavior, Fragment of Historical Memories, Praising the Landscape, and Benediction. The transitivity analysis of the element Prescribing Positive Behavior, in turn, revealed a preference for material processes in which citizens are represented in the role of Actors and nations in the roles of Goal, Client, and Recipient. Regarding appraisal, the analysis of the main attitudinal meanings used in the anthems showed a preference for judgemental resources, thus indicating that the national anthems try to establish an interpersonal relation with listeners grounded on meanings related to positive moral values and positive normative behavior. Overall, the research reported on this thesis aims at contributing to a better understanding of how national anthems are linguistically structured for the construal and negotiation of meanings in nationally-based social practices.

Key words: National Anthems, Systemic Functional Grammar, Genre Analysis, Transitivity Analysis, Appraisal Analysis.

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## RESUMO

### **‘Fazei o certo, sede firme, sede justo’: Uma investigação sistêmico-funcional de hinos nacionais escritos em inglês**

ANDERSON ALVES DE SOUZA

UNIVERSIDADE FEDERAL DE SANTA CATARINA

2008

Orientador: José Luiz Meurer, Ph.D.

Por aproximadamente duzentos e cinquenta anos, os hinos nacionais têm exercido papéis importantes em diversas práticas sociais que constituem a vida nas sociedades modernas, tais como eventos políticos, protestos populares e cerimônias públicas oficiais (Hobsbawm, 1989, 1992; Smith, 1991). Entretanto, poucos estudos têm sido realizados a respeito de sua natureza, função, e características lingüísticas. Com o objetivo de contribuir para o preenchimento dessa lacuna, nesta tese investigam-se 18 hinos nacionais escritos em inglês sob a perspectiva da Gramática Sistêmico-Funcional (Halliday, 1978, 1989; Halliday & Matthiessen, 2004) e da teoria da Avaliatividade (Martin & White, 2005). Mais especificamente, os hinos são analisados em termos de (a) sua estrutura genérica (Hasan, 1989, 1996); (b) configurações de transitividade de um de seus principais elementos genéricos identificados (i.e., Prescrevendo Comportamento Positivo) (Halliday & Matthiessen, 2004; Thompson, no prelo); (c) principais recursos atitudinais utilizados para construir significados interpessoais (Martin, 1997, 2000; Martin & Rose, 2003; Martin & White, 2005). No que diz respeito à análise de gênero dos hinos nacionais, quatro elementos genéricos foram indentificados: Prescrevendo Comportamento Positivo, Fragmento de Memórias Históricas, Exaltando as Paisagens Naturais e Bênção. A análise de transitividade do elemento Prescrevendo Comportamento Positivo, por sua vez, revelou uma preferência por processos materiais no qual os cidadãos são representados no papel de Atores e as nações no papel de Meta, Cliente e Recipiente. No que diz respeito à avaliatividade, a análise dos principais significados atitudinais utilizados nos hinos nacionais mostrou uma preferência por significados de julgamento, indicando, dessa forma, que os hinos nacionais tentam estabelecer uma relação interpessoal com seus ouvintes fundamentada principalmente em termos relacionados a valores morais e normas de conduta positivas. A pesquisa relatada nesta tese busca contribuir para uma compreensão melhor da estruturação lingüística de hinos nacionais e como esses textos constroem e negociam significados relacionados a práticas sociais de cunho nacional.

Palavras-chave: Hinos Nacionais, Gramática Sistêmico-Funcional, Análise de Gênero, Análise de Transitividade, Análise de Avaliatividade

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# TABLE OF CONTENTS

## 1. INTRODUCTION

1.0. Introduction.....	01
1.1. Data selection and collection .....	04
1.2. Objectives and research questions .....	08
1.3. Theoretical rationale .....	09
1.4. Relevance of the research .....	10
1.5. Studies on national anthems.....	11
1.6. Organization of the chapters .....	12

## 2. CONTEXTUALIZING THE ORIGIN OF NATIONAL ANTHEMS

2.0. Introduction .....	14
2.0. Context of Culture.....	15
2.0.1. The invention of national symbols.....	17
2.1. Context of situation: field, tenor, and mode .....	21
2.2. Summary of Chapter 2 .....	28

## 3. THEORETICAL FRAMEWORK

3.0. Introduction.....	29
3.1. Systemic Functional Linguistics (SFL) .....	29
3.1.1 The functions of language.....	30
3.1.2 Stratification and realization .....	31
3.2. The system of transitivity.....	34
3.2.1. Material processes.....	35
3.2.2. Mental processes .....	37
3.2.3. Verbal processes.....	37
3.2.4. Relational processes.....	38
3.3. Appraisal .....	40
3.3.1. The system of Attitude: an overview .....	42
3.3.2. Lexicogrammatical resources for realizing attitudinal meanings .....	43

3.3.2.1	Resources for inscribing attitude.....	44
3.3.2.2	Resources for evoking attitude: lexical metaphors, non-core words, and ideational tokens.....	46
3.4.	Genre.....	48
3.4.1.	J. R. Martin.....	48
3.4.2.	Hasan.....	51
3.5.	Summary of Chapter 3.....	56
<b>4.</b>	<b>GENRE ANALYSIS</b>	
4.0.	Introduction.....	57
4.1.	Method.....	57
4.2.	The national anthem's generic elements.....	58
4.2.1.	Prescribing Positive Behavior.....	58
4.2.2.	Fragment of Historical Memories.....	65
4.2.3.	Praising the Landscape.....	69
4.2.4.	Benediction.....	72
4.3.	The Generic Structure Potential of national anthems.....	76
4.4.	Summary of Chapter 4.....	82
<b>5.</b>	<b>PRESCRIBING POSITIVE BEHAVIOR: TRANSITIVITY ANALYSIS</b>	
5.0.	Introduction.....	83
5.1.	Method.....	83
5.2.	The participants.....	84
5.3.	The processes.....	85
5.3.1.	Material processes.....	86
5.3.1.1	Material clauses and transitivity concordances.....	87
5.3.1.1.1	Citizens and nations in complementary distribution across material participant roles.....	89
5.3.1.1.2	Citizens as Actors: material clauses with one-participant role.....	95
5.3.2.	Relational processes.....	101
5.3.3.	Mental processes.....	105

5.3.4. Verbal processes.....	109
5.4. Summary of Chapter 5.....	113
<b>6. INVESTIGATING ATTITUDINAL MEANINGS</b>	
6.0. Introduction.....	114
6.1. Method.....	115
6.2. Attitudinal meanings in the national anthems: a brief introductory overview of the results.....	116
6.3. The system of attitude.....	117
6.3.1 Judgement.....	117
6.3.2.1 Judgements of social sanction.....	118
6.3.2.2 Judgements of social esteem.....	123
6.3.2 Appreciation.....	126
6.3.2.1 Reaction.....	128
6.3.2.2 Composition.....	129
6.3.2.3 Valuation.....	130
6.3.3 Affect.....	132
6.4. Summary of Chapter 6.....	135
<b>7. FINAL REMARKS</b>	
7.0. Introduction.....	137
7.1. Objective A.....	137
7.2. Objective B.....	139
7.3. Objective C.....	141
7.4. Objective D.....	143
7.5. Pedagogical implications.....	144
7.6. Suggestions for further research.....	144
7.7. Concluding remark.....	145
<b>References.....</b>	<b>147</b>
<b>Appendix A: The texts of the national anthems.....</b>	<b>155</b>



**Appendix B: Actual generic structure of the national anthems ..... 169**  
**Appendix C: Attitudinal analysis ..... 188**

**LIST OF FIGURES**

Figure 1: Context of situation represented as system network ..... 25

Figure 2: Stratification ..... 33

Figure 3: The system of Appraisal ..... 41

Figure 4: The system of Attitude ..... 43

Figure 5: Martin’s stratification model. .... 50

Figure 6: Summary of realizational categories for explicit discrete Placement..... 56

Figure 7: Total number and percentages of process types found..... 86

Figure 8: Main transitivity template for material clauses in the element PPB..... 89

Figure 9: Transitivity template for material clauses with nations as Client or Recipient. . 91

Figure 10: Transitivity template for material clauses with nations as Scope or Circ.. ..... 95

Figure 11: Transitivity template for intrans. material clauses with citizens as Actors. .... 96

Figure 12: Main transitivity template for relational clauses in the element PPB..... 103

Figure 13: Main transitivity template for mental clauses in the element PPB..... 106

Figure 14: Main transitivity templates for verbal clauses in the element PPB. .... 110

Figure 15: Total number of attitudinal evaluations..... 117

Figure 16: The system of Judgement. .... 118

Figure 17: The system of Appreciation..... 127

**LIST OF TABLES**

Table 1: Transitivity concordance results for material roles..... 88

Table 2: Transitivity concordance results for relational roles..... 102

Table 3: Transitivity concordance results for mental roles..... 106

Table 4: Transitivity concordance results for verbal roles..... 110

# CHAPTER 1

## 1.0 Introduction

For approximately the past two hundred and fifty years, national symbols such as flags, monuments, public buildings, historical figures and national anthems have played important roles in the socio-political realm of life within modern nation-states. Their presence is mostly noticed in periods of great social and political tension such as the terrorist attacks against the U.S. on September 11, 2001, and the public protests against former President Fernando Collor de Mello in Brazil, 1992. The latter event brought together thousands of people with their faces painted green, blue and yellow – the national colors – marching on city streets demanding Collor’s renunciation on charges of corruption and political misconduct. Besides being used in moments of social and political tension, national symbols are also frequently used by governments in the institutional practice of national socialization.

National socialization is the process whereby citizens are taught since a very early age that they form and belong to a nation, possess a homogeneous national identity, and have obligations towards it (Hobsbawm, 1982, 1983, 1992; Smith, 1991). Although the notion of national identity constitutes a complex area of research across a wide range of disciplines, I would like to point out that the notion of national identity adopted in this study is the one suggested by Wodak et al. (1999) and de Cillia et al. (1999). Therefore, I subscribe to Wodak et al.’s (1999) idea that neither individuals nor collective groups possess a single homogeneous identity, but rather a multitude of intertwined identities — what the authors refer to as ‘hybrids of identity’. In other words, an individual’s perception of being

Brazilian, French, or Italian constitutes just one facet of his or hers multiple socially constructed identities.

In addition, I share the authors' view that individual and collective identities "are produced and reproduced, as well as transformed and dismantled, *discursively*" (ibid., p. 3-4; italics in the original). That is, the concept of identity implies an on-going process subject to constant changes that are inherently re-created and negotiated through discursive practices.

According to Hobsbawm (1983) and Smith (1991), one of the main characteristics of national symbols is their power to touch people emotionally and to provoke in them feelings of patriotism. Smith (ibid., p. 77) suggests that the power that national symbols have to affect people emotionally comes from their being able to embody nationalism's "basic concepts, making them visible and distinct for every member, communicating the tenets of an abstract ideology in palpable, concrete terms that evoke instant emotional responses from all strata of the community".

The power that symbols and objects have to evoke emotional responses from people has also been acknowledged and investigated by linguists working within the main linguistic theoretical framework adopted in this study, namely systemic functional linguistics (SFL), e.g. Martin & Rose (2003), Martin & White (2005), Ravelli (2000), and Stenglin (2004). Drawing on Ravelli's (2000) analysis of the Olympic store in Sydney, Stenglin (2004, p. 409) coined the term **bonding icon** to refer to 'concrete signs or symbols' used for fostering feelings of affiliation and social belonging and for building a 'community of like-minded people'. Examples of bonding icons offered by the author include: three-dimensional objects and spaces (e.g. flags and buildings), human beings (e.g.

Nelson Mandela), songs (e.g. *Waltzing Matilda* and *Swing Low Sweet Chariot*), and ceremonial war cries such as the Maori *Haka*.

Stenglin (ibid., p. 409) suggests that

[t]he communing power of these signs lies in their capacity to symbolise and evoke communality. They are able to do this by crystallising strong interpersonal attitudes to ideational meanings. In doing so, they allow members of a group to identify with them and rally around them. To reflect the capacity such signs have for evoking powerful feelings of unity and affiliation, they have been referred to as bonding icons.

Thus, taking into consideration the social function that national anthems have to ‘symbolize and evoke communality’, I interpret them in this study as a type of bonding icon at a national level, or a national bonding icon<sup>1</sup>. My considering national anthems as bonding icons in this study is particularly significant because it acknowledges and adds an important dimension of meaning to the conceptualization of the discourse of national anthems which was not specified in my previous research, especially my Master’s dissertation from which this thesis can be said to be an extension (Souza, 2003; Souza 2005).

Drawing on works by Hobsbawm (1982, 1983, 1989, 1992) and Smith (1991, 1998), in my Master’s dissertation the discourse of national anthems was substantially treated as deriving from processes of struggles for state power in modern societies. One consequence of such conceptualization was my suggestion that national anthems can be classified according to three categories based on the functions and political moment in which they are created. Accordingly, the proposed categories were monarchic, revolutionary, and power consolidation. Monarchic anthems, as the term suggests, refers to

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<sup>1</sup> I would like to thank Professor James R. Martin for calling my attention to Stenglin’s work and for first suggesting that national anthems can be interpreted as bonding icons.

national anthems whose main purpose is to praise a ruling monarch such as the United Kingdom's *God Save The Queen* and the former Russian anthem *God Save the Czar*. The term Revolutionary anthems, on the other hand, was chosen to reflect the power-bidding function (Fairclough, 1989) of those anthems that are created by groups in the process of their attempting to achieve state power (e.g. France's *La Marseillaise* and Italy's *Inno di Mameli*). Power consolidation national anthems, in turn, refers to national anthems that function as instruments for those groups who, having achieved state power, need to strengthen their position and governing system in the period following their conquering of power, e.g. the Brazilian and the U.S. anthems.

The discourse of national anthems is still primarily conceived of in this study as deriving from modern processes of struggles for state power as demonstrated in Chapter 2 where a general description of the historical context surrounding the 'invention' (Hobsbawm, 1983) of national symbols is offered. However, I would like to emphasize that the power that national anthems have to 'symbolize and evoke communality' is kept in perspective throughout this work<sup>2</sup>.

### **1.1 Data selection and collection**

The texts selected for this study are 18 (eighteen) national anthems from English speaking countries. The texts of the anthems were collected from the book *National anthems of the world* edited by W. L. Reed & M. J. Bristow (2002 – 10<sup>th</sup> ed. Cassel: London). This book was chosen because it is considered by *British Book News* and *Musical Opinion* respectively as 'a very thorough work of reference' and 'an invaluable and unique

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<sup>2</sup> I would like to point out that in spite of the importance of investigating how musical elements express certain social meanings, the investigation of the anthems' musical elements are beyond the scope of this work.

book of reference' (as quoted on the back cover of *National anthems of the world*). The anthems were selected on the basis of the following criteria:

- a) The national anthems had to be originally written in English. There are three reasons for choosing national anthems written in English. Firstly, because English is the language privileged in the academic research carried out in Programa de Pós-Graduação em Letras / Inglês e Literatura Correspondente (PPGI) at Universidade Federal de Santa Catarina. Secondly, because concentrating on anthems written in one language only, i.e. English, helps to preserve the consistency of the results by avoiding the mixing of linguistic and cultural factors which have to be accounted for when one is working with data from different languages. The third reason concerns the fact that English is the language that is the object of investigation of the main linguistic theoretical apparatus, namely systemic functional grammar (SFG) (Halliday & Matthiessen, 2004), used to investigate the lexicogrammatical features of the anthems selected for this study<sup>3</sup>.
  
- b) The national anthems had to be from countries which have one national anthem written in English only. This criterion was adopted because some countries, whose official national languages is not English only, may use one anthem written in English and one in other officially recognized native language(s). Sometimes the anthem written in English is a translation of a text which was originally written in one of the official

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<sup>3</sup> I would like to point out in passing that SFG – also referred to as systemic functional linguistics (SFL) – has been for the past three decades a major area of research within PPGI and, more specifically, at Núcleo de Pesquisa Texto, Discurso e Práticas Sociais (NUPDiscurso, registered at CNPq and headed by Prof. José. Luiz Meurer, Ph. D., and Prof. Dr. Viviane. Heberle) in which I have been an active member since 2001. SFL has, consequently, served as an important investigating tool for tens of researchers in our department.

languages (e.g. the English version of the Canadian anthem, which is a translation from the original French text, and several anthems from African countries).

- c) National anthems which do not have a monarchic orientation. This criterion was adopted on the grounds that monarchic national anthems tend to be concerned with the praising of the ruling monarch. In practice, this criterion leaves out the United Kingdom's anthem *God save the Queen*, which is also used in some British Overseas Territories such as Anguilla, Bermuda, British Virgin Islands, Falkland Islands, Montserrat, Pitcairn Islands, and St. Helena (Reed & Bristow, 2002).
- d) The fourth criterion refers to the decision to focus on texts which were actually produced with the purpose of being national anthems. In broad terms, what this means is that the anthems selected for study fit under the 'power consolidation' category mentioned earlier. That is, the anthems investigated here were all created by some group(s) after achieving state power with the objective of strengthening their position and governing system in the period following their conquering of power. In the case of the countries whose anthems were selected for this study, this 'coming to power' moment invariably meant their achieving independence from their former colonizers, i.e. the British government<sup>4</sup>.
- e) The fifth and final criterion – which to some extent is rather random – concerns my decision to focus on national anthems from English speaking countries which do not

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<sup>4</sup> Due to this criterion, I would like to mention in passing that the U.S. anthem is not included here because even though I classify it as 'power consolidation', it was not produced with the purpose of being a national anthem (please see Souza (2003) for a detailed description concerning the production of the U.S. anthem).



enjoy a major political and/or economic influence in the world scenario. I have therefore concentrated my investigation on national anthems from English speaking countries from three parts of the world, namely the Caribbean, South America, and Africa.

The application of the above criteria resulted in the selection of the following national anthems:

**Caribbean:**

Antigua and Barbuda  
Barbados  
Dominica  
Grenada  
Jamaica  
Saint Kitts and Nevis  
Saint Lucia  
Saint Vincent and the Grenadines  
The Bahamas

**South America:**

Guyana  
Trinidad and Tobago

**Africa:**

Ghana  
Mauritius  
Namibia  
Nigeria  
Sierra Leone  
The Gambia  
Uganda

Please see Appendix A for the anthems texts and information regarding their authors, composers, and year of adoption. As mentioned earlier, the information provided there is derived from (Reed & Bristow, 2002).

## 1.2 Objectives and Research Questions

This thesis aims at investigating the texts of the above mentioned eighteen national anthems focusing on the following specific objectives:

- a) to present a general description of the origins of national symbols;
- b) to carry out a genre analysis of the national anthems selected for this study;
- c) to offer a detailed transitivity analysis of one of the main generic elements identified in the genre analysis of the anthems texts, namely Prescribing Positive Behavior;
- d) to carry out an Appraisal analysis of the national anthems.

These objectives unfold into the following research questions:

- a) When were national anthems created?
- b) How are the national anthems investigated in this study structured as a genre? More specifically: (i) what are the anthems' obligatory and optional structural elements?; (ii) what is the ordering of the elements as relating to each other?; and (iii) do the generic elements recur?
- c) What are the main entities present in the element Prescribing Positive Behavior? Furthermore, what are the preferred process types used to represent them and in what main participant positions are they found?
- d) What are the main evaluative linguistic resources – as offered in the attitude sub-system of Appraisal – used in the texts of the national anthems?

### **1.3 Theoretical Rationale**

In order to investigate the texts of the national anthems selected for this study and the research questions listed above, the following theoretical apparatuses will be drawn upon. Firstly, the origins of the national symbols will be contextualized. This contextual description is based on the works of Hobsbawm (1982, 1983, 1989, 1992), Smith (1991), and Anderson (2000). In addition, the contextualization of the anthems texts is further supported by Halliday's (1989) concept of context of situation.

Secondly, the anthems will be analyzed in terms of their schematic structure in order to allow a genre-based configuration of possible obligatory and optional elements, their functions, and the possibility of iteration and recursion of generic elements. Such investigation will allow the characterization of national anthems as a genre with a specific overall organization and structured for accomplishing a social purpose by verbal means. This aspect of the data is analyzed according to Hasan's concept of Generic Structure Potential (Hasan, 1984, 1989, 1996).

Thirdly, the structural elements that constitute the genre of national anthems is analyzed in terms of their lexicogrammatical features according to Halliday's (1994; Halliday & Matthiessen, 2004) concept of transitivity system. In addition, the analysis of the anthems' transitivity choices is aided by Thompson's (in press) concepts of transitivity concordance and transitivity templates.

Finally, the main attitudinal resources utilized in the anthems texts to construe interpersonal meanings are investigated. This aspect of the analysis is based on work by

Martin (1997, 2000), Martin & Rose (2003), Martin & White (2005), White (2005), and Hood (2004).

The main aspects of the above mentioned theoretical rationale are presented in Chapter 3 and also in the specific chapters where the analyses are presented.

#### **1.4 Relevance of the Research**

My choice for the discourse of national anthems is based on the following reasons.

(i) According to Hobsbawm (1989, 1992) and Smith (1991), national anthems constitute, together with flags, a nation's most important national symbols and are, therefore, present in several social practices (Fairclough, 1989, 1995) in modern societies, such as popular protests, inaugurations of chiefs of state, celebrations of national holidays, patriotic manifestations in war times, receptions to chiefs of state, military and sport events, funerals of chiefs of state and popular figures, official public ceremonies, and political events. In addition, in several countries, the teaching of national anthems in public and private schools is obligatory (Ferrarini, 1983). Therefore, due to their ubiquitous character, I believe it is relevant to investigate how national anthems are structured through language in order to better understand their nature and function.

(ii) Given the fact that national anthems are one of the main national symbols, the study of the discourse of national anthems becomes relevant in that it contributes to our understanding of some aspects of the political dimension expressed in the anthems texts.

(iii) The discourse of national anthems may also be used as a pedagogical tool to teach people important aspects of the history of several countries and to help increase their political consciousness. Upon getting into contact with the discourse of national anthems in a broader perspective, and not only as an instrument of nationalist inculcation, people can observe several dimensions of this form of political expression and learn how it can be used by citizens to help put in practice their political rights.

### **1.5 Studies on national anthems**

Unfortunately, most of the available literature about national anthems does not offer a useful theoretical background against which this thesis could be examined, for they are not grounded on any sort of linguistic theoretical framework. Thus, as mentioned in Souza (2003), I am limited to pointing out that the scarce literature on national anthems consists basically of collections of national anthems texts such as the books *National Anthems of the World* edited by W. L. Reed and M. J. Bristow (2002 – 10<sup>th</sup> ed. Cassel: London)<sup>5</sup>; *Encyclopedia of national anthems* edited by X. Hang (Lanham, Maryland, and Oxford: The Scarecrow Press); and *National Anthems from Around the World* edited by Hal Leonard Corporation (1996, Milwaukee: Hal Leonard Corporation). Besides the anthems' original texts and their translations into English, these books present also their music scores and the names of the anthems' writers and composers and the year they were officially adopted.

The scarcity of literature on national anthems and the need for research on nationalist symbolism are also acknowledged by Smith (1991) and Eyck (1995).

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<sup>5</sup> As mentioned earlier, this is the book I used for collecting the texts of the national anthems investigated in this study.

## **1.6 Organization of the Chapters**

### **Chapter 1 – Introduction**

### **Chapter 2 – Contextualizing the origin of national anthems**

Chapter 2 provides an overview of the historical context surrounding the creation of national symbols. In addition, Chapter 2 offers a description of the context of situation (Halliday, 1989; Hasan, 1989, 1996) regarding to the practice of singing national anthems.

### **Chapter 3 – Theoretical framework**

Chapter 3 presents a general overview of the main theoretical framework guiding this study, namely systemic functional grammar, genre theory, transitivity, and appraisal theory.

### **Chapter 4 – Genre analysis**

Chapter 4 presents a description of national anthems as a genre including their optional and obligatory elements, the ordering of the elements as relating to each other, and the possibility of iteration of generic elements.

### **Chapter 5 – Prescribing Positive Behavior: Transitivity analysis**

Chapter 5 presents a transitivity analysis of the main generic element found in the analysis, namely Prescribing Positive Behavior.

### **Chapter 6 – Investigating attitudinal meanings**

Chapter 6 focuses on the interpersonal evaluative choices instantiated in the anthems texts as revealed by the attitudinal analysis.

### **Chapter 7 – Final remarks**

Finally, Chapter 7 concludes this thesis along with considerations for future research, and possible pedagogical implications.

## CHAPTER 2

### Contextualizing the Origin of National Anthems

#### 2.0 Introduction

The main objective of this chapter is to present a general contextualization related to the creation and inception of the practice of singing national anthems. Following Halliday (1978, p. 28), such contextualization is necessary in that it underpins SFL's basic assumption "that language comes to life only when functioning in some environment"; therefore, "any account of language which fails to build in the situation as an essential ingredient is likely to be artificial and unrewarding" (ibid., p. 29).

Within SFL, the notion of context is seen as comprising two levels, namely the context of culture and the context of situation. In very general terms, the former refers to the more abstract meanings associated with the social practices of communal life present in any particular society, while the latter refers to a conceptualized instantiation of the more immediate and observable non-linguistic elements which influence how linguistic interactions are produced and exchanged (Halliday, 1989, 1999; Hasan, 1989). A more detailed description of both concepts is offered in the ensuing sections of this chapter.

The first section focuses on Halliday's concept of context of culture and provides an overview of the broader historical context which gave rise to the creation of national symbols. The second section, in turn, offers a discussion of the concept of context of situation and its three variables, namely field, tenor, and mode. In addition, this section provides a description of the national anthems' context of situation. Halliday's (1989) and Hasan's (1989) notion of context of situation is particularly relevant for this study in that it



allows us to investigate the impact that each of these contextual variables has on the linguistic choices instantiated in the national anthems texts.

This chapter prepares the stage for the more specific analysis to be carried out in the following chapters.

## **2.1 Context of Culture**

There seems to be an agreement among language researchers that the context of culture influences the production and interpretation of texts. As Halliday (1989, 1999) explains, the term context of culture was coined by the anthropologist Bronislaw Malinowski in 1923 to refer to the broader cultural background in which texts are produced and the meanings and values attributed to them by the members of the culture which produce them. Drawing on Malinowski, Halliday (1989, p. 49) defines context of culture as “the institutional and ideological background that give value to the text and constrain its interpretation”. This definition is further developed in Halliday (1999, p. 17) where the author explains that for him the concept of context of culture does not mean “the culture in the traditional sense, the ideas and the customs and the values inherited from the past” (p.17). Instead, by context of culture Halliday means the totality of “all the different types of situation that occur” in a given social system. Further, as with language, SFL linguists view context of culture as a system, that is, as a potential for the construal and enactment of meanings.

As a way of clarifying his notion of context of culture, Halliday (ibid.) offers the example of a group of Cambridge scientists who were having Chinese classes with him and who wanted to read scientific texts written by Chinese researchers. Upon being asked by his students if it was necessary to know about Chinese culture in the popular sense of the

term, i.e. their traditional values, beliefs and life styles, Halliday explained to them that the context of culture that one has to learn in order to understand Chinese scientific texts is not the traditional culture of China. Culture in the context of reading scientific articles, Halliday argues, “means the culture of modern science, whether practised by Chinese or English or Australian or Vietnamese or any other nationality of scientists” (ibid., p. 17).

Halliday’s (1999) concept of context culture as explained and illustrated above is particularly relevant for this thesis, for in concurrence with the author’s ideas, I suggest that in order for one to interpret the meanings found in the texts of national anthems, one has to understand the modern — historically speaking — culturally recognized activity of producing and singing national anthems, combined with that of the institution of “politics”, whether practiced in Brazil, France, India, Jamaica or the Bahamas (cf. Halliday, 1999, p. 18).

Therefore, in the hope of offering some basic understanding of the social process of producing and singing national anthems, I turn now to presenting a general overview of the context of culture against which national anthems have to be interpreted. First, however, I need to point out that the concept of context of culture is still in the process of being developed within SFL. One of the approaches that have been put forward recently is the one suggested by Meurer (2004) who proposes interpreting context of culture from the perspective of Anthony Giddens’ structuration theory. Unfortunately, however, time and scope constraints do not allow for a comprehensive review of Meurer’s model here.

### 2.1.1 The invention of national symbols<sup>6</sup>

Until the end of the nineteenth century, the main form of ‘political’ organization found in the majority of the world political system was the dynastic realm, i.e. absolutistic monarchic states and empires (Smith, 1991; Hobsbawm, 1989, 1990). These dynastic realms derived their legitimacy from the doctrine of the Divine Right of Kings, which postulated that the monarch “ruled by virtue of God’s authority; therefore he should be obeyed in all things” (Hooker, 1996, ¶ 3). The status of ordinary men and women in the dynastic realm then was that of subjects, not citizens, and their duty towards their rulers “was obedience and tranquility, not loyalty or zeal” (Hobsbawm, 1990, p. 75).

However, the gradual decline of religious influence on people’s minds brought about by the invention of the printing, the demotion of Latin as a sacred language, the ideas of the Enlightenment, the democratization of politics, and the socio-economic changes of the Industrial Revolution “made it possible for rapidly growing numbers of people to think about themselves, and to relate themselves to others, in profoundly new ways” (Anderson, 1991, p. 36). Furthermore, these social, political, economic, and cultural changes, Anderson (ibid., p. 46) argues, “created the possibility of a new form of imagined community, which in its basic morphology set the stage for the modern nation”.

The ‘model’ for the modern nation which emerged towards the end of the eighteenth century was the one provided by the American and French Revolutions (Hobsbawm, 1990, p. 18). “The ‘nation’ so considered, was the body of citizens whose collective sovereignty constituted them a state which was their political expression” (Hobsbawm, 1990, p. 18), which could be represented by the equation “state = nation =

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<sup>6</sup> I would like to point out that some aspects of the historical contextualization offered here are based on my previous research, especially Souza (2003).

people” (ibid., p. 22). This process led to the radical transformation of the political status of entire populations from subjects to citizens – and hence the popular appeal of liberal ideas – , which for the first time in human history conceived the idea of giving to the masses of people a voice in state matters – at least in theory.

According to Hobsbawm (1990), the erosion of traditional modes of thought, the socio-economic changes of the Industrial Revolution, and the process of democratization of politics initiated by the liberal ideals of the French and American Revolutions forced governments to deal with two major kinds of problems for ruling the masses of people. As mentioned in Souza (2003, p. 15), the first was the technical administrative issue of organizing and communicating with every citizen living within a state’s territory, thus requiring the “construction of a machine of administration and agency, composed of a very numerous body of agents, and which automatically raised the question of the written or even the spoken language or languages of communication within the state” (Hobsbawm, 1990, p. 82). In addition, governments began to need greater participation from their citizens both as taxpayers and as conscript or volunteer soldiers for wars.

The second and most delicate problem was the political issue of guaranteeing “citizens’ loyalty to, and identification with, the state and the ruling system” since governments could no longer count on “ancient ways – mainly religious – of ensuring subordination, obedience and loyalty” (Hobsbawm, 1989, p. 105). The democratization of politics, Hobsbawm (1992, p. 83) argues, meant that every common man no longer gave their loyalty automatically to the state. Popular demand for participation in state matters, therefore, was not viewed positively by governments and their ruling classes who feared losing their social and political position and whose economic interests were intrinsically linked to their states’ national economy.

For this reason liberal ruling classes tried by several means to stop the advancement of democratic movements in state matters. One of these means, for example, was restricting the right to vote and run for public offices to what Hobsbawm (ibid., p. 83) refers to as “men of property and education”. However, when governments noticed that they were rapidly losing ground to unofficial nationalist movements and other ideological movements, especially socialism which opposed the liberal concept of the modern nation-state and proposed an international government of workers, then European ruling classes began emphasizing nationalist feelings as a way of convincing ordinary citizens to support their own countries and political institutions. In other words, the appeal to patriotic loyalty started to gain strength when the European liberal bourgeoisie started being confronted by popular democratic demands and when the still young concept of the nation-state came under threat by socialist ideals and other unofficial nationalist movements seeking independence from larger states.

This was the time when national symbols and traditions appeared in the political scene, which Hobsbawm (ibid., p. 105) describes as “the moment when governments, intellectuals and businessmen discovered the political significance of *irrationality* . . . . Political life thus found itself increasingly ritualized and filled with symbols and publicity appeals, both overt and subliminal” (my emphasis). The new needs to address the masses and the political transformation of the masses themselves, Hobsbawm (ibid.) argues, led states and governments to conduct “a silent war for the control of the symbols and rites of belonging to the human race within their frontiers . . . and an attempt to control the great ceremonies of birth, marriage and death”.

The total set of nationalist symbols and rituals is referred to by Hobsbawm (1983, p. 1-2) as ‘invented traditions’. For Hobsbawm, an

‘[i]nvented tradition’ is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past.

Thus, taking into consideration the author’s notion of ‘invented tradition’, I suggest that the social practice of singing national anthems can be considered as an ‘invented tradition’ in that it possesses a symbolic nature that “seeks to inculcate certain values and norms of behavior by repetition”. In fact, as we will see later in Chapter 4, the prescription of positive values and norms of behavior constitutes one of the main social functions of national anthems. I would like to point out in passing that Hobsbawm (1989, p. 107) considers national anthems and flags as ‘the most powerful’ national symbols.

As I mention in Souza (2003), the power that symbols have to touch people emotionally was also recognized and used by other mass movements. Socialists, for example, adopted the revolutionary anthem *The International* in 1871. National symbols were also used by unofficial nationalist movements that aimed at seeking independence for their territories from larger states.

Hobsbawm (1992) explains that the invention of new communication technologies such as the press, cinema, and radio played an important role in the dissemination process of the nationalist ideology and its rituals and traditions. He argues that

[b]y these means popular ideologies could be both standardized, homogenized and transformed, as well as, obviously, exploited for the purposes of deliberate propaganda by private interests and states. (The first Ministry specifically described as concerned with Propaganda and ‘Public Enlightenment’ was set up in Germany in 1933 by the new government of Adolf Hitler.) However, deliberate propaganda was almost certainly less

significant than the ability of the mass media to make what were in effect national symbols part of the life of every individual (...). The evolution of the British royal family into a domestic as well as a public icon of national identification, would have been impossible but for the modern mass media (...) (ibid., p. 142).

The history of nationalism and nationalist movements continues throughout the twentieth century and is still a present phenomenon in our so called 'globalized' world. The influence of the nationalist ideology and the power of its symbolism quickly spread from Europe to other continents and helped to produce the establishment of the majority of the nations which compose the current world political map.

My purpose, so far, was to try and present some of the key factors involving the complex phenomenon of the social, economic, and political changes which led to the creation of national symbols. I have tried to explain that the invention of national symbols started to take place in the nineteenth century at a moment of great social and political tension as the long and dynamic process of struggles for political and state power in the European continent acquired new meanings and shapes due to the conflicting interplay of distinct social agents, classes, and ideologies.

I turn now to the concept of context of situation.

## **2.2 Context of Situation: Field, Tenor, and Mode**

As mentioned in Souza (2003, p. 44), the term 'context of situation', as Halliday (1989, 1999) explains, was also coined by Malinowski in 1923 when he noticed that in order to translate the linguistic interactions of the native speakers of the Trobriand Islands he was investigating it was also necessary to describe some aspects of the more immediate context in which their interactions had taken place. Otherwise, it would be difficult for

someone who had not witnessed their conversation to understand what had actually happened.

The concept of context of situation was later adopted by Halliday and incorporated in his functional theory of language. The author posits that there are three relevant features, or variables, of the context of situation which influence the meanings speakers make in their linguistic interactions, namely a) the nature of the activity they are actually engaged in, which is referred to as the **field of discourse**, b) the participants and what kind of relationship there exists between them, which is named the **tenor of discourse**, and c) the **mode of discourse**, that is, the role language is playing in the social interaction.

These three situational variables are described by Halliday (1989, p. 12) in the following way:

1. The FIELD OF DISCOURSE refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?
2. The TENOR OF DISCOURSE refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?
3. The MODE OF DISCOURSE refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like.

Taken together, the three contextual variables of field, tenor, and mode are referred to by Halliday (1978, 1989, 1999) as the **context of situation** of a text. In order to emphasize the dialogic nature of the language/context relationship, Halliday uses the term



**realization.** Accordingly, context is said to be realized (or construed) in/by language and context is said to determine (or activate) particular linguistic choices.

Therefore, according to Halliday (1977/2002, 1978, 1989), the description of the three contextual dimensions of field, tenor and mode enables linguists to describe the impact which the immediate context of situation has on the possible choices of meanings which speakers make in their everyday use of language. In addition, it allows speakers to make predictions “about the language that will occur with reasonable probability of being right” (Halliday, 1978, p. 32).

It is important to point out however that for Halliday (1977/2002, p. 55) the characterization of a context of situation refers to “a situation **type** rather than a particular situation considered as unique” (bold in the original). What this means is that for Halliday a particular configuration of field, tenor and mode options has to be viewed as an abstract, generalized situation type – that is, as an instance of the total potential of a community’s social system – i.e. its context of culture. In addition, a context of situation may be viewed as a theoretical construct which functions as a framework for explaining the relationship between many of the lexicogrammatical features of a text and “the social processes within which it is located” (Halliday, 1999, p. 10; see also Halliday & Hasan, 1976, p. 21).

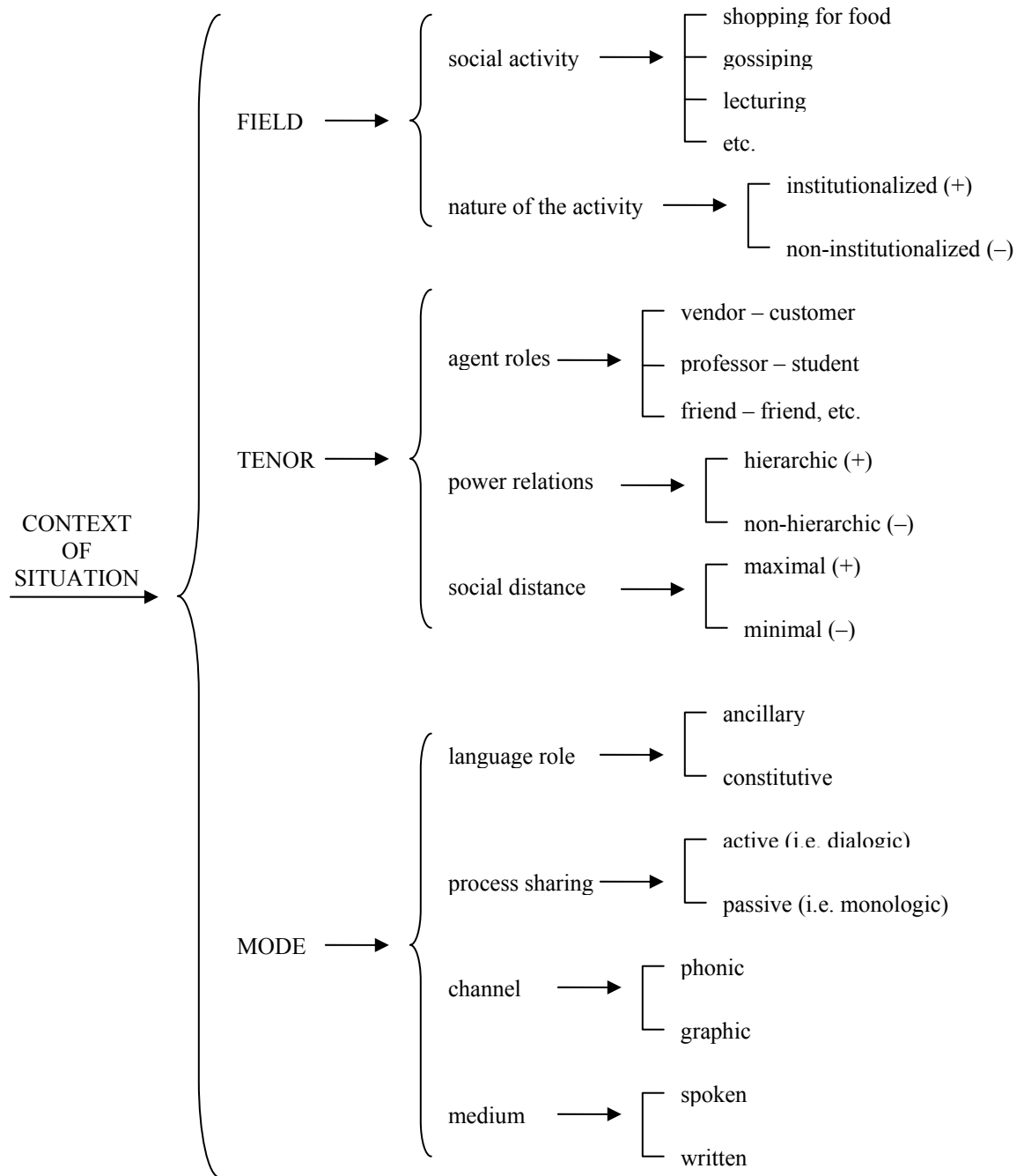
Halliday’s contextual variables have been adopted and further theorized by other researchers working within the SFL framework, e.g. Hasan (1980/1996, 1989, 1995, 1999) and Martin (1992). Hasan’s contributions to the notion of context of situation are particularly relevant for this study, for besides helping in a more detailed characterization of the national anthems’ context of situation, they will also provide a framework for helping in the characterization of the national anthems as a social process.

In Hasan's (1980/1996, 1989) model, the variable **field** encompasses the options SOCIAL ACTIVITY (e.g. shopping for food, gossiping, lecturing, and visiting a doctor) and the NATURE OF THE SOCIAL ACTIVITY, which the author suggests ranges along a cline of most institutionalized to least institutionalized. This variable, together with the other two variables of the context of situation and their sub-headings, as seen by Hasan, are presented as a tentative system network in Figure 1 for a better visualization<sup>7</sup>.

For the variable **tenor**, Hasan (1989, p. 56-57) suggests the sub-headings AGENT ROLES, DYADIC (POWER) RELATIONS, and SOCIAL DISTANCE. **Agent roles** refer to the set of institutional roles taken on by the participants of the social activity (e.g. teacher–student; vendor–customer; pastor–parishioners); **dyadic relation** concerns “the degree of control (or power) one participant is able to exercise over the other(s)”, which the author characterizes as a cline ranging from hierarchic to non-hierarchic; and **social distance** refers to the “degree of familiarity” between participants, which is also viewed as a cline ranging from minimal to maximal.

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<sup>7</sup> Please note that some aspects of Hasan's contextual model presented in Figure 1 have been revised and further specified in degree of delicacy by the author, particularly Hasan (1995, 1999). Due to time constraints, however, this further degree of specification is not applied in this study.



**Figure 1:** Context of situation represented as system network. *Note:* Based on Hasan’s notion of contextual configuration. Hasan, R. (1989). The structure of a text. In Halliday, M. A. K. & Hasan, R. *Language, context, and text: aspects of language in a social-semiotic perspective*. Oxford: Oxford University Press.

The variable **mode** on the other hand is organized by Hasan (ibid.) around the sub-headings LANGUAGE ROLE, PROCESS SHARING, CHANNEL, and MEDIUM. **Language role**, as the name suggests, refers to the role played by language in the social activity. In social activities which come into being entirely through language (e.g. a lecture) the role of language is said to be ‘constitutive’. The language role is termed ‘ancillary’ on the other hand if language is not seen as essential for the development of a social activity (e.g. a soccer match).

**Process sharing**, in turn, concerns the agents’ participation in the creation process of the text. Dialogic contexts where texts are constructed together by the participants involved are referred to as ‘active’, while monologic contexts (e.g. a formal lecture) are termed ‘passive’. As with other contextual sub-headings, process sharing is conceived of by Hasan as a continuum. **Channel** “refers to the modality through which the addressee comes in contact with the speaker’s messages”. The main distinction here is between messages “[that] travel on air as sound waves” (i.e. the phonic channel) and “graven images [in] some form of writing” (i.e. the graphic channel). And finally, **medium** refers to the basic distinction between the spoken and written modes of communication.

Below, I present the description of the register variables of field, tenor, and mode related to a general context of situation of national anthems.

**Field:** Construction, socialization into and maintenance of system of beliefs associated with the idea of forming and belonging to a nation, possessing a national identity, and having obligations towards it; **Nature of the social activity:** institutionalized; Main institutional environment: Politics; Main ideological orientation: Nationalism.

**Tenor:**

**Agent roles:** **citizens** and **government** (seen in this study as the institution that controls the production of a national anthem and represents the state, and as entity responsible for the organization and maintenance of the group (nation)); **Power (dyadic) relation:** Hierarchic: the government has the authority and power to exercise a great degree of control over the population; **Social distance:** maximal: although the population may know the members of the government, it is impossible for the members of the government to know every citizen of their nation; therefore, the contact between them is near minimal.

In addition, there can be said to be a secondary tenor level (Halliday, 1989, 1977/2002) among citizens themselves in that national anthems are written and composed to be performed as public act. In this case, the **agent roles** are citizen to citizen (i.e. one citizen addresses another citizen); the **power relation** is non-hierarchic because from a constitutional perspective everyone has the same rights and obligations; and the **social distance** is maximal because it is impossible for every citizen and member of government to know all his/her fellow countrymen.

**Mode: Role of language:** constitutive: although the words of national anthems may be accompanied by the sound of musical instruments, their use is not essential for the verbalization (singing) of the anthems. **Process sharing:** monologic (passive), that is, citizens do not take part in the creation process of national anthems. **Channel:** both phonic and graphic. Phonic because the words and the music of national anthems travel through air as sound waves as they are played or sung. And graphic because both the words and the music composition of national anthems can be written for later reading and/or reproduction. **Medium:** written to be sung collectively as public act, which, of course, does not mean it can not be read silently as private act.

Aspects of the linguistic choices activated by features of the context of situation of the national anthems selected for this study are investigated in the ensuing chapters of this

thesis. As mentioned earlier, Chapter 4 presents a genre analysis of the anthems – genre being considered by Halliday (1977/2002, p. 57<sup>8</sup>) an aspect of mode. Chapter 5, in turn, focuses on the transitivity choices of one of the main generic elements identified in the analysis (i.e. Prescribing Positive Behavior) – an aspect which relates to field. And Chapter 6 concerns the investigation of interpersonal meanings as regarding the construction of evaluative meanings selected from Appraisal’s attitude sub-system, which relates to tenor.

### **2.3 Summary of Chapter 2**

The main objective of this chapter has been to offer a contextualization of the origin and role of national anthems both at a broader historico-cultural level and at a more specific situational level. In what regards the broader cultural context, drawing on works by Hobsbawm (1982, 1983, 1989, 1992), Anderson (1991), and Smith (1991, 1998), I have tried to explain that national symbols began to be created in the nineteenth century when new aspects of struggles for state brought about by social, political and economic factors put at risk the very own concept of the nation-state and thus forced governments to seek new ways of producing and reinforcing national socialization. In this complex socio-political context, national symbols began to be used by governments to foster feelings of patriotism and national unity.

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<sup>8</sup> When two dates are given for a work, page references are for the second date.

# CHAPTER 3

## Theoretical Framework

### 3.0 Introduction

Subdivided into 4 main sections, this chapter presents a panorama of the key principles of the theoretical rationale which supports this study. The first section covers Halliday's (1978, 1989, 1994) concept of language as a complex semiotic system including the notions of metafunction, stratification, and realization. The second section describes the system of transitivity. The focus of the third section is on appraisal theory. And, finally, section four presents the concept of genre adopted in this study.

### 3.1 Systemic Functional Linguistics -- SFL

As mentioned earlier, the main theory of language I draw upon in this thesis is that provided by systemic functional linguistics (SFL), whose main architect is Michael A. K. Halliday (1978, 1985, 1989, 1994; Halliday & Matthiessen, 2004). In very broad terms, the systemic dimension corresponds to the premise that a language is a structured network of sign systems used by speakers to construe meanings through a process of choosing. The functional aspect, in turn, suggests that we must take into account the relationship between language and the social context where it is used, which implies that language use is viewed within SFL as a social phenomenon.

The object for the study of language that derives from a systemic functional perspective, then, is that of language used in authentic and complete communicative events

— that is, language as a type of text, either oral or written, produced by people in specific social contexts.

SFL's social-semiotic approach to language makes it an adequate tool for investigating the texts of the national anthems selected for study, for it allows me to investigate the meanings they construe as resulting from a 'meaning making process' (Hasan, 1989) that is inextricably intertwined with the social contexts where they are enacted.

### 3.1.1 The functions of language

SFL linguists posit that when we communicate we draw on the system of language to make three types of meanings simultaneously, namely ideational, interpersonal, and textual. According to Halliday (1978, 1989, 1994) and Halliday & Matthiessen (2004, p. 31), these meanings are related to the functions or – to use the term adopted by the authors – the **metafunctions** that have shaped the internal organization of the language system. Halliday suggests that these metafunctions have evolved because of the uses human beings make of language for accomplishing their social needs.

The **ideational metafunction** refers to the way we use “language to encode our experiences of the world and to convey a picture of reality” (Butt et al., 2000, p. 13). Halliday (1989, p. 20) refers to ideational meanings as language as ‘reflection’. In the text itself the ideational metafunction is realized by the lexicogrammatical **system of transitivity**. The system of transitivity is described in more detail in Section 3.2 further below.



The **Interpersonal metafunction**, in turn, corresponds to the function of language in the process of our social interactions. That is, it relates to the function language has of “enacting our personal and social relationships with the other people around us” (Halliday & Matthiessen, 2004, p. 29). Interpersonal meanings concern the function of language as ‘action’ (Halliday, 1989, p. 20) and are realized by the lexicogrammatical **system of mood**.

And, finally, the **textual metafunction** refers to the role language plays in any given situation and how it is used to structure our communication. It is the “function that language has of creating text, of relating itself to the context – to the situation and the preceding text” (ibid., p. 48). Textual meanings are realized in texts by the **system of theme**.

According to Halliday (1978), these three metafunctions are functionally related to the variables of the context of situation (see Section 2.2, Chapter 2) in which linguistic interactions are produced and exchanged. Thus, Halliday (1997/2002, p. 55) posits that “[i]n the typical instance, the field determines the selection of experiential meanings, the tenor determines the selection of interpersonal meanings, and the mode determines the selection of textual meanings”. This last observation leads us into the notions of stratification and realization.

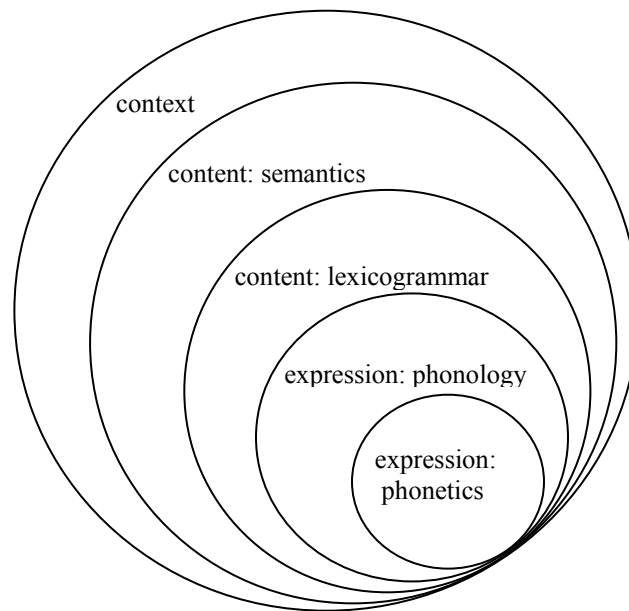
### **3.1.2 Stratification and realization**

Stratification is a concept utilized in SFL to explain that language is “a complex semiotic system, having various levels, or **strata**” (Halliday & Matthiessen, 2004, p. 24, bold in the original). Accordingly, the authors argue that there are three strata that organize

the system of language, namely (discourse) **semantics**, **lexicogrammar**, and **phonology** (or graphology). The stratum of discourse semantics is concerned with the meanings (i.e. ideational, interpersonal, and textual) we make when using language. Lexicogrammar, in turn, refers to the systems of lexical and grammatical choices used to encode meanings. And the stratum of phonology (or graphology) refers to the sounds/letters through which the lexicogrammatical choices are ‘expressed’. In fact, SFL linguists prefer to use the term ‘**realized**’ instead of ‘expressed’ to highlight the fact that the relationship between the three different strata is ‘not one of cause’, but rather of ‘coming into being together’ (Halliday, 1999, p. 15).

In addition to the three previous strata, language – as already stated – is closely related to **context**. Thus, drawing on Halliday, Matthiessen (1999) explains that the stratum of context is realized by language, with semantics as the interface; and within language, semantics is realized by lexicogrammar, which in turn is realized by the stratum of phonology or graphology.

The graphical representation of this stratified model of language consists of a diagram with five circles nestled within each other to show the relationship between the social context in which language is used and the different strata that organize the system of language (see Figure 2).



**Figure 2:** Stratification. Note: From *An introduction to functional grammar* (p. 25), by Halliday, M. A. K. & Matthiessen, C. M. I. M., 2004, London: Arnold.

The notions of stratification and realization are particularly relevant for this thesis, especially for the identification and description of the range of lexicogrammatical structures capable of realizing the generic elements that I identify as being the most relevant in the texts of the national anthems selected for this study, as well as for the investigation of the realizations of the evaluative meanings construed through appraisal resources.

In the next section, I describe in more detail the main elements that constitute the system of transitivity, which, as mentioned earlier, is responsible for realizing ideational meanings.

### 3.2 The system of transitivity

For the purposes of this thesis, a transitivity analysis of the anthems texts is relevant because it allows us to have a detailed picture of the authors' different choices of participant and process type and which, in turn, may construe different representations of experience in what concerns the ideational dimension of "who does what to whom under what circumstances" (Butt et al., 2000, p. 48).

As we experience the events, phenomena, states and actions that 'go on' in the world around us and within our own consciousness, we may look for ways to represent our experiences to others and to ourselves. Halliday & Matthiessen (2004) refer to these 'goings-on' as the *processes* that make up our experience of reality, and the grammatical system that allows us to encode a picture, or **figure**, of our experiences into wording they call the *transitivity system*.

According to Halliday & Matthiessen (ibid., p. 175), a figure consists of three elements, namely the process itself, the participants involved in the process, and any attendant circumstances. The process is typically realized by a verbal group; the participants are realized by nominal groups; and the circumstance (if there is one) by an adverbial group or prepositional phrase. The system of transitivity encompasses four main types of processes and two intermediary ones. The main process types are material, mental, relational, and verbal; and the intermediary ones are existential and behavioral.

In the sub-sections below, I elaborate on the meaning of material, relational, mental, and verbal processes, for these types constitute the striking majority of the transitivity processes found in the texts of the national anthems selected for this study.

### 3.2.1 Material Processes

Material processes are used to represent external events which indicate some kind of action, of doing, and are usually realized in the national anthems by verbs such as *arise, raise, advance, serve, build, work, march, defend, gather, live, bless, come, and go*. As seen within SFL, a clause with a material process may have five elements besides the process itself: Actor, Goal, Client, Recipient, and Scope. The **Actor** is an obligatory element and can be defined as the entity represented as the ‘doer’ of the action. The **Goal**, on the other hand, is an optional element and corresponds to the entity affected by the Actor’s action. For instance, in the sentence *...And may God bless our nation* [Trinidad and Tobago: F], we have a material process *bless*, an Actor *God*, and a Goal *our nation*.

In addition to Actor and Goal, some material clauses may have a **Client** or a **Recipient**, which in very broad terms can be described as the entity that benefits from the Actor’s action. More specifically, “[t]he Recipient is one that goods are given to” and “the Client is one that services are done for” (Halliday & Matthiessen, 2004, p. 191). The following examples extracted from the data show one clause with a Recipient and one with a Client, respectively.

Recipient:

[Antigua and Barbuda: V]

[Ø: you = God]	<i>Give</i>	us	strength, faith, loyalty...
Actor	Proc.: material	Recipient	Goal

Client:

[Jamaica: J]

[Ø: you = God]	<i>Teach</i>	us	true respect for all,...
Actor	Proc.: material	Client	Scope

The **Initiator**, in turn, is the participant who causes an Actor to perform an action. For example, God in ...*And [Ø: you = God] help us to resist oppressors' rule*, [Ghana: G].

The sixth and final element that may occur in a material clause is the **Scope**. Unlike the Actor, Goal, Client, Recipient, and Initiator, the Scope is not a participant; it is an element which specifies either (i) the ideational content of the process itself (e.g. *a kiss* in *he gave her a kiss = he kissed her*) (Cf. *ibid.*, p. 191) or (b) “the domain over which the process takes place” (*ibid.*, p. 192), – e.g. *true respect* in *[Ø: you = God] Teach us true respect for all, ...*[Jamaica: J].

Please note that throughout this study, ellipsed elements such as participants and verbal groups are represented by the symbol ‘Ø’ enclosed within square brackets (Cf. Halliday & Matthiessen, 2004, p. 563). Elliptical elements are common, for example, in imperative clauses where in its typical unmarked form the Actor ‘you’ is left implicit (Cf. *ibid.*, p. 151-152). For example, in the clause *[Ø: you] Arise, O compatriots*, the element functioning as Actor is the ellipsed Subject ‘you’ addressed to citizens. Please note also that in the same clause the nominal group *O compatriots* functions as Vocative. The Vocative, as Halliday & Matthiessen (*ibid.*) explain, pertains to the interpersonal dimension of the clause and for this reason it is shown in this study within round brackets; for example:

[Nigeria: A]

[Ø: you]	<i>Arise,</i>	O compatriots
Actor	Proc.: material	(Vocative)

### 3.2.2 Mental Processes

Mental processes are referred to by Halliday & Matthiessen (1994, p. 197) as ‘processes of sensing’, for they are used to represent “our experience of the world of our own consciousness”. According to the authors, mental clauses construe figures of emotion, perception, cognition, and desideration and are typically realized in the data by processes such as *love*, *cherish*, *find*, *see*, and *gaze*. The entities typically involved in mental processes are the **Senser**, which is “the participant sensing, i.e. involved in conscious processing” (Martin et. al, 1997, p. 105), and the **Phenomenon**, which is the ‘thing’ being sensed. For example, in the sentence *Sons and daughters of Saint Lucia, / [Ø: you] Love the land that gave us birth, / Land of beaches, hills and valleys, / Fairest isle of all the earth* (Saint Lucia: A to D), *you* is the implicit Senser, *love* is the mental process, and *the land that gave us birth, / Land of beaches, hills and valleys, / Fairest isle of all the earth* is the Phenomenon. Besides the Senser and the Phenomenon, some clauses may have an additional participant in its configuration, namely an **Inducer**. The Inducer is the entity who causes a Senser to experience a Phenomenon — e.g. *God* in *[Ø: you = God] Make <us> cherish fearless honesty* [Ghana: F].

### 3.2.3 Verbal Processes

Verbal processes are related to manifestations of symbolic meaning exchanges (Halliday & Matthiessen, 2004). They include “not only the different modes of saying (asking, commanding, offering, stating) but also semiotic processes that are not necessarily verbal (showing, indicating)” (Martin et al, 1997, p. 108). Verbal processes are usually realized in the data by verbs such as *pledge*, *exalt*, *declare*, *extol*, *sing*, and *praise*.

The elements inherently present in verbal clauses are: (i) the **Sayer**, which is the participant producing the meaning; (ii) the **Receiver**, which is the participant to whom the saying is addressed to; and (iii) the **Verbiage**, which refers to the content of what is said. For example, in *This our native land, we pledge our lives to thee* (Trinidad and Tobago: D), the Sayer is *we*; *pledge* is the verbal process; *our lives* is the Verbiage; and *to thee* is the Receiver. In addition, a fourth type of element may be found in verbal clauses of the sub-type ‘judgement’<sup>9</sup>: the **Target**. The Target is “the entity that is targeted by the process of saying” (Halliday & Matthiessen, 2004, p. 256). More specifically, the Target is the entity who is, so to speak, ‘verbally affected’ by the Sayer and for this reason Halliday & Matthiessen (ibid., p. 256) compare it to the participant role of Goal in a material clause. For example, in the sentence below, the Target of the citizens’s (represented in the role of Sayer) verbal process ‘*exalt*’ is taken on by Sierra Leone, which is the referent for (and realized by) the archaic second person pronoun *thee*.

[Sierra Leone: A]

High	<i>we</i>	<i>exalt</i>	<i>thee,</i>	realm of the free;...
Circ.: Manner	Sayer	Proc.: verbal	Target	(vocative)

### 3.2.4 Relational Processes

Relational clauses construe figures that set up a relationship of ‘being’ between two separate entities (Halliday & Matthiessen, 2004). Drawing on Halliday (1994), Martin & Rose (2003, p. 76) explain that “[f]igures of ‘being’ are used most commonly to ascribe

<sup>9</sup> The term ‘process of verbal judgement’ is used by Martin et al. (1997, p. 126). Matthiessen (1995, p. 285) prefers the term ‘process of verbal impact’. Examples of processes of judgement include: praise, exalt, flatter, blame, insult, accuse and criticize.



qualities to people and things, to classify them as one thing or another, to name their parts, or to identify them”. Relational clauses are usually realized in the anthems by processes such as *be, have, stand, stand for, possess, and belong*.

There are three types of relational clauses, namely Intensive, Circumstantial, and Possessive, and each of which, in turn, is cross-classified as either attributive or identifying. In the **intensive attributive mode**, an entity, i.e. the **Carrier**, has some class or quality, i.e. an **Attribute**, ascribed to it (Halliday & Matthiessen, 2004, p. 220). For example: in the sentence *Firmly united ever we stand* [Sierra Leone: C], the Carrier *we* is ascribed the Attribute *firmly united*. In an **intensive identifying** relational clause, on the other hand, an identity or value, i.e. the **Identifier**, is assigned to some entity – i.e. the **Identified**. For example, in *The Lord has been the people’s guide...* (Barbados), the entity *The Lord* is the Identified, *has been* is the relational process, and *the people’s guide* is the **Identifier**, that is, the element which identifies the entity. In this type of process the Identified and Identifier may be reversed, e.g. *The Lord has been the people’s guide — the people’s guide has been the Lord*. And finally, **relational possessive** processes are those in which one entity is said to possess or belong to another. An example of a Possessive identifying clause is *these fields and hills beyond recall are now our very own* [Barbados: K-L], where *these fields and hills beyond recall* is the **Possessed**, *are* is the process, and *our very own* is the **Possessor**.

Besides the participant roles of Carrier, Identified, and Possessor, a relational clause may display an Attributor. The **Attributor** appears in attributive clauses; it is the entity who causes a Carrier to have an Attribute — e.g. in the sentence *...and [Ø: we] vow / To keep you ever free* [Saint Vincent and the Grenadines: C-D], the Attributor is the ellipsed first person plural pronoun [Ø: we].

### 3.3 Appraisal

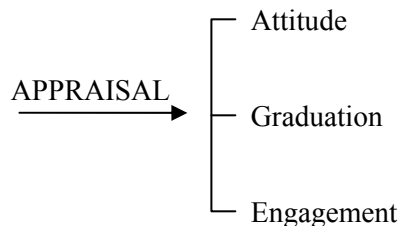
While the system of transitivity – presented in the previous section – constitutes a framework for construing meanings related to the ideational metafunction, appraisal theory is a framework developed in SFL for further systematizing and investigating the construal of Halliday's concepts of tenor and interpersonal meanings in texts. Work on appraisal theory developed through the 1990s at the University of Sydney under the supervision of Professor James R. Martin (Martin, 1997, 2000; Martin & Rose, 2003; Martin & White, 2005) and has become a significant and prolific field of investigation among researchers working within the SFL framework.

Studies on appraisal include analyses of a wide range of discursive environments, such as narratives (Plum, 1988), secondary school English (Rothery & Stenglin, 2000), media discourse (White, 1998, 2002, 2005; Iedema et al., 1994; Bednarek, 2006), secondary school history (Coffin, 1997, 2000), popular science (Fuller, 1998), legal discourse (Körner, 2000), academic discourse (Hood, 2004; Sartin, 2007), customer book reviews (Iório, 2002), national anthems (Souza, 2007), and translation studies (Souza, L. M. F., 2006).

Electronic resources available for researchers working with appraisal include a website and a computer program created by Peter White ([www.grammatics.com/appraisal](http://www.grammatics.com/appraisal)) and an Internet discussion group with 484 (four hundred and eighty four) currently registered members (<http://tech.groups.yahoo.com/group/AppraisalAnalysis/>).

Broadly speaking, appraisal focuses on how speakers express their attitudinal meanings, how they amplify them, and how additional voices – as proposed by Bakhtin – may be incorporated in their discourses (Martin, 1997, 2000; Martin & Rose, 2003; Martin

& White, 2005; Hood, 2004, Hunston & Thompson, 2000). The key sub-systems of the appraisal system are attitude, graduation and engagement. In very general terms, **attitude** refers to lexicogrammatical resources we use to negotiate feelings, judge people’s character and behavior, and evaluate the worth of things. **Graduations** are resources we use to amplify or downgrade the intensity of evaluative meanings and thus “say how strongly we feel about someone or something” (Martin & Rose, 2003, p. 37). And **engagement** refers to the set of resources drawn upon by speakers for introducing “additional voices into a discourse, via projection, modalization or concession” (ibid., p. 54). These three sub-areas of the appraisal system are outlined as a system network in Figure 2<sup>10</sup>.



**Figure 3:** The system of APPRAISAL. Note: Adapted from *The language of evaluation: Appraisal in English* (p. 38), by J. R. Martin & P. R. R. White, 2005, New York: Palgrave Macmillan.

In the next sub-sections, I provide a brief overview of the three sub-systems that compose the system of attitude (i.e. affect, judgement, and appreciation) along with illustrative instantiations extracted from the data<sup>11</sup>. Next, I present a summary of how attitudinal meanings may be realized in discourse.

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<sup>10</sup> Due to time and scope constraints, Graduation and Engagement are not investigated in this study.

<sup>11</sup> A more detailed description of the sub-systems of affect, judgement, and appreciation is offered in Chapter 6.

### 3.3.1 The system of Attitude: an overview

The system of **attitude** concerns resources speakers use for expressing positive and negative evaluative meanings involved in the construal of three main semantic domains, namely affect, judgement, and appreciation (Martin & White, 2005). As the term suggests, the sub-system of **affect** refers to linguistic resources speakers utilize for expressing feelings in terms of their emotional states and/or responses to some emotional trigger (ibid.). Instances of positive affect are exemplified below by the processes *exalt* and *love* extracted from Sierra Leone's national anthem.

- A High we *exalt* thee [Sierra Leone], realm of the free;
- B Great is the *love* we have for thee;

**Judgement** resources, on the other hand, refer to how speakers evaluate themselves and other people in terms of their character and social behavior in relation to culturally established sets of moral, legal, and personal norms (Martin & White, 2005). For example, lines I to L of Saint Kitts and Nevis' national anthem, below, refer to five judgemental values (i.e. *justice*, *liberty*, *wisdom*, *truth*, and *honour*) which are supposed to be upheld by its citizens as a matrix for group behavior.

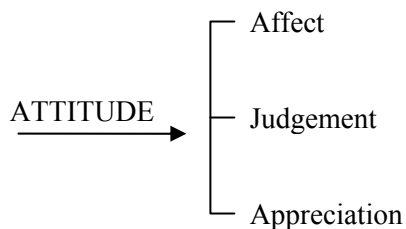
- I As stalwarts we stand,
- J For *justice* and *liberty*,
- K With *wisdom* and *truth*
- L We will serve and *honour* thee.

Finally, **appreciations** are interpersonal resources utilized by speakers for expressing positive and negative evaluations of entities, processes, and natural phenomena as exemplified in the following lines taken from the second stanza of the national anthem of

Saint Vincent and the Grenadines where the author appraises some of his country's natural objects as *fair*, *blessed*, *high*, *clear*, *calm*, and *serene*.

I Hairoun! Our *fair* and *blessed* Isle,  
J Your mountains *high*, so *clear* and green,  
K Are home to me, though I may stray,  
L A haven, *calm*, *serene*.

**Affect**, **judgement**, and **appreciation** constitute then the three key semantic domains that comprise the system of attitude as shown in Figure 4.



**Figure 4:** The system of ATTITUDE. Note: Adapted from *The language of evaluation: Appraisal in English* (p. 38), by J. R. Martin & P. R. R. White, 2005, New York: Palgrave Macmillan.

The range of lexicogrammatical resources capable of realizing attitudinal meanings in discourse is the focus of the next sub-section.

### 3.3.2 Lexicogrammatical resources for realizing attitudinal meanings

According to Martin (1997, 2000), Martin & Rose (2003) and Martin & White (2005), attitudinal meanings can be realized either directly or implicitly. Direct realizations, also described by the authors as **inscribed** attitude, refer to those utterances whose attitudinal assessments are overtly indicated through some kind of **evaluative lexis**, especially adjectives. Implicit, or **evoked**, expressions of attitude, on the other hand, is the

term used to refer to utterances that although may not display explicit evaluative items in their configurations are still able to construe and evoke attitudinal assessments. Evoked expressions of attitude are typically realized via the selection of ideational meanings and through the use of lexical metaphors and non-core vocabulary items. In the sub-sections below, I describe in more detail each of the two modes of realization mentioned by the authors.

### 3.3.2.1 Resources for inscribing attitude

Although the congruent realization of attitudinal meanings is adjectival, Martin (2000), Martin & Rose (2003), Martin & White (2005), and Hood (2004) argue that given their location in the SFL model of language at the level of discourse semantics, attitudinal meanings can be realized across a range of grammatical structures. Some of the most common lexicogrammatical resources used for inscribing attitude described by Martin & White (2005) and Hood (2004) are shown below with examples extracted from the data:

#### Epithet in a nominal group

- |                                     |                                                       |
|-------------------------------------|-------------------------------------------------------|
| [Barbados: I]                       | ...We <i>loyal</i> sons and daughters all...          |
| [Dominica: M]                       | ...And a people <i>strong</i> and <i>healthy</i> ,... |
| [Namibia: G]                        | ...Contrasting <i>beautiful</i> Namibia,...           |
| [St. Vincent and the Grenadines: B] | ...With <i>joyful</i> hearts we pledge to thee...     |

#### Process infused with attitudinal meanings

- |               |                                             |
|---------------|---------------------------------------------|
| [Dominica: C] | ...All must surely <i>gaze</i> in wonder... |
|---------------|---------------------------------------------|

[Dominica: V-W]	...We must <i>prosper</i> ! Sound the call, In which ev'ryone <i>rejoices</i> ,...
[Jamaica: L]	...[God] <i>Strengthen</i> us the weak to <i>cherish</i> ,
[St. Kitts and Nevis: A-B]	O Land of Beauty! Our country where peace <i>abounds</i> ,

### **Adjectival and verbal nominalizations**

[Namibia: E]	...We give our <i>love</i> and <i>loyalty</i> ...
[Grenada: G]	... May we with <i>faith</i> and <i>courage</i> ...
[Jamaica: N]	... <i>Knowledge</i> send us Heavenly Father,...
[Nigeria: G-H]	...To serve our Fatherland / With <i>love</i> and <i>strength</i> and <i>faith</i> ...

### **Attribute in a relational clause**

[Barbados: T]	...We have no <i>doubts</i> or <i>fears</i> .
[Dominica: T]	... Do the right, be <i>firm</i> , be <i>fair</i> ....
[Barbados: B]	...When this fair land was <i>young</i> ...

### **Manner of Process**

[Antigua and Barbuda: I]	...Raise the standard! Raise it <i>boldly</i> !...
[Trinidad and Tobago: B]	...with boundless faith in our destiny, we <i>solemnly</i> declare:...

The direct realization of attitudinal meanings is the national anthems authors' preferred strategy for expressing evaluative stances. Nevertheless, extensive use is also made of indirect means for construing interpersonal meanings in the national anthems texts.

### 3.3.2.2 Resources for evoking attitude: lexical metaphors, non-core words, and ideational tokens

As mentioned earlier, one strategy for realizing attitudinal meanings indirectly is through the use of **lexical metaphors**. Martin & White (2005) refer to the deployment of lexical metaphors as instances of **provoked attitude**, for they have the potential to cause an attitudinal response in readers. For example, in several national anthems the land/nation is metaphorically represented as the ‘home’ of citizens, as illustrated below.

[Ghana: A]	God bless our <i>homeland</i> Ghana...
[St Lucia: F]	Love, oh, love your island <i>home</i> . ...
[St. Vincent and the Grenadines: J-K]	Your mountains high, so clear and green, Are <i>home</i> to me, though I may stray

Thus, through the use of metaphorical representations of nations as ‘home’, listeners from cultures where the figure of home is associated with feelings of security and belonging may be directed towards an attitudinal response of affect. The power that the ‘home’ metaphor has to evoke positive feelings of security and belonging is also observed by Stenglin (2004, p. 203) in her research on the organization of three-dimensional space where she investigates people’s affectual responses to the architecture of built spaces. The author makes the following observation about one of the interviewee’s comment of ‘feeling at home’ in a particular building:

Feeling at home, in western culture, encapsulates both the literal meaning of the home, which *ideally* provides safety and protection, and a powerful metaphorical meaning of inner peace and security in relation to our environment and the people we share it with. After all, a home is a familial setting, a place of intimate social interactions, where children develop their first sense of belonging to a social group and deep attachments are often formed between family members (*italics in the original*).



Another means for encoding attitude indirectly concerns the use of **non-core lexical items** that have “in some sense lexicalized a circumstance of manner by infusing it into the core meaning of a word” (Martin & White, 2005, p. 17). Drawing on Carter (1987), Martin & Rose (2003, p. 40) explain that the notion of non-core vocabulary refers to “lexical items other than those most commonly used in English”. Examples of non-core lexical items frequently occurring in the national anthems include: *toil* vs. *work*, *perish* vs. *die*, *grant* vs. *give*,  *dwell* vs. *live*, *strive* vs. *try*, *tread* vs. *walk*, and *thee* and *thou* vs. *you*.

The third strategy for realizing attitude implicitly mentioned by Martin & White (ibid.) refers to a writer’s selections of ideational meanings or – to use the authors’ term – **ideational tokens**. The basic assumption here is that even though a clause may not present instances of explicit evaluative lexis, its ideational configuration may nevertheless invite an attitudinal response from those readers who, depending on their cultural and/or ideological background, are more inclined to share a writer’s implicit assessments. For example, although the sentence *This our native, we pledge our lives to thee* [Trinidad and Tobago: D.3] does not have one specific lexical item directly assessing the person(s) who may utter it as ‘loyal’ or ‘patriotic’, these are probably the attributes most listeners would ascribe to a person who is willing to give his/her own life for his/her country.

As mentioned earlier, a more detailed description of the attitudinal sub-systems of affect, judgement, and appreciation is offered in Chapter 6. I turn now to describing the concept of genre adopted in this study.

### **3.4 Genre**

The main purpose of this section is to present an outline of the two main perspectives to genre theory developed within SFL, namely Martin (1984, 1992, 2001) and Hasan (1984, 1989, 1996). Martin's and Hasan's contributions to the field of genre studies constitute part of what Hyon (1996) has described as the 'Sydney School' approach to genre theory. In that article, Hyon also reviews two other research traditions within genre theory, namely the English for Specific Purposes (ESP) perspective and the New Rhetoric view. The former is associated with the works of Bhatia (1993); Dudley-Evans (1994); Flowerdew (1993); Hopkins & Dudley-Evans (1988); Hyland (2002); Swales (1990); Thompson (1994); and Yang & Allison (2003). The latter is best known through the works of Bazerman (1988, 1994); Campbell & Jamieson (1978); Coe (1994); Devitt (1993); Freedman & Medway (1994); and Miller (1984/1994). Unfortunately, time and scope constraints do not allow for a thorough discussion of the ESP and the New Rhetoric perspectives to genre theory. For a detailed discussion of these two approaches, please see Hyon (1996) and also Hyland (2002).

#### **3.4.1 J. R. Martin**

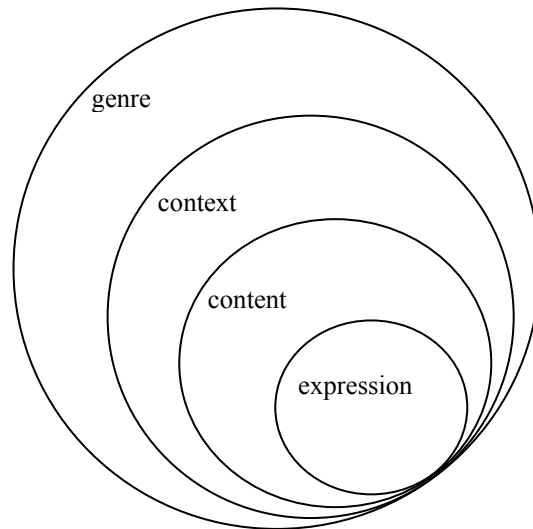
Martin's work on genre theory started in the beginning of the 1980's and grew out of his interest in the applications of systemic functional linguistics in the field of education and, more specifically, in the development of a model of context that could be used for literacy teaching in Australian schools (Martin, 1999). Having worked with the linguist Michael Gregory in Canada in the 1970's and being familiar with his concept of functional tenor — which in very broad terms is concerned with the issue of a text's global purpose

and organization — Martin tried to incorporate (in fact, he uses the term “reconcile”) this concept into Halliday’s model of context.

At first, Martin, working with J. Rothery (1980, apud Martin, 1999), treated functional tenor as a “superordinate variable” and placed it in “an underlying position with respect to field, (personal) tenor and mode...” (Martin, 1999, p. 27). But later, influenced by work being done in the area of text structure (e.g. Mitchell, Hasan, and Labov & Waltetzky – apud Martin, 1999) and convinced of the impossibility of associating the notion of a text’s social purpose with any one of Halliday’s metafunctions, he adopted the term **genre** to refer to different types of texts “modeled at a deeper level of abstraction than field, mode and tenor” (Martin, *ibid.*, p. 28).

Therefore, while for Halliday the level of context constitutes the most general stratum in his model of language, for Martin the most abstract layer is genre. This ‘higher’ contextual level of genre – also referred to by him as ‘context of culture’ – is represented graphically by Martin through the addition of an extra circle enveloping Halliday’s levels of ‘context’, ‘content’, and ‘expression’ as seen on Figure 5.

Martin (1984, p. 25) defines genre as “a staged, goal oriented, purposeful activity in which speakers engage as members of our culture”. Martin and Rose (2003, p. 7) explain that a genre is “[s]ocial because we participate in genres with other people; goal-oriented because we use genres to get things done; [and] staged because it usually takes us a few steps to reach our goals”.



**Figure 5:** Martin's stratification model. *Note:* Adapted from *Analysing genre: functional parameters* (pp. 8-9), by J. R. Martin. In F. Christie & J. R. Martin (1997) (Eds.). *Genre and institutions: Social processes in the workplace and school*. London and Washington: Cassel.

In Martin's model then examples of genres include any of the innumerable discursive activities found in a particular culture; for instance: attending a math class, buying a newspaper, shopping for food, making an appointment to see a dentist, writing an academic paper, and even ordering soldiers to kill people in wars. For this reason, Martin (2000, p. 4) argues that "cultures can be interpreted as a system of genres". Since social activities involve people and language (language as social practice), this means that – for the author – every time we engage in them we produce specific types of texts that allow us to have meaningful interactions in order to reach specific social goals.

Although Martin's ideas have significantly contributed to the field of genre studies, the approach adopted in this thesis derives mainly from Hasan (1984, 1989, 1996). Hasan's framework is preferred in that her detailed description on how to identify and characterize a genre's structural elements seems more appropriate for tackling one of the main objectives

of this study, namely to identify and characterize the main generic elements that characterize the genre of national anthems.

### 3.4.2 Hasan

According to Hasan (1989, p. 53), one of the most outstanding attributes of any text, be it written or spoken, is its unity. The unity of any text can be of two types: unity of structure and unity of texture. In very broad terms, **unity of structure**, or simply, the structure of a text, “refers to the overall structure, the global structure of the message form”. **Unity of texture**, on the other hand, refers to the meaning relations between individual parts of a text and the notions of cohesion and coherence. Although both concepts are important for our understanding of the semiotic nature of the national anthems selected for this study, this section focuses on Hasan’s concept of text structure, or **genre**, only.

At the heart of Hasan’s concept of genre is also the systemic functional premise that “there exists a close relationship between text and context” (Hasan, 1989, p. 68). Thus, drawing on Halliday’s theoretical constructs of field, tenor, and mode, Hasan (1989, p. 55-56) proposes the related concept of Contextual Configuration (CC). For the author, a specific grouping of field, tenor, and mode values constitutes a CC which, in turn, “can be used for making certain kinds of predictions about text structure”. It is important to point out, though, that for her a CC is not “the statement of **one specific situation**, but rather ... the expression of **a type of situation**” (ibid., p. 102, bold in the original). She lists the predictions about a text’s structure as follows:

1. **What** elements **must** occur;
2. **What** elements **can** occur;
3. **Where** **must** they occur;
4. **Where** **can** they occur;
5. **How often** can they occur (ibid., p. 56, bold in the original).

The author encapsulates these predictions in the notions of **obligatory** and **optional** elements, as well as their **sequence** and the possibility of **iteration**. The obligatory elements are the elements that must occur so that a text can be considered complete. In addition, for her (ibid., p. 62), “the obligatory elements define the genre to which a text belongs”. The notion of optionality, on the other hand, refers to an element “that **can** occur but is not obliged to occur” (bold in the original). The concept of sequence, as the name suggests, implies the order in which the elements can occur. And, finally, iteration refers to elements which may occur several times during the unfolding of a social process.

To illustrate the notions of obligatory and optional elements, sequence, and iteration, Hasan (ibid., p. 59) has suggested that a transaction of buying and selling goods at a grocery store where the CC is characterized as follows:

Field: Economic transaction: purchase of retail goods: perishable food  
Tenor: Agents of transaction: hierarchic: customer superordinate and vendor subordinate; social distance: near-maximum...  
Mode: Language role: ancillary; channel: phonic; medium: spoken with visual contact...

entails some obligatory elements defined by her as Sale Request, Sale Compliance, the Sale itself, and Purchase. In addition, there might also be some optional elements such as Sale Initiation, Sale Inquiry, Purchase Closure, and Finis.

The total range of obligatory and optional structural elements, together with their order of sequence and possible iteration, is referred to by Hasan (ibid., p. 68) as the **Structure Potential (SP)**, or **Generic Structure Potential (GSP)**, of a genre. Like the specification of a Contextual Configuration, a GSP is a “general statement about a genre as a whole” and therefore does not refer to the structure of any one individual text. The latter

is referred to by her as an **Actual Structure**, or an actualization, of a GSP. What this means is that a GSP may have variant realizations; that is, the words and sentences of two texts do not need to be identical in order for them to be considered as belonging to the same genre. In fact, Hasan (ibid., p. 98) states that “an infinity of variant texts can be created within any one given genre”.

It is important to mention that although Hasan argues that her concept of GSP is applicable to all genres, she makes a fundamental distinction between genres in which the role of language is ancillary (e.g. service encounters) and those where language has a constitutive role (e.g. nursery tales). This distinction is particularly relevant for this study, for as with nursery tales, I suggest that the role of language in the genre national anthem is constitutive (see Section 2.2, Chapter2).

According to the author, the main distinction between genres where the role of language is ancillary and those where the language role is constitutive is that while in the former “the relevant factors of the environment – i.e. the contextual configuration – are causally related to the elements of the text structure ... .” (Hasan, 1996, p. 51), in the latter “the environments in which such texts are created or received bears only a tangential relationship to their inner unity”. She suggests that the reason for this lies in the fact that the language of such texts “is not responsive to factors of the material situational setting within which” their creation or recounting take place (ibid., p. 52, 51). This distinction has led the author (ibid., p. 51) to “suggest that the nature of the factors which motivate the elements of structure in such genres [i.e. genres in which the language role is constitutive] is relatively **opaque**” (my emphasis). In addition, Hasan argues that in the case of nursery tales and other texts of the literary genres, “[t]he single salient fact that appears most relevant [in determining their generic structure] is the overall adherence to an array of existing

conventions”, which in Hasan’s framework implies that in order for someone to investigate the Structural Potential of a genre in which the role of language is constitutive, “one must be exposed to the data which consists of ....” that genre.

In what regards the difficult task of identifying the boundaries of a text’s structural elements, Hasan argues that it is important to establish the criteria “for deciding what part of a text realizes which element” so that the GSP of a genre be not established on an intuitive basis. At the heart of the difficulty in determining the boundaries of generic elements, Hasan (1989, p. 67) argues, lies the fact that “no neat one-to-one correspondence exists between a structural element and a clause or sentence”<sup>12</sup>. For this reason she (ibid., p. 113) suggests that the criteria for characterizing the realization of generic elements are “best given in terms of the **semantic categories**, rather than the lexico-grammatical ones, since (1) the range of meanings have variant realization; and (2) the more delicate choices within the general area is not a matter of generic ambience” (my emphasis).

To illustrate the fact that a given structural element does not entail one specific lexico-grammatical realization, Hasan (ibid., p. 103) offers as example the following possible realizations for the element Sales Request, whose semantic properties have been identified by the author as consisting of ‘demand + reference to goods + quantity of goods’:

1. Can I have a bunch of celery?
2. I’d like two Yellowstone peaches.
3. 500 grams of tomatoes and a lettuce, please.
4. I want a really good melon for this evening.

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<sup>12</sup> The lack of correlation between a specific unit of analysis and a given structural element has also been acknowledged by other linguists working with the systemic functional framework, e.g. Mann, Matthiessen & Thompson (1992), Martin (1992), Paltridge (1993, 1994), and Plum (1988).



As the examples above show, each of the four realizations encodes the three-item semantic configuration necessary for ordering some quantity of commodity of the class ‘perishable food’ at a grocery store (ibid., p. 103).

The concept of semantic property for characterizing a generic element of a GSP is further developed by Hasan (1984, 1996) where she focuses on the element Placement of the nursery tale genre. In these articles, Hasan proposes a distinction between nuclear and elaborative semantic attributes. **Nuclear attributes** refer to the main properties – i.e. “the semantic nucleus” – that are essential for the realization of a structural element. Nuclear attributes are further subdivided by Hasan into crucial and associated attributes. Crucial attributes, as the name implies, refer to the necessary semantic property relevant to the realization of an element, while associated ones “do not have to present, but often are” (ibid., p. 59). **Elaborative attributes**, on the other hand, refer to additional meanings which are not necessary for the realization of a generic element, and for this reason the author suggests that they are optional. For example, Hasan argues that the realization of the element Placement in the nursery tale genre requires the following semantic attributes: nuclear (crucial): character particularization; nuclear (associated): impersonalization and temporal distance; optional: elaborative attributes commonly found in the Placement include meanings of attribution and habitude.

In addition to identifying a structural element’s nuclear and elaborative semantic attributes, Hasan emphasizes the necessity of describing the lexicogrammatical resources, or patterns, which realize them. For example, Figure 6 reproduces the element Placement’s set of nuclear and elaborative attributes together with their realizational patterns identified by the author.

NUCLEAR	ELABORATIVE
<p style="text-align: center;"><b>Crucial</b></p> <p>–<u>Person particularization</u>: realized by indefinite modification, e.g. a, some, one, two, three... of animate/quasi/animate noun as Thing.</p> <p style="text-align: center;"><b>Associated</b></p> <p>–<u>Impersonalization</u>: realized by third person noun as Thing in nominal group with indefinite modification.</p> <p>–<u>Temporal distance</u>: realized by locative adjunct (temporal/spatial) with semantic feature ‘far’; metaphorically, location identified by the improbable, the exotic and the mythic.</p>	<p>–<u>Attribution</u>: realized by intensive, possessive or circumstantial process; Carrier particularized person; Attribute, identity, possession, relation or by Epithet, Ordinal, Classifier and/or Qualifier modifying particularized person as Thing.</p> <p>–<u>Habitude</u>: realized by simple past if lexical verb is non-punctiliar; otherwise by modals <i>used to</i>, <i>would</i> and/or locative adjunct (temporal) with feature ‘frequent’, e.g. <i>often</i>, <i>every now and then</i>, and/or conditional expressions, e.g. <i>whenever</i>, <i>whoever</i>, <i>whatever</i>, etc.</p>

**Figure 6:** Summary of realizational categories for explicit discrete Placement. *Note:* From Ways of saying, ways of meaning selected papers of Ruqaiya Hasan (p. 63), by Cloran, C.; Butt, D; & Williams, G. (Eds.), 1996, London: Cassel.

In the next chapter, I will attempt to develop a characterization of the generic elements present in the texts of the national anthems selected for this study. Hasan’s framework, specially the notions of Contextual Configuration, genre, GSP, generic elements, semantic attributes and their lexicogrammatical realizational resources, provides the theoretical rationale for the analysis presented further below.

### 3.5 Summary of Chapter 3

The main objective of this chapter has been to offer a review of the main linguistic concepts available within systemic functional grammar for investigating the discourse of the national anthems as instances of language in social use. I have argued that Halliday’s systemic-functional approach to language allows for a semantically oriented analysis of the meanings construed in the anthems texts. Next, I have described Halliday’s concepts of metafunction, stratification, realization, and transitivity system. And finally I have presented a general outline of appraisal theory and Martin’s and Hasan’s approach to the concept of genre.

# CHAPTER 4

## Genre Analysis

### 4.0 Introduction

The general objective of this chapter is to present a genre analysis of the national anthems selected for this study. The specific objectives are to describe the anthems' range of obligatory and optional structural elements, the possibility of recursion and ordering of the elements, and to try and characterize the generic structure potential (GSP) for the genre 'national anthem' as revealed by the analysis. As mentioned earlier, the approach to genre analysis adopted in this chapter derives mainly from Hasan's (1984, 1989, 1996) framework.

It is important to mention, though, that notwithstanding the fact that I side with Hasan (1996, p. 56) when she argues that to judge the adequacy of a genre's proposed structure potential "it is necessary to discuss each of the elements and the crucial realizational features associated with each", I would like to point out that – due to time constraints and the complexity of the data – it is beyond the scope of the present study to offer an in-depth description of each of the identified structural elements' main attributes and their lexicogrammatical realizations. Therefore, at this stage, the information offered here consists of discussions of the functions and general descriptions of the main lexicogrammatical features of each of the identified elements.

### 4.1 Method

The first step of the analysis consisted of inspecting and comparing the texts of the eighteen national anthems in order to look for similarities which could indicate a structural

element with a given functional role. Next, the texts were divided into units<sup>13</sup> capable of realizing the identified structural elements according to their perceived textual boundaries and functional roles. The third step was to investigate the actual structure of the texts looking for their obligatory and optional elements, as well as the “ordering of the elements *vis-à-vis* each other, including the possibility of iteration” (Hasan, 1996, p. 53). And, finally, the fourth step consisted of trying and proposing a generic structure potential (GSP) for the genre.

## 4.2 The National Anthems’ Generic Elements

The analysis of the data has allowed me to identify the following structural elements pertaining to the genre of national anthems: Prescribing Positive Behavior<sup>14</sup>, Fragment of Historical Memories, Praising the Landscape, and Benediction. Before presenting the analysis of each of these elements, it is relevant to comment on the issue of perceived boundaries and functional roles. In this thesis, I followed the SFL principle that one of the ways of specifying a structural element is on the basis of function, that is by looking at what language is doing.

### 4.2.1 Prescribing Positive Behavior

As the term suggests, Prescribing Positive Behavior (or Prescription of Positive Behavior) is the generic element where the national anthems texts exhort citizens to behave in ways that their authors seem to judge appropriate for the country.

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<sup>13</sup> I would like to point out that although there is ‘no neat one-to-one correspondence’ between a structural element and a specific linguistic unit, the **clause** is seen within SFL as the basic unit of analysis. For this reason, in this chapter, the clause is considered as the ‘typical’ unit capable of realizing the anthems’ identified structural elements (see also Hasan, 1995, p. 227).

<sup>14</sup> Please note that the term ‘behavior’ as used here is not related to Halliday’s behavioral process, which is composed of the elements Behavior + Behavior.

The nuclear semantic attributes that realize the generic element Prescribing Positive Behavior are ‘demand’ and ‘reference to service of the class positive behavior’. The terms ‘demand’ and ‘service’ are used here as defined by Halliday & Matthiessen (2004, p. 107). As the term suggests, ‘demand’ refers to the interact (ibid.) whereby a speaker requests something from his/her interlocutor. In the authors’ framework, the ‘something’ can be either (a) goods-&-services or (b) information. Goods are objects in general (e.g. *the book* in *give me the book*); services are (typically) actions (e.g. *open the door*); and information is a ‘linguistic commodity’ such as a question or a statement. Although Halliday & Matthiessen’s use of the term ‘service’ appears to refer to material actions only, I would like to point out that, in this study, ‘service’ refers not only to a material action, but also to an act of consciousness (e.g. *Love, oh, love your island home* [Saint Lucia: F]), a verbal action (e.g. *High we exalt thee, realm of the free* [Sierra Leone: A]), or a relational action construing a quality or an identity (e.g. *be firm, be fair* [Dominica: T]). It is to this broader interpretation of the concept ‘service’ that my term ‘behavior’ essentially refers to. In other words, by ‘behavior’ I mean an experientially recognizable type of ‘going-on’ in the Hallidayian sense, especially a material, relational, mental, and/or verbal one.

The term ‘positive’ in the expression ‘Prescribing Positive Behavior’, on the other hand, expresses the idea that the prescribed behaviors usually convey inscribed and/or implicit positive evaluations of affect, judgement, and/or appreciation when we consider them in terms of their interpersonal dimension of attitudinal meanings (Martin & White, 2005). For example, the sentence *Love, oh, love your island home* extracted from Saint Lucia’s anthem is a demand for service which most Western cultures — and not only the citizens of Saint Lucia — would consider as conveying positive affective and judgemental values in what regards people’s common sense belief that one should love his/her nation.

The analysis has revealed that the national anthems make use of both imperative and declarative clauses to realize the element Prescribing Positive Behavior. The use of commands explicitly addressed to citizens represents the most direct expression of the prescriptive purpose of the element Prescribing Positive Behavior found in the data. Its congruent realization is achieved via imperative clauses in which the national anthems authors instantiate the speech role of ‘speaker’ and assign to citizens the role of commanded ‘addressees’; for example:

[Saint Lucia: F]

*Love, oh, love your island home.*

[Antigua and Barbuda: H]

*Dwell in love and unity.*

[Dominica: U]

*Toil with hearts and hands and voices.*

[The Bahamas: D]

*Pledge to excel through love and unity.*

[Ghana: W-X]

*Arise, arise, O sons of Ghanaland,  
And under God march on for evermore!*

The use of declarative clauses, on the other hand, is favored when the national anthems construe the context of the speech situation of the Prescribed Positive Behavior as an ‘inclusive’ discursive event, — inclusive that is of the anthems authors and the citizens who enact the anthem together with all their countrymen. The ‘inclusiveness’ of this type of

context is indicated through the speech role category of *speaker + listener* (Halliday & Matthiessen (2004, p. 325), which is typically realized via what Halliday & Hasan (1976, p. 49) refer to as the ‘mixed’ inclusive personal pronouns *we* and *our* (see also Fairclough, 1989, p. 127-128). For example:

[The Gambia: A-B]

*For The Gambia, our Homeland, / We strive and work and pray*

[Namibia: K-L-M.]

*Namibia, our country, / Namibia, motherland, / We love thee.*

[Uganda: F-G]

*Oh Uganda! the land of freedom. / Our love and labour we give, ...*

[Namibia: E to H]

*We give our love and loyalty / Together in unity, ...*

[Mauritius: E to H]

*Around thee we gather / As one people, / As one nation, / In peace, justice and liberty.*

The declarative clauses illustrated above are interpreted in this study as incongruent or modulated (Halliday & Matthiessen, 2004, p. 146) realizations of the element Prescribing Positive Behavior. Other instances of modulated realizations of Prescriptions of Positive Behavior found in the data include clauses expressing ‘wish’, which is typically realized via the modal operator *may*, as shown in the illustrations below. It is noticeable that in some cases the modal operator has been ellipsed, represented here by the following symbol: [Ø].

[Grenada: G-H-I]

*May we with faith and courage / Aspire, build, advance / As one people, one family.*

[Saint Lucia: O-P]

*May our people live united, / Strong in soul and strong in arm!*

[Sierra Leone: O]

*So may we serve thee ever alone,...*

[Sierra Leone: K]

*[Ø: may] Ever we seek to honour thy name,...*

[Saint Lucia: Q-R]

*Justice, Truth and Charity, / [Ø: may] Our ideals forever be!*

[Saint Kitts and Nevis: E to H]

*With God in all our struggles, / [Ø: may] Saint Kitts and Nevis be / A Nation bound together / With a common destiny.*

Besides using imperative clauses directly addressed to citizens, the analysis has revealed that in many cases the prescribed behavior or value which the anthems want citizens to adopt can also be constructed as petitions to God – e.g.: [Ø: God] *Teach us true respect for all*. This kind of imperative clause is referred to by Halliday (1994, p. 87) as the ‘optative’ sub-type, as opposed to the ‘jussive’ sub-type used in congruent commands. The presence of such petitions in the anthems texts seems to confirm Hobsbawm’s (1992, p. 68) suggestion that religion constitutes a means for construing national bonding and identification.

I would like to suggest that by construing the Prescribed Behaviors, and sometimes even entire anthems, as petitions to God, a national anthem seems to acquire an ‘aura of



sacredness' which a more congruent wording seems to lack. Other examples of the element Prescribing Positive Behavior recontextualized as petitions to God found in the data include the following:

[Jamaica: J-K-L]

*[Ø: God] Teach us true respect for all,  
[Ø: God] Stir response to duty's call,  
[Ø: God] Strengthen us the weak to cherish,*

[Ghana: E-F-G-H]

*[Ø: God] Fill our hearts with true humility,  
[Ø: God] Make us cherish fearless honesty,  
[Ø: God] And help us to resist oppressors' rule/ With all our will and might evermore.*

As we will see further below, the use of religious language in the national anthems investigated in this study is not restricted to the realization of the element Prescribing Positive Behavior. Religious language is also used in another element which I refer to as 'Benediction'.

In terms of its ideational content, i.e. its transitivity environment, the analysis has revealed that the realization of the element Prescribing Positive Behavior is not restricted to one process type only. Nevertheless, there has been observed a preference for material processes (56% ), followed by 20% of relational processes, and 14% and 10% of mental and verbal processes, respectively.

The following examples present typical instantiations of each of the four main types of transitivity process (i.e. material, mental, verbal, and relational) realizing the generic element Prescribing Positive Behavior found in the data:

**Material behavior:**

[Antigua and Barbuda: H]

*Dwell in love and unity.*

[Dominica: U]

*Toil with hearts and hands and voices.*

**Mental behavior**

[Saint Lucia: E-F]

*...Love, oh, love your island home.*

[Namibia: K-L-M]

*Namibia, our country, / Namibia, motherland, / We love thee.*

**Verbal behavior:**

[Sierra Leone: A]

*High we exalt thee, realm of the free;*

[Dominica: E-F]

*Rivers, valleys, hills and mountains, / All these gifts we do extol.*

**Relational behavior**

[Sierra Leone: C]

*Firmly united ever we stand,*

[Uganda: C-D]

*United, free, for liberty / Together we'll always stand.*

In sum, the illustrations provided above are all instances of what I identify as Prescriptions of Positive Behavior found the data.

#### 4.2.2 Fragment of Historical Memories

One of the most important referents underlying the sentiments evoked by the nationalist ideology concerns the idea of “shared historical memories” (Smith, 1987, 1991). Smith (1987, p. 26) argues that for nationalists the function of a sense of common history is to unite successive generations “by suggesting common destinies founded upon shared pasts”. However, as Smith points out, it is important to stress that for nationalists “what matters, (...), is not the authenticity of the historical record, much less any attempt at ‘objective’ methods of historicizing, but the poetic, didactic and integrative purposes which that record is felt to disclose” (ibid., p. 25). For this reason, the author refers to nationalists’ accounts of shared historical memories as ‘national mythologies’ or ‘myths of ethnic origins and descent’. The interested uses that nationalists make of their countries’ political history and the mythical dimension attached to them are also acknowledged by Chaui (2000); de Cillia et al. (1999); Hobsbawm (1989, 1992); Hobsbawm & Ranger (1983); and Wodak et al. (1999).

For the purposes of this study, the idea of shared historical memories refers to the generic element Fragment of Historical Memories in which the texts of the national anthems present an event in their nations’ history<sup>15</sup>. Usually, the historical event incorporated in the anthems texts consists of one or two sentences only and for this reason I refer to it as a fragment of an historical event. Below I provide examples of what I consider to be instantiations of the structural element Fragment of Historical Memories.

[Guyana: E-F]:

*Green land of Guyana, our heroes of yore,  
Both bondsmen and free, laid their bones on your shore.*

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<sup>15</sup> I must however point out that verifying the ‘authenticity’ of the ‘historical event’ is not under the scope of this study.

[Namibia: A-B]:

*Namibia, land of the brave,  
Freedom fight we have won.*

[Saint Lucia: G-H-I-J]:

*Gone the times when nations battled  
For this Helen of the West.  
Gone the days when strife and discord  
Dimmed her children's toil and rest.*

[Sierra Leone: Q-R-S]:

*Knowledge and truth our forefathers spread,  
Mighty the nations whom they led;  
Mighty they made thee, ...*

Besides the **historical event** itself, occasionally the generic element Fragment of Historical Memories might display in its configuration an additional part which I refer to as **historical sequel**. I have chosen this term by analogy with Hasan's (1996, p. 70) term **sequel** in the structural element Initiating Event of nursery tales. In nursery tales, sequel refers to 'states of affairs' which are related to the attribute main act through relations of temporal sequence, causal dependence, and tangential relations<sup>16</sup>.

For the purposes of this thesis, though, the term historical sequel refers to state of affairs which in the national anthems are related to the element Fragment of Historical Memories through a broad range of rhetorical relations. These relations are typically expressed through lexicogrammatical resources of cohesion such as conjunction and

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<sup>16</sup> Unfortunately, time and scope constraints do not allow me to fully explain Hasan's generic element Initiating Event and its three parts, namely frame, main act, and sequel. Please see Hasan (1996, p. 68-70) for a more detailed explanation of these terms.

reference. A common type of cohesion found in the data linking a fragment of historical event and a historical sequel, for example, is causal relation. In this case, the result produced by the historical event is stated through a relation of cause and indicated in a different sentence. For example, the text of Saint Lucia’s national anthem presents two occurrences of the element Fragment of Historical Memories (FHM) which are followed by two historical sequels:

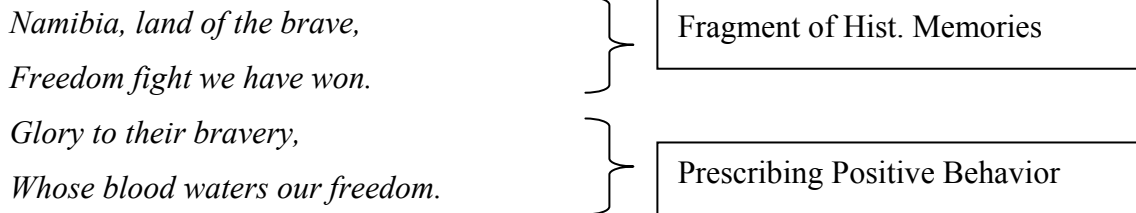
G-H	Gone the times when nations battled For this Helen of the West.	FHM
I-J	Gone the days when strife and discord Dimmed her children's toil and rest.	FHM
K	Dawns at last a brighter day,	(hist. sequel)
L	Stretches out a glad new way.	(hist. sequel)

In other words, the two historical sequels present in the Saint Lucian anthem, i.e. *the dawning of a brighter day* and *the stretching out of a glad new way*, are represented as a direct result of the end of ‘battles for this Helen of the West’. Please notice that the causal relation linking the historical events to the historical sequels in this case is established implicitly, which by inference we could tentatively fill in as being something similar to the expression *as a result* (for implicit conjunctive relations, please see Halliday & Matthiessen, 2004, pp. 548-549)

In some cases the element Fragment of Historical Memories is immediately followed by the element Prescribing Positive Behavior, thus serving as a motivating element (Longacre, 1992) for the command issued in the latter. For example, in the following instantiation, the element Fragment of Historical Memories instantiated by the material clause *Nambia, land of the brave, Freedom fight we have won*, functions as a

motivating element for the following command present in the element Prescribing Positive Behavior: *Glory to their bravery, whose blood waters our freedom.*

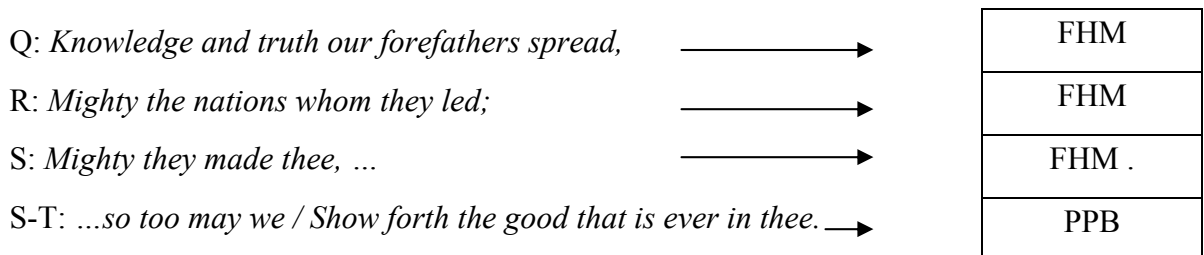
[Namibia: A to D]:



It is interesting to note that although the nominalization *glory* in the element Prescribing Positive Behavior above might at first sight hinder our perception of its commanding tone, its prescriptive function becomes clearer if we unpack it. A possible rewording would be *Let's glorify the bravery of those whose blood waters our freedom.*

In the next example extracted from Sierra Leone's national anthem, the text presents three Fragments of Historical Memories (lines Q, R, and S). As in the example above, these historical events serve as a basis (Winter, 1982) for the prescriptive positive behavior which follows in lines S-T. Note that this time the causal relation is established explicitly via the conjunction *so*.

[Sierra Leone: Q to T]



To sum up then, the generic element Fragment of Historical Memories refers to tidbits of the history of a nation. Drawing on Smith (1991, p. 92), I would suggest that its function is to provide “political messages of ‘moral historicism’, the portrayal of examples of public virtue from the past in order to inspire emulation by present generations”. This function seems to be confirmed by the presence in some national anthems of explicit prescriptions of positive behavior immediately following the fragments of historical events. We have also seen that besides the historical event itself, some Fragments of Historical Memories carry a secondary item which I referred to as historical sequel. I have suggested that historical sequels indicate states of affairs that are typically causally related to or produced by the historical events.

The description of the element Praising the Landscape is the focus of the next subsection.

#### **4.2.3 Praising the Landscape**

According to Smith (1987, p. 183), communities are inseparable from particular stretches of territory. The author explains that for nationalists their nations’ territories are special places not only because of their natural beauties and “‘objective’ characteristics of climate, terrain and location” (ibid., p. 28), but mainly because they are the land of their ‘forefathers’ and the repository of several historical events which have helped to characterize their peoples as unique. Smith refers to the poetic uses of landscape in nationalists’ discourse as ‘spatial poetry’. He argues that the symbolic power evoked by poetic uses of landscape possesses “greater potency than everyday attributes” and for this reason he suggests that for nationalists “a land of dreams is far more significant than any actual terrain” (ibid., p. 28).

In some national anthems, poetic uses of landscape are manifested in an element which I refer to as **Praising the Landscape**. As the name suggests, Praising the Landscape is the element where a nation's territory and/or its natural objects are enthusiastically commended. For example:

[Mauritius: C-D]:

*Sweet is thy beauty,  
Sweet is thy fragrance, ...*

[Saint Vincent and the Grenadines: N to Q]:

*Our little sister islands are  
Those gems, the lovely Grenadines,  
Upon their seas and golden sands  
The sunshine ever beams.*

The nuclear semantic attributes which compose the generic element Praising the Landscape are 'nation/object specification' and 'attribution'. 'Nation/object specification' refers to the particularization of a specific nation and/or its natural objects. 'Attribution' on the other hand, (whose meanings typically belong to the Appreciation domain of the Appraisal system,) refers to the qualities ascribed to a nation and/or its natural objects. For example, in *Fair Antigua and Barbuda...* [Antigua and Barbuda: A], 'attribution' is realized by the Epithet *Fair*, while the semantic attribute 'nation/object specification' is realized by the proper noun *Antigua and Barbuda*.

In the national anthems investigated, the realization of the semantic attribute 'nation specification' can be achieved through: (i) the use of a nation's name (e.g. *Antigua and Barbuda*, *Namibia*), (ii) (near-)synonyms of the term 'nation' such as *land*, *homeland*, *Fatherland*, and *Motherland*, or (iii) by reference to the class of physical geographic formation which a nation is assigned to (e.g. *isle*, *island*). 'Object specification' on the



other hand can be realized through (i) some of the natural objects which are part of a nation's territory (e.g. *rivers, mountains, flowers*) or (ii) a lexical metaphor functioning by reference to a nation's natural objects (e.g. *gifts*). Both nation and object specification can occur with or without demonstrative and possessive deictics (e.g. *this* land, *our* beautiful land, *your* lovely fields, *thy* gifts).

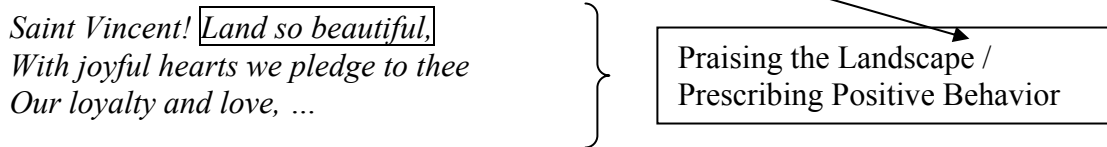
In what regards the semantic property 'attribution', the analysis revealed that its most frequent realization occurs through Epithets in nominal groups (e.g. *beautiful* Namibia) and Qualifiers in post-modifying prepositional phrases or clauses of nominal groups (e.g. *isle of beauty*).

In some national anthems, the element Praising the Landscape is conflated with other structural elements. The conflation of generic elements was first observed by Labov (1972) where he revised the traditional overall structure of narrative texts (i.e. Abstract, Orientation, Complicating Action, Evaluation, Result or Resolution, and Coda) proposed by Labov & Waletzky (1967). At the heart of Labov's motivation was the recognition that evaluative devices may be distributed throughout a narrative and not just be realized in a distinct generic element as he and Waletzky had previously thought. The conflation or fusion of two generic elements has also been reported by linguists working within the systemic functional framework, most notably Hasan (1984, 1996), Martin (1992), and Plum (1988). In her work on spoken narrative texts produced by adult speakers, Plum (*ibid.*, p. 231) explains that

[t]he fusion of two generic stages or elements of generic structure is postulated by analogy with the use of the term in SFG. Fusion is a type of CONFLATION, which applied to text means that functional stages do not have their own distinct realisations in a given text, either because they cannot be distinguished at the level of lexicogrammatical description in a very small text, for example at clause level, or because their realisations are 'intermingled' to such an extent that the positing of

distinct realisations of generic stages would result in an endless succession of alternating stages without there being any genuine iteration at all.

The analysis has revealed that the generic element most frequently conflated with the element Praising the Landscape is Prescribing Positive Behavior. For example, in the following instantiation extracted from Saint Vincent and the Grenadines' anthem (lines A, B, and C), the expression *Land so beautiful* realizes the element Praising the Landscape, which is fused into the Prescribing Positive Behavior *Saint Vincent! ... With joyful hearts we pledge to thee our loyalty and love, ...*. Conflated structural elements are represented in this study by a forward slash (/) placed between the conflated elements' names. For example:



#### 4.2.4 Benediction

Some national anthems present in their texts an element reminiscent of religious services and which I have decided to name 'Benediction'. According to the Encyclopedia Britannica, a benediction (from Latin *bene*, well, + *dicere*, to speak) is a short invocation for divine assistance and blessing and is usually employed at the end of worship service. For the purposes of this thesis, though, Benediction is an optional generic element and refers to invocation(s) for divine assistance and blessing on behalf of nations and citizens. It may occur at initial, medial, as well as final position in the anthems analyzed.

The most common expression of the element Benediction found in the data is typically realized via a third person imperative clause of the sub-type optative, in which the process is material – usually *ble*ss – with God represented in the role of Actor and nations

and/or citizens represented in the role of Goal. The following instantiations illustrate this pattern.

[Grenada: J]

God	<i>bless</i>	our nation.
Actor	Proc.: mat.	Goal

[Ghana: A]

God	<i>bless</i>	our homeland Ghana.
Actor	Proc.: mat.	Goal

[Jamaica: A]

Eternal Father	<i>bless</i>	our land,
Actor	Proc.: mat.	Goal

[St. Lucia: M]

May	the good Lord	<i>bless</i>	our island,
	Actor	Proc.: mat.	Goal

[Trinidad and Tobago: F]

...And	may	God	<i>bless</i>	our nation.
		Actor	Proc.: mat.	Goal

[St. Vincent and the Grenadines: H]

...And	[Ø: may]	God	<i>bless</i>	(...)	us.
		Actor	Proc.: mat.		Goal

[Mauritius: I-J]

Beloved country,	may	God	<i>bless</i>	thee	/For ever and ever.
(Vocative)		Actor	Proc.: mat.	Goal	Circ.: Extent

[Uganda: A]

Oh Uganda!	may	God	<i>uphold</i>	thee,
(Vocative)		Actor	Proc.: mat.	Goal

[Guyana: O]

God	<i>guard</i>	you,	Great Mother,
Actor	Proc.: mat.	Goal	

I would like to point out that although the element Benediction may to some extent resemble the petition-to-God mode of realization of the element Prescribing Positive Behavior, they are not seen as identical in this study. The main difference between them is that interpersonally speaking a Benediction concerns a ‘service’ that is addressed to God; in other words, it is ‘up to God’ to carry out the service in the Benediction – e.g. blessing a land or sending rain. The petition-to-God mode of realization of the element Prescribing Positive Behavior, on the other hand, while still being a petition to God, can be interpreted as a ‘projected’ modulated command to citizens. In other words, it is ‘up to citizens’ to perform the service, or behavior, being prescribed. For example, in the prescribed behavior [ $\emptyset$ : God] *Teach us true respect for all*, extracted from the Jamaican anthem, it is up to citizens to have ‘true respect for all’. The reason for considering the petition-to-God mode of realization of the element Prescribing Positive Behavior as modulated commands addressed to citizens is also based on Halliday & Matthiessen’s (2004, p.147) explanation on the notion of modulations of commands realized as statements that “regularly implicate a third person”. According to the authors,

they [i.e. modulated commands] are statements of obligation ... made by the speaker in respect of others, for example ... *Mary will help*. In this case they function as propositions, since to the person addressed they convey information rather than goods-&-services. But they do not thereby lose their rhetorical force: if Mary is listening, she can now hardly refuse (ibid., p. 147, italics in the original).

Thus, drawing on Halliday & Matthiessen, I argue that a prescribed behavior realized as a petition to God ‘does not thereby lose its rhetorical force’; in other words, it is still a command addressed to citizens.

I would like to point out nevertheless that the investigation of the data has led me to conclude that the distinction between the element Benediction and the element Prescribing Positive Behavior realized as a petition to God is not always a clear cut one. As with many concepts in systemic functional linguistics (e.g. process and participant types, modality, tactic relations, constitutive vs. ancillary language roles, appraisal categories, and so on), I suggest that the petition-to-God mode of realization of the element Prescribing Positive Behavior and the structural element Benediction “should not be seen as sharply distinct but rather as the two end-points of a continuum” (Hasan, 1989, p. 58).

As revealed by the analysis, one of the best criterion for identifying a Prescribed Behavior realized as a petition to God is to look for lexical items and/or ideational tokens which convey evaluations of positive judgement and/or affect (Martin & White, 2005). For example, the following instantiation taken from Antigua and Barbuda’s national anthem (lines U and V) comprises an instance of the element Prescribing Positive Behavior realized as a petition to God, for it includes the (nominalized) judgmental assessments *strength*, *faith*, and *loyalty*:

*We her children do implore Thee,  
Give us strength, faith, loyalty, ...*

In other words, they are instances of positive prescribed behavior because it is ‘up to citizens’ *to be strong*, *to be faithful*, and *to be loyal*.

The examples shown above are found in the third stanza of Antigua and Barbuda’s national anthem. I will reproduce this entire stanza here because it is interesting to notice the transition from Benediction to Prescription of Positive Behavior:

Q	<i>God of nations, let Thy blessings</i>	}	Benedictions
R	<i>Fall upon this land of ours;</i>		
S	<i>Rain and sunshine ever sending,</i>		
T	<i>Fill her fields with crops and flowers;</i>		
U	<i>We her children do implore Thee,</i>	}	Prescriptions of Positive Behavior realized as petitions to God
V	<i>Give us strength, faith, loyalty,</i>		
W	<i>Never failing, all enduring</i>		
X	<i>To defend her liberty.</i>		

Lines Q, R, S, and T, therefore, concern God’s domain; that is, it is ‘up to God’ to *bless the land, to send rain and sunshine over it, and to fill its fields with crops and flowers.*

Lines U, V, W, and X, on the hand, concern the domain of citizens’ behavior; it is up to them *to be strong, be faithful, be loyal, not to fail ever, to endure all, and to defend their country’s liberty.*

#### 4.3 The Generic Structure Potential of National Anthems

Prescribing Positive Behavior, Fragment of Historical Memories, Praising the Landscape, and Benediction constitute then the generic elements identified in the genre of the national anthems written in English investigated in study. The actual generic analysis of the anthems investigated in this study can be found in Appendix B.

In what regards the notions of **optionality** and **obligatoriness** of generic elements, the analysis has revealed that Prescribing Positive Behavior is the only structural element that occurs in the texts of all national anthems investigated. Fragment of Historical Memories, Praising the Landscape, and Benediction, in turn, do not occur all the time and may thus be considered to be optional elements. In Hasan’s (1989, p. 62) terms, they are elements that can occur but are not obliged to occur.

The fact that Prescribing Positive Behavior is the only structural element necessary for a given text to be seen as an instance of the genre ‘national anthem’ is corroborated by the presence of three national anthems in the data that consist entirely of iterations of this element, namely The Bahamas, The Gambia, and Nigeria. The actual generic structures of these national anthems are reproduced below<sup>17</sup>.

### The Bahamas

Line(s)	Text	Generic Element
A	Lift up your head to the rising sun, Bahamaland;	PPB
B	March on to glory, ...	PPB
B	your bright banners waving high.	PPB
C	See how the world marks the manner of your bearing!	PPB
D	Pledge to excel through love and unity.	PPB
E	Pressing onward, ...	PPB
E	... march together to a common loftier goal;	PPB
F	[Ø: march] Steady sunward, though the weather hide the wide and treacherous shoal.	PPB
G	Lift up your head to the rising sun, Bahamaland;	PPB
H	Till the road you've trod Lead unto your God,	PPB
I	March on, Bahamaland!	PPB

### The Gambia

Line(s)	Text	Generic Element
A B	For The Gambia, our homeland, We strive and work and pray,	PPB
C D	That all may live in unity, Freedom and peace each day.	PPB

<sup>17</sup> Notational Conventions: PPB = Prescription of Positive Behavior; B = Benediction; FHM = Fragment of Historical Memories; and PL = Praising the Landscape.

E	Let justice guide our actions	PPB
F	Towards the common good,	
G	And [Ø: let justice] join our diverse peoples	PPB
H	To prove man's brotherhood.	PPB
I	We pledge our firm allegiance,	PPB
J-K-L	Our promise we renew; Keep us, great God of nations, To The Gambia ever true.	PPB

## Nigeria

Line(s)	Text	Generic Element
A	Arise, O compatriots,	PPB
B	Nigeria's call obey	PPB
C	To serve our Fatherland	PPB
D	With love and strength and faith.	
E	The labour of our heroes past	PPB
F	Shall never be in vain,	
G	To serve with heart and might	PPB
H	One nation bound in freedom, peace and unity.	
I	O God of creation,	PPB
J	Direct our noble cause;	
K	Guide our Leaders right.	PPB
L	Help our Youth the truth to know,	PPB
M	In love and honesty to grow,	PPB
N	And living just and true,	PPB
O	Great lofty heights attain,	PPB
P	To build a nation where peace and justice reign.	PPB

In what concerns the notion of **recursion**, or iteration, of generic elements, the analysis of the anthems' actual structures revealed that a given element may occur several



times. This fact can be observed in the examples provided above where the element Prescribing Positive Behavior recurs 11 times in the Bahamas’ national anthem, 7 times in The Gambia’s anthem, and 12 times in the Nigerian text.

Recursion has also been observed in the realizations of the optional structural elements. The examples below provide recursive instantiations of the elements Fragment of Historical Memories, Praising the Landscape, and Benediction.

[Sierra Leone: Q-R-S]

Q	Knowledge and truth our forefathers spread,	FHM
R	Mighty the nations whom they led;	FHM
S	Mighty they made thee, ...	FHM

[Saint Vincent and the Grenadines: J to M and N to Q]

J to M	Hairoun! Our fair and blessed Isle, Your mountains high, so clear and green, Are home to me, though I may stray, A haven, calm, serene.	PL
N to Q	Our little sister islands are Those gems, the lovely Grenadines, Upon their seas and golden sands The sunshine ever beams.	PL

[Jamaica: A to D]:

Line(s)	Text	Generic Element
A	Eternal Father bless our land,	B
B	Guard us with Thy Mighty Hand,	B
C	Keep us free from evil powers,	B
D	Be our light through countless hours.	B

It is not clear at this stage what motivates the recursion of a given structural element in the genre national anthem. According to Hasan (1989, p. 63), iteration is always an optional phenomenon. She argues that in genres in which the role of language is ancillary the prediction of recursive elements might be motivated by some attribute of the context of situation. However, since the role of language in national anthems is constitutive — drawing on and paraphrasing Hasan (1996, p. 52) — I can only speculate that like the occurrence of structural elements, recursion in national anthems can “neither be seen as fully governed by the author-audience interaction” nor by the fact that a national anthem has the purpose of socializing citizens into the culture of creating and maintaining a sense of national identity and unity.

A similar point could be made about the issue of the **ordering** of the elements vis-à-vis each other. There has been observed no particular ‘fixed’ sequence of the anthems’ structural elements. The analysis has indicated that a national anthem may start and end with any of the identified elements. Grenada’s national anthem, for example, starts with a Prescription of Positive Behavior and ends with a Benediction:

### **Grenada**

Line(s)	Text	Generic Element
A-B-C	Hail! Grenada, land of ours, We pledge ourselves to thee, Heads, hearts and hands in unity	PPB
D	To reach our destiny.	PPB
E	Ever conscious of God,	PPB
F	Being proud of our heritage,	PPB
G-H-I	May we with faith and courage Aspire, build, advance As one people, one family.	PPB
J	God bless our nation.	B

The Jamaican national anthem, on the other hand, begins with a Benediction and ends with a Prescription of Positive Behavior:

### **Jamaica**

Line(s)	Text	Generic Element
A	Eternal Father bless our land,	B
B	Guard us with Thy Mighty Hand,	B
C	Keep us free from evil powers,	B
D	Be our light through countless hours.	B
E-F	To our Leaders, Great Defender, Grant true wisdom from above.	PPB
G	Justice, Truth be ours forever,	PPB
H	Jamaica, Land we love.	PPB
I	Jamaica, Jamaica, Jamaica land we love.	PPB
J	Teach us true respect for all,	PPB
K	Stir response to duty's call,	PPB
L	Strengthen us the weak to cherish,	PPB
M	Give us vision lest we perish.	PPB
N	Knowledge send us Heavenly Father,	PPB
O	Grant true wisdom from above.	PPB
P	Justice, Truth be ours forever,	PPB
Q	Jamaica, Land we love.	PPB
R	Jamaica, Jamaica, Jamaica land we love.	PPB

Benediction and Fragment of Historical Memories have also been used at initial and final positions in several national anthems in the data. These results thus lead us to conclude that, as with recursion, the nature of the factors that motivate sequencing of structural elements in national anthems seems to be, as Hasan (1996, p. 52) puts it, “relatively opaque”.

#### **4.4 Summary of Chapter 4**

The main objective of this chapter has been to carry out a genre analysis of the national anthems under investigation in this study. I have argued that these national anthems can be characterized by a schematic structure comprised of four main elements, namely Prescribing Positive Behavior, Fragment of Historical Memories, Praising the Landscape, and Benediction.

The element Prescribing Positive Behavior has been identified as the only obligatory element to appear in all national anthems. Fragment of Historical Memories, Praising the Landscape, and Benediction, in turn, have been characterized as optional elements. In what regards the iteration of the identified elements, the analysis has revealed that recursion is a frequently occurring phenomenon in the data. This fact was confirmed, for example, in the Bahamian national anthem which is composed of eleven recursions of the element Prescribing Positive Behavior. And finally, in what concerns the ordering of the elements as relating to each other, the analysis has shown that there is no particular ‘fixed’ order of the elements. In other words, a national anthem can begin and end with any of the identified elements.

## CHAPTER 5

### Prescribing Positive Behavior: Transitivity Analysis

#### 5.0 Introduction

This chapter focuses on the transitivity analysis (Halliday & Matthiessen, 2004; Thompson, in press) of the instantiations of the element Prescribing Positive Behavior found in the data. The main objective is to investigate the national anthems' preferred lexicogrammatical resources used in the construal of the ideational meanings found in the prescribed behaviors. The significance of the analysis of the anthems' ideational meanings lies in the fact that it allows us to have a detailed picture of the authors' different choices of participant and process types, which, in turn, may reveal important aspects of the representation of the prescribed behaviors found in the texts of the national anthems under investigation in this study.

#### 5.1 Method

The method used to organize the transitivity analysis of the data presented in this chapter is the one proposed by Thompson (in press). The first step of the analysis consisted of identifying the main entities which occur most frequently in the element Prescribing Positive Behavior. The second step was to carry out the transitivity analysis of the data in order to identify the processes, the participant roles, and circumstantial elements. The third step consisted of drawing up a **transitivity concordance** (Thompson, *ibid.*) of all instantiations of the element Prescribing Positive Behavior in which each identified entity is represented in a given transitivity role. In other words, a transitivity concordance

provides a summary of how many times a given entity appears in a particular transitivity role. The fourth, and final, step was to identify **transitivity templates** (Thompson, *ibid.*) Transitivity templates, in Thompson's words, are "schematic representations of transitivity structures in which there are recurrent patterns of one or more of the entities appearing in complementary distribution in particular participant roles or circumstances". The main purpose in identifying transitivity templates is to account for the ways in which the entities are represented as relating to each other.

## 5.2 The participants

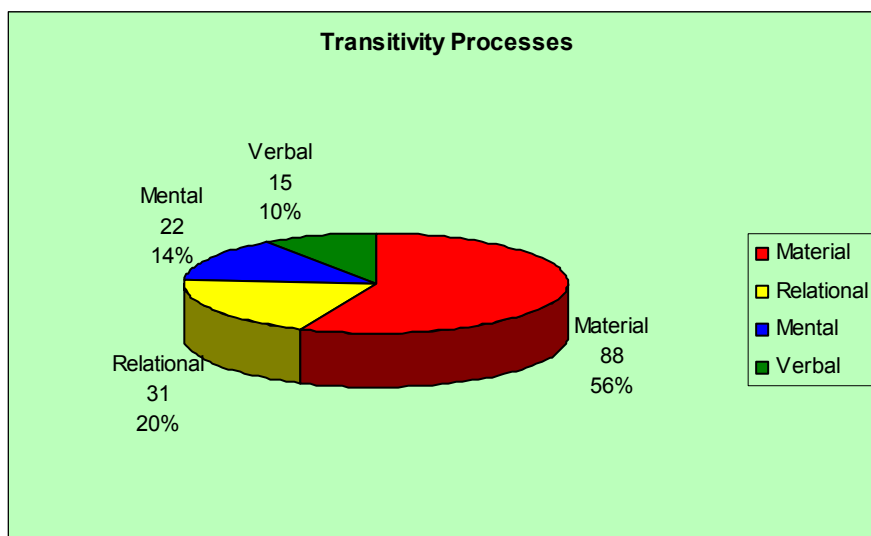
The analysis has revealed that the most frequently occurring entities in the element Prescribing Positive Behavior are the citizens, the nations, God, and concepts. The entity 'citizens' refers not only to the citizens themselves, but also to metonymical expressions such as body parts (e.g. *our hearts, our hands*) whose referent are the citizens and abstract entities possessed by citizens (e.g. *our noble cause*). The entity 'nations' encompasses not only references to the nations themselves (e.g. *Ghana, thee*), but also references to the nations' natural objects (e.g. *rivers, mountains, island*), abstract entities possessed by the nations (e.g. *thy liberty*), and any element or symbol that is supposed to represent the nations such as flags (e.g. *the flag of Ghana* in *raise high the flag of Ghana*). And finally, the entity 'concepts' is comprised of abstract entities derived mainly from nominalizations (e.g. *love, freedom, and unity*).

Before I proceed to presenting and discussing the results of the analysis, I would like to clarify two important aspects regarding instantiations of the element Prescribing Positive Behavior. First, the focus of the analysis is on the entities 'citizens' and 'nations'. The decision to focus on the representations of citizens and nations derives from the fact

these entities have proved to be the most significant ones in the element Prescribing Positive Behavior. The second point that needs to be made clear is that although at first sight it might appear that the terms ‘citizens’ and ‘nations’ refer to two clearly distinct groups of participants, ideationally speaking their construal is not always a clear cut one. The reason for this lies in the fact that in several types of registers (e.g. media and political discourse, as well as the discourse of national anthems) the semantic concept ‘citizens’ is many times realized by reference to a nation’s name. This linguistic phenomenon has been investigated, for example, by Fairclough (1989) and van Leeuwen (1996). For this reason, therefore, I suggest that the entities ‘citizens’ and ‘nations’ can be interpreted as the two endpoints of a cline.

### **5.3 The processes**

There were identified 156 occurrences of the element Prescribing Positive Behavior in the data. As mentioned previously, in terms of its process environment, the analysis has revealed a preference for material processes (56%, 88 occurrences), followed by 20% (31 occurrences) of relational process, and 14% (22) and 10% (15) of mental and verbal processes, respectively. Figure 7 below shows these values in a graphic format for a better visualization of the results.



**Figure 7:** Total number and percentages of process types found.

A high number of material processes indicates that in the national anthems texts, national bonding is construed as an activity primarily concerned with concrete doings and actions rather than mental, relational, or verbal domains of human experience.

In the following sub-sections, I present the results of the analysis concerning the analysis of material, relational, verbal and mental clauses and the identification of patterns in terms of transitivity participant roles in which the most significant entities are represented in the element Prescribing Positive Behavior.

### 5.3.1 Material Processes

As mentioned previously, material clauses are concerned with actions, events and happenings that take place in the domain of ‘outer experience’ and are typically comprised of three elements, namely a material process, the participants involved in the process, and some optional circumstances (Halliday & Matthiessen, 2004, p. 175). As we have also seen earlier, there are five types of participants that can be present in a material clause, namely



Actor, Goal, Initiator, Recipient, and Client. The Actor is the participant who does the action and is inherent in a material clause; the Goal – if there is one – is the entity that is affected by the Actor’s action; the Initiator is the entity who causes an Actor to perform an action; and the Client and the Recipient are the participants who benefit from the Actor’s action. Besides these participants, a material clause may also display a Scope. The Scope is the element that either (a) “construes the domain over which the process takes place” or (b) “construes the process itself” (Halliday & Matthiessen, 2004, p. 192).

### **5.3.1.1 Material clauses and transitivity concordances**

As mentioned earlier, transitivity concordances are records (typically presented by Thompson (in press) in the form of tables) that indicate how many times a given entity is represented in particular participant roles. For example, Table 1 shows the concordances for the four main entity groupings identified in the analysis across material roles. As we can observe, the most frequently occurring entity is that of citizens who appear 39 times in the role of Actor in clauses with no Goal or with a Scope (i.e. intransitive clauses), 22 times as Actor in clauses with a Goal (i.e. transitive clauses), 8 times as Actor in clauses with a Client or Recipient, 15 times as Goal, 5 times as Recipient, and 1 time as Client; thus totaling 90 representations in material roles. The second most frequently recurring entity represented in material roles is the nations with 30 occurrences, followed by 21 representations of the entity concepts and 13 occurrences of God as participant.

Roles	God	Nation	Citizens	Concepts
Actor (-Goal or +Scope)	1	2	39	3
Actor (+Goal)	9	3	22	3
Actor (+Client or + Recipient)	1	0	8	0
Goal	0	12	15	8
Recep.	0	3	5	0
Scope	0	4	1	7
Client	0	5	1	0
Initiator	2	0	0	0
<b>Total</b>	13	30	90	21

**Table 1:** Transitivity concordance results for material roles

The diversity of material roles taken on by citizens thus shows that they are represented – to use Thompson’s expression – ‘in the round’, rather than as being engaged in only one or two material roles. This fact can be verified, for example, by comparing the material roles taken on by God, which is basically that of Actor and Initiator. The high number of occurrences of citizens represented in material roles (especially as Actor), in turn, indicates that the ideational orientation of the prescribed material behaviors is in fact aimed at the citizens. In other words, it is up to citizens to perform the actions represented in the element Prescribing Positive Behavior. Table 1 also shows that contrary to citizens, the nations are not represented as an ‘active’ entity, but rather as a participant who is acted upon (i.e. as Goal), rendered services (i.e. as Client), or given things (i.e. as Recipient).

The transitivity concordance shown above in Table 1 therefore allows us to have a useful overview of one aspect of the ideational meanings construed in the element Prescribing Positive Behavior, namely to visualize how many times the main entities represented in the anthems texts (i.e. citizens, nations, God, and concepts) are construed in different participant roles. However, as Thompson (ibid.) argues, “the ways in which the entities are represented *as relating to each other* in the text still have to be accounted for” (my italics). That is, we still need to know ‘who does what to whom’. This aspect of the analysis is investigated through the identification of **transitivity templates** which show

“recurrent patterns of one or more of the entities appearing in complementary distribution in particular participant roles or circumstances” (ibid.).

In the following sub-sections, I show the results of the analysis regarding the identification of transitivity templates in material clauses in the element Prescribing Positive Behavior. First, I show the results of the transitive clauses where citizens and nations are represented in complementary distribution across participant roles. And second, I present a discussion on material clauses featuring citizens as the main represented participant.

### 5.3.1.1.1 Citizens and Nations: complementary distribution across material participant roles

#### A) Citizens as Actors – Nations as Goal

A frequently occurring configuration regarding transitive material clauses in the element Prescribing Positive Behavior refers to the representation of citizens in the participant role of Actors acting on nations represented in the role of Goal. This transitivity configuration can be represented by the following template:

ACTOR	+ PROCESS: MATERIAL	+GOAL	(+CIRCUMSTANCE)
<i>Citizens</i>	<i>'act on'</i>	<i>Nations</i>	

**Figure 8:** Main transitivity template for material clauses in the element Prescribing Positive Behavior

The following instantiations provide examples of this template:

[Sierra Leone: U]

... [Ø: we <pledge>]	Thy cause	<i>to defend</i>
Actor: we	Goal	Proc.: mat.

[Sierra Leone: W]

and	[Ø: we <pledge>]	<i>to stand for</i>	thy right;...
	Actor: we	Proc.: mat.	Goal

[Antigua and Barbuda: D]

... [Ø: in order for us]	<i>To safe-guard</i>	our Native Land.
Actor: us	Proc.: mat.	Goal

[Antigua and Barbuda: E-F]

we	<i>commit &lt;ourselves&gt; to building</i>	/ A true nation brave and free;
Actor	Proc.: mat.	Goal

[Antigua and Barbuda: X]

... [Ø: in order for us]	<i>To defend</i>	her liberty.
Actor: us	Proc.: mat.	Goal

[Ghana: J to O]

...Steadfast	[Ø: we]	[Ø: vow] <i>to build</i>	together	/ A nation strong in Unity;...
Circ.: Manner	Actor	Proc.: mat.	Circ.: Manner	Goal

[Nigeria: P]:

... [Ø: in order for them]	<i>To build</i>	/ A nation where peace and justice reign.
Actor: them (the citizens)	Proc.: mat.	Goal

The representation of citizens as Actors and nations as Goals in transitive material clauses instantiated by processes such as *build*, *protect*, *defend*, and *safeguard* thus construes a model of material behavior for the citizens of the nations whose national anthems are investigated in this study. In other words, they are – to use Hasan’s (1989) expression – ‘ways of doing or acting’ towards nations.

## B) Citizens as Actors – Nations as Client or Recipient

In this configuration, nations are represented in the participant role of Client or Recipient, and citizens in the role of Actor. As mentioned earlier, the Client is the participant that is rendered a service by the Actor, while the Recipient is the entity to whom goods are given to (Halliday & Matthiessen, 2004, p. 191). The participant roles of both Client and Recipient convey the idea of a participant that benefits from the Actor's action and for this reason Halliday & Matthiessen (ibid., p. 293) refer to them as Beneficiary in the ergative model of transitivity.

The template presented in Figure 9 represents those material clauses that portray this transitivity configuration.

ACTOR	+ PROCESS: MATERIAL	+CLIENT or +RECIPIENT	(+CIRCUMSTANCE)
<i>Citizens</i>	<i>'act for or give to'</i>	<i>Nations</i>	

**Figure 9:** Transitivity template for material clauses with nations as Client or Recipient

The following examples illustrate this template:

### Citizens as Actors – Nations as Client:

[Saint Kitts and Nevis: K-L]

With wisdom and truth	/We	<i>will serve and honour</i>	thee.
Circ.: Manner	Actor	Proc.: mat.	Client

[Ghana: P]

[Ø: we]	[Ø: vow]... <i>To serve</i>	Thee,	Ghana,	now and evermore.
Actor	Proc.: mat.	Client	(Vocative)	Circ.: Extent

[Nigeria: C-D]

[Ø: in order for us]	... <i>To serve</i>	our Fatherland	With love and strength and faith.
Actor: us	Proc.: mat.	Client	Circ.: Manner

[Nigeria: G-H]

[Ø: in order for us]	... <i>To serve</i>	with heart and might	One nation bound in freedom, peace and unity.
Actor: us	Proc.: mat.	Circ.: Manner	Client

[Sierra Leone: O]

...So may	we	<i>Serve</i>	thee	ever	alone
	Actor	Proc.: mat.	Client	Circ.: Extent	Circ.: Manner

### Citizens as Actors – Nations as Recipient:

[Guyana: M-N]

Dear land of Guyana,	to you	will	We	<i>give,</i>	/Our homage, our service,	each day that we live;
	Recipient		Actor	Proc.: mat.	Goal	Circ.: Extent

[Namibia: E-F]

we	<i>give,</i>	[Ø: to you = Namibia]	our love and loyalty	/Together in unity,..
Actor	Proc.: mat.	Recipient	Goal	Circ.: Manner

[Uganda: F-G]

Oh Uganda! the land of freedom.	our love and labor	we	<i>give,</i>	[Ø: to you = Uganda]
(Vocative)	Goal	Actor	Proc.: mat.	Recipient

As with the processes *build, protect, defend, and safeguard*, the material processes *serve* and *give* construe a model of material behavior for the citizens to adopt. This model of material behavior seems to be encapsulated in the verb *serve*. To serve is an interesting process because it seems to convey the essence of one of the main principles preached by nationalism, namely that one should put his/her nation's interests ahead of one's own. This principle seems to be epitomized in J. F. Kennedy's famous words "*Ask not what your country can do for you, ask what you can do for your country*".

### C) Citizens as Actors – Nations as Circumstances or Scope

As we have seen above, the material roles in which the nations appear most frequently in complementary distribution with citizens are Goal, Client, and Recipient. However, the analysis has revealed that the nations can also be represented as a Scope and/or circumstantial element in material Prescriptions of Positive Behavior where citizens appear as Actors. The sub-type of Scope most used to represent nations is the one that construes the domain over which the process takes place, for example:

[Nigeria: B]

... [Ø: you]	Nigeria's call	<i>obey</i>
Actor	Scope	Proc.: mat.

[Antigua and Barbuda: J-K]

... [Ø: you]	<i>Answer</i>	now	to duty's call / To the service of thy country,
Actor	Proc.: mat.		Scope

The Circumstance types most frequently used to represent the nations, in turn, are Manner, Cause (behalf), and Location. For example:

[The Gambia: A-B]

For The Gambia, our homeland,	We	<i>strive</i>	and	<i>work</i>	and	<i>pray,...</i>
Circ.: Cause: behalf	Actor	Proc.: mat.		Proc.: mat.		Proc.: mat.

[Uganda: H-I-J]

And	with neighbours all	at our country's call	/ In peace and friendship	we	'll <i>live</i> .
	Circ.: Accomp.	Circ.: Manner	Circ.: Manner	Actor	Proc.: mat.

[Mauritius: E-F-G-H]

Around thee	we	<i>gather</i>	/As one people, / As one nation,	/In peace, justice and liberty.
Circ.: Loc.	Actor	Proc.: mat.	Circ.: Role	Circ.: Manner

[Uganda: B]

we	<i>lay</i>	our future	in thy hand.
Actor	Proc.: mat.	Goal	Circ.: Location

The representation of nations as a Scope and/or as a Circumstantial element thus construes prescriptions of material behavior in which the domain of the actions to be performed by citizens are directed at and/or circumscribed by the nations' domains. It might be suggested that the 'positiveness' of such material behaviors lies in their representations of nations as symbolic repositories and/or as the '*raison d'etre*' of the citizens' actions.

The following template (Fig. 10) represent material behaviors in which citizens appear as Actors and nations appear as a Scope or as a Circumstantial element:



ACTOR	+ PROCESS: MATERIAL	(+GOAL)	+SCOPE or +CIRCUMSTANCE
<i>Citizens</i>	<i>'act or do things'</i>		<i>in, on, for, around, etc. Nations</i>

**Figure 10:** Transitivity template for material clauses with nations as Scope or Circumstance

I turn now to presenting and discussing instantiations of prescriptions of material behavior in intransitive clauses, i.e. clauses in which citizens appear as Actor with no Goal.

### **Citizens as Actors: material clauses with one-participant role**

As we have seen, the national anthems make extensive use of material clauses that portray citizens and nations represented in complementary distribution across material participant roles. However, material clauses featuring the citizens only are also amply used to construe Prescriptions of Positive Behavior. For example,

[Dominica: U]

[Ø: you]	<i>Toil</i>	with hearts and hands and voices.
Actor	Proc.: mat.	Circ.: Manner

[The Bahamas: D]

[Ø: you]	<i>Pledge to excel</i>	through love and unity.
Actor	Proc.: mat.	Circ.: Manner

[Grenada: G-H-I]

May	we	with faith and courage	<i>/Aspire, build, advance</i>	/ As one people, one family.
	Actor	Circ.: Manner	Proc.: mat.	Circ.: Role

[The Gambia: C-D]

...That	all	<i>may live</i>	in unity, / Freedom and peace	each day.
	Actor	Proc.: mat.	Circ.: Manner	Circ.: Extent

The transitivity template that best translates such material configuration is the one presented in Figure 11. This template shows citizens in the role of Actor in material intransitive clauses (i.e. clauses that do not have a Goal) which usually include some kind of circumstantial element, typically circumstances of Manner, Extent, or Location.

ACTOR	+ PROCESS: MATERIAL	(+CIRCUMSTANCE)
<i>Citizens</i>	<i>'act'</i>	

**Figure 11:** Transitivity template for intransitive material clauses with citizens as Actors

An interesting motif revealed by the analysis of these intransitive clauses concerns the use of material processes of motion (e.g. *arise, lift (up), go (upward), come (forward), march, advance, and press (onward)*). Drawing on Lakoff & Johnson (1980), I suggest that these processes can be interpreted as orientational (or spatialization) metaphors that are used in the national anthems for construing meanings related to the idea of national progress, development and continuity.

According to Lakoff & Johnson (ibid.), spatialization metaphors refer to linguistic items that express movement and/or location in physical space (e.g. *up - down, in - out, front - back, on - off, top - bottom, deep - shallow*) and that carry positive or negative meanings in several western societies. The authors claim that spatialization metaphors have a basis in our physical and cultural experience of the environment that surrounds us (ibid., p. 15-16). For example, according to the authors, we usually use items related to being in a

vertical state or position such as *up*, *top*, and *peak* to refer to a person who enjoys good health because healthy people are able to stand up while “serious illness forces us to lie down physically”. Some examples of spatialization metaphors conveying positive and negative meanings related to the field of ‘health’ offered by the authors (ibid.) are: positive meanings: *he’s at the peak of health; he’s in top shape; as to his health, he’s way up there;* – negative meanings: *he fell ill; he came down with the flu; his health is declining; he dropped dead.*

In a similar manner, Lakoff & Johnson (ibid.) argue that having a high status in society is *up* because “status is correlated with (social) power and (physical) power is up”. Other examples mentioned by the authors include: happy is up / sad is down; health and life are up / sickness and death are down; more is up / less is down; good is up / bad is down; having control or force is up / being subject to control or force is down; virtue is up / depravity is down; and foreseeable future events are up (and ahead).

The examples below show some of the material clauses of motion involving spatialization metaphors found in the data. Please, note that in some cases the material process expressing the positive orientational metaphor is accompanied by an adverbial group or prepositional phrase functioning as circumstances of Manner (e.g. *together*) and circumstances of Location (e.g. *forward, upward*). Please note also that in some cases the Location refers to abstract destinations (e.g. *to glory, to a common loftier goal*). These abstract destinations further reinforce the positive meanings of national development expressed by the spatialization metaphors instantiated via material processes of motion.

[Barbados: U-V]

Upward and onward	we	<i>shall go,</i>	/ Inspired, exulting, free,
Circ.: Location	Actor	Proc.: mat.	Depictive Attribute

[Dominica: Q-R]

<i>Come</i>	ye	forward	sons and daughters / Of this gem beyond compare.
Proc.: mat.	Actor	Circ.: Location	(Vocative)

[Ghana: W]

[Ø: you]	<i>Arise, arise,</i>	O sons of Ghanaland,
Actor	Proc.: mat.	(Vocative)

[Ghana: X]

And	under God	[Ø: you]	<i>march on</i>	for evermore!
	Circ.: Location	Actor	Proc.: mat.	Circ.: Extent

[The Bahamas: B]

[Ø: you]	<i>March on</i>	to glory,...
Actor	Proc.: mat.	Circ.: Location

[The Bahamas: E]

...[Ø: you]	<i>March</i>	together	to a common loftier goal;...
Actor	Proc.: mat.	Circ.: Manner	Circ.: Location

[The Bahamas: I]

[Ø: you]	<i>March on,</i>	Bahamaland!
Actor	Proc.: mat.	(Vocative)

[Ghana: R]

and	one	with Africa	<i>Advance;</i>
	Actor	Circ.: Accomp.	Proc.: mat.

[Grenada: G-H-I]

May	we	with faith and courage	/Aspire, build, <i>advance</i>	/ As one people, one family.
	Actor	Circ.: Manner	Proc.: mat.	Circ.: Role

Another interesting motif that emerged from the analysis of the intransitive material clauses where the role of Actor is taken on by the citizens in the element Prescribing Positive Behavior is that of ‘manner of life’ (Neale, 2002). In the data, these clauses are typically realized by the processes *live* and  *dwell* and are always accompanied by circumstances of Manner embodying positive evaluations of judgement and affect such as *love, peace, friendship, unity, and freedom*. The instantiations below illustrate some of these intransitive actions.

[Antigua: H]

[Ø: you]	<i>Dwell</i>	in love and unity.
Actor	Proc.: mat.	Circ.: Manner

[Antigua: P]

[Ø: you]	<i>Live</i>	in peace...
Actor	Proc.: mat.	Circ.: Manner

[Saint Lucia: O-P]

May	our people	<i>live</i>	united,	Strong in soul and strong in arm!
	Actor	Proc.: mat.	Circ.: Manner	Depictive Attrib.

[The Gambia: C-D]

...That	all	<i>may live</i>	in unity, / Freedom and peace	each day.
	Actor	Proc.: mat.	Circ.: Manner	Circ.: Extent

[Uganda: H-I-J]

And	with neighbours all	at our country's call	/ In peace and friendship	we	<i>'ll live.</i>
	Circ.: Accomp.	Circ.: Manner	Circ.: Manner	Actor	Proc.: mat.

Other intransitive material processes found in the element Prescribing Positive Behavior where the role of Actor is taken on by the citizens include the verbs *strive, toil, work, pray, grow, prosper, and gather*. For example:

[Dominica: S]

[Ø: you]	<i>Strive</i>	for honour,	sons and daughters,...
Actor	Proc.: mat.	Circ.: Cause	(Vocative)

[Dominica: T]

[Ø: you]	<i>Do</i>	the right,...
Actor	Proc.: mat.	Scope

[Dominica: U]

[Ø: you]	<i>Toil</i>	with hearts and hands and voices.
Actor	Proc.: mat.	Circ.: Manner

[The Gambia: A-B]

For The Gambia, our homeland,	We	<i>strive</i>	and	<i>work</i>	and	<i>pray</i> ,...
Circ.: Cause: behalf	Actor	Proc.: mat.		Proc.: mat.		Proc.: mat.

[Mauritius: E-F-G-H]

Around thee	we	<i>gather</i>	/As one people, / As one nation,	/In peace, justice and liberty.
Circ.: Loc.	Actor	Proc.: mat.	Circ.: Role	Circ.: Manner

[Dominica: V]

We	<i>must prosper!</i>
Actor	Proc.: mat.

The absence of the entity ‘nations’ in instantiations of the element Prescribing Positive Behavior realized through material intransitive clauses portraying citizens as Actors, such as the ones illustrated above, therefore, point to fact that a material behavior is not only about acting directly on or for the nations, but also about performing actions whose experiential content and moral assessments can be interpersonally viewed as socially good or appropriate. In other words, in the context of national bonding, Prescribed Positive Behaviors such as the ones instantiated in the intransitive material clauses above do not need to explicitly mention the entity ‘nation’ for them to be considered positive or good for nations.

I turn now to discussing the results concerning the use of relational clauses in the element Prescribing Positive Behavior.

### **5.3.2 Relational Processes**

As seen previously in Section 3.1.4 (Chapter 4), according to Halliday & Matthiessen (2004), relational clauses are figures that construe a relationship of ‘being’ between two separate entities. The authors identify three types of relational clauses, namely **intensive**, **circumstantial**, and **possessive**, and each of these, in turn, can be cross-classified as either attributive or identifying. In very broad terms, in the attributive intensive mode, a quality (i.e. an Attribute) is ascribed to an entity (i.e. the Carrier). In the identifying intensive mode, an identity (i.e. an Identifier) is ascribed to an entity (i.e. the Identified). The possessive mode, in turn, establishes a relation of possession between a Possessor and the thing that belongs to him/her, i.e. the Possessed. And finally, circumstantial relational processes, as the term suggests, create a relationship between a Carrier/Identified and a

circumstance of “time, place, manner, cause, accompaniment, role, matter or angle” (ibid., p. 240).

In the element Prescribing Positive Behavior investigated in this study, relational clauses are concerned with the prescription of attributes, values, and/or identities which are construed in the discourse of the national anthems as desirable characteristics of ‘good’ citizens. As stated previously, with 31 occurrences, prescriptions of relational behavior constitute 20% of all instantiations of the element Prescribing Positive Behavior found in the data. The most frequently occurring type of relational clause found is the intensive attributive one realized mainly by the processes *be*, *stand*, and *stand for*.

	God	Nation	Citizens	Concepts
Carrier	0	5	13	3
Identified	0	0	2	0
Identifier	0	0	0	1
Possessed	0	1	1	4
Possessor	0	2	5	1
Attributor	3	1	1	0
Assigner	0	0	0	0
Total	3	9	22	9

**Table 2:** Transitivity concordance results for relational roles

The analysis has shown that the most frequently recurring participant in these relational clauses is the citizens; and in 80% of its occurrences (13 out of 22) they are represented in the role of Carrier (Table 2). The prescribed positive qualities/values on the hand are mainly represented as Attributes and/or nominalizations in the role of Circumstances and belong mostly to the domain of positive judgemental and/or affective values such as *firm*, *fair*, *strong*, *free*, *united*, *side by side*, and *together*. These relational clauses are represented by the following template (Fig. 12):



CARRIER	+ PROCESS: RELATIONAL	+ATTRIBUTE	(+CIRCUMSTANCE)
<i>Citizens</i>	<i>'are'</i>	<i>attribute</i>	

**Figure 12:** Main transitivity template for relational clauses in the element Prescribing Positive Behavior

The examples below illustrate the transitivity template shown in Figure 12.

[Dominica: T]

[Ø: you]	<i>be</i>	firm,
Carrier	Proc.: Relational	Attribute

[Dominica: T]

[Ø: you]	<i>be</i>	fair.
Carrier	Proc.: Relational	Attribute

[Trinidad and Tobago: A-B-C]

...Side by side	we	<i>stand,</i>	Islands of the blue Caribbean Sea.
Attribute	Carrier	Proc.: Relational	(Vocative)

[Sierra Leone: C]

Firmly united	ever	we	<i>stand,</i>
Attribute	Circ.: Extent	Carrier	Proc.: Relational

[Uganda: C-D-E]

United, free,	for liberty,	/Together	we	'll <u>always</u> <i>stand</i>
Attribute	Circ.: Cause: purpose	Attribute	Carrier	Proc.: rel.

[Antigua and Barbuda: A-B-C]

Fair Antigua and Barbuda!	We thy sons and daughters	<i>stand</i>	/Strong and firm	in peace or danger...
(Vocative)	Carrier	Proc.: rel.	Attrib.	Circ.: Contingency

[Saint Kitts and Nevis: C-D]

Thy children	<i>stand</i>	free	On the strength of will and love.
Carrier	Proc.: rel.	Attrib.	Circ.: Manner

[Saint Kitts and Nevis: I-J]

As stalwarts	we	<i>stand,</i>	/For justice and liberty,...
Circ.: Role	Carrier	Proc.: rel.	Circ.: Cause: purpose

The analysis has shown that intensive identifying and possessive relational clauses occur much less than intensive attributive ones. There were found 5 occurrences of possessive clauses and 2 of identifying ones. In what regards the use of possessive clauses, the most interesting instantiation is the one found in the Jamaican anthem, which is repeated twice, where the citizens are represented in the role of Possessor and the prescribed positive qualities are nominalized and represented as the Possessed ‘things’. In other words, the prescribed qualities are represented as abstract possessions of the citizens:

[Jamaica: G & P]

[Ø: may]	Justice, Truth	<i>be</i>	ours	forever.
	Possessed	Proc.: rel.: posses.	Possessor	Circ.: extent

Nominalized attributes are also used in one of the two identifying relational clauses found in the data. In the identifying clause found in Saint Lucia’s national anthem, the prescribed attributes (i.e. *justice, truth* and *charity*) are represented as Identifier, while the role of Identified is taken on by the citizens. The Identified element is in fact realized via a nominal group with a possessive determiner as Deictic – referring back anaphorically to citizens (e.g. *our*) – and a common noun as Head/Thing explicitly denoting the nature of the Identified element (i.e. *ideals*):

[Saint Lucia: Q-R]

Justice, Truth and Charity,	[Ø: may]	/Our ideals	forever	<i>be!</i>
Identifier		Identified	Circ.: extent	Proc.: rel.

The second identifying clause found in the data is in the Ugandan national anthem (lines M-N-O):

[Uganda: M-N-O]

For our own dear land,	we	<i>'ll &lt;always&gt; stand</i>	/The Pearl of Africa's Crown.
Circ.: Cause	Identified	Proc.: rel.	Identifier

As we can observe in the example above, the citizens, represented in the role of Identified (i.e. *we*), are ascribed the metaphorical Identifier *The Pearl of Africa's Crown*, which evokes meanings of something extremely rare. This instantiation is also interesting because it presents in its configuration the entity 'nation' represented in the role of Circumstance of cause (i.e. *for our own dear land...*). As mentioned previously, the representation of a nation as a Circumstance of cause further reinforces the 'positiveness' of the meanings construed in the element Prescribing Positive Behavior.:

### 5.3.3 Mental Processes

As mentioned earlier in Section 3.1.2 in Chapter 3, mental processes are concerned with the flow of events that take place in the world of our own consciousness and for this reason they are referred to by Halliday & Matthiessen (2004, p. 197) as 'figures of sensing'. The main elements typically present in mental clauses are the Phenomenon, which is the 'thing' which triggers a mental process, and the Senser, which is the participant involved in conscious processing. Occasionally, a mental clause might display in its configuration an Inducer, which is the entity who causes a Senser to experience a Phenomenon.

There were found 22 (14%) occurrences of the element Prescribing Positive Behavior construed as mental clauses. Out of the four different sub-types of mental processes described by Halliday & Matthiessen (2004) (i.e. perceptive, cognitive, desiderative, and emotive), the most frequently occurring is the emotive one instantiated mainly by the process *love*, with 11 occurrences. Other mental processes occurring in the data include *cheer*, *cherish*, *honour*, *find*, *know*, *gaze*, and *endure*. The citizens are represented as Sensers in all these mental processes as shown in Table 3, which summarizes the concordances of the four main entity groupings across mental roles.

	God	Nation	Citizens	Concepts
Senser	0	0	22	0
Phen.	0	14	0	3
Inducer	2	0	0	0
Total	2	14	22	3

**Table 3:** Transitivity concordance results for mental roles

Table 3 also shows that the nations are the entity most frequently represented in the role of Phenomenon (14 occurrences). In what regards recurrent transitivity configurations of entity groupings occurring in complementary position in particular mental roles in the element Prescribing Positive Behavior, the analysis has revealed that the predominant template is the one where the nations are represented as the Phenomenon that triggers the mental process in citizens. In other words, there is a clear pattern of citizens ‘sensing’ and nations being ‘sensed’. Fifteen (15) mental clauses are covered by this template, which is represented below in Figure 13:

SENSER	+ PROCESS: MENTAL	+PHENOMENON
<i>Citizens</i>	<i>‘sense’</i>	<i>Nations</i>

**Figure 13:** Main transitivity template for mental clauses in the element Prescribing Positive Behavior

The following instantiations provide illustrations of the above template:

[Saint Lucia: A to D]

Sons and daughters of Saint Lucia,	/[Ø: you]	<i>Love</i>	the land that gave us birth,...
(Vocative)	Senser	Proc.: mental	Phen.

[Saint Lucia: E-F]

[Ø: you]	<i>Love, oh, love</i>	your island home.	
Senser	Proc.: mental	Phen.	

[Namibia: K-L-M]

Namibia, our country, / Namibia, motherland,	/We	<i>Love</i>	thee.
(Vocative)	Senser	Proc.: mental	Phen.

[Jamaica: H]

Jamaica,	Land	we	<i>love.</i>
(Vocative)	Phen.	Senser	Proc.: mental

[Sierra Leone: H]

Land <that>	we	<i>love,</i>	our Sierra Leone.
Phen.	Senser	Proc.: mental	(Vocative)

[Dominica: C-D]

All	<i>must &lt;surely&gt; gaze,</i>	in wonder	/ At thy gifts so rich and rare.
Senser	Proc.: mental	Circ.: Manner	Phen.

It is hardly surprising that *love* is the most used mental process in the element Prescribing Positive Behavior, after all in western societies love stands for pure and noble sentiments. Anderson (1991, p. 143) suggests that love of nation can be explained from the

two main ways in which nations are represented in the cultural products of nationalism: “either in the vocabulary of kinship (motherland, *Vaterland*, *patria*) or that of home (*heimat* or *tanah air* [earth and water, the phrase for the Indonesians’ native archipelago]). Both idioms denote something to which one is naturally tied” (italics in the original). In addition, the author (ibid., p. 144) argues that the nation-as-family and the nation-as-home metaphors are called upon to provide a sense of national unity and collective belonging because for “the overwhelming bulk of mankind....” “the family has traditionally been conceived as the domain of disinterested love and solidarity”.

Smith (1991, 1998) also recognizes the importance that the nation-as-family metaphor has in nationalists’ discursive practices; however, he disagrees with Anderson in what concerns the idea that families symbolize ‘interestless love’. For Smith (1998, p. 67),

it is not because it is pure and disinterested that the family engenders such powerful attachments. On the contrary: as history too often proves, families have powerful interests, and their members equally fervent attachments bound up with those interests. Similarly with the nation; it is because we know that our interests, indeed our very identities and survival, are bound up with the nation, that we feel such devotion to the nation and are prepared to make such sacrifices for it when it is in danger.

Regardless of whether the concept of ‘family’ is thought of as interested or disinterested, the fact remains that references to family and home abound in the texts of the national anthems investigated in this study. The association of ‘nation’ with the vocabulary of kinship and home can be observed, for example, in the instantiations provided above where nations are referred to as *motherland*, *island home*, and *the land that gave us birth*.

Although this chapter concerns the construal of ideational meanings in the element Prescribing Positive Behavior, I would like to emphasize again that even though a prescribed positive behavior (be it a material, relational, mental or verbal one) may not

display in its configuration an explicitly evaluative item, its selection of ideational meanings – that is, its ideational tokens (Martin & Rose, 2003; Martin & White, 2005; White, 2005) – nevertheless evoke interpersonal meanings. Thus the statement, *Jamaica, Land we love* [Jamaica: I] at one and the same time evokes interpersonal meanings of affection and judgement (positive propriety), since in Western cultures love of nation is strongly associated with a judgemental stance. As mentioned earlier in Section 4.2.1 (Chapter 4), the term ‘positive’ in the expression ‘Prescribing Positive Behavior’ was chosen to reflect the interpersonal dimension of the meanings built into the prescribed behaviors, (please see Chapter 6 for an appraisal analysis of the national anthems).

#### **5.3.4 Verbal Processes**

As noted previously in Section 3.1.3 of Chapter 3, verbal clauses construe figures of symbolic meaning exchanges. Besides the verbal process itself, the elements that might appear in a verbal clause are the Sayer, the Receiver, the Verbiage, and the Target. The Sayer is the entity that produces the verbal meaning; the Receiver is the participant to whom the saying is addressed; the Verbiage refers to the content of what is said; and the Target is the entity that is targeted by a process of verbal judgement (Halliday & Matthiessen, 2004; Martin et al., 1997).

With 15 instantiations, verbal behavior represents 10% of the total of 156 occurrences of the element Prescribing Positive Behavior identified in the data. The main verbal processes found are *pledge* (5), *glorify* (2), *(not) boast*, *exalt*, *extol*, *praise*, *pray*, *sing*, and *sound*.

As expected, the citizens are represented as Sayers in almost all of these verbal processes (14 occurrences), as we can observe in Table 4, which shows the concordances for verbal roles.

	God	Nation	Citizens	Concepts
Sayer	0	1	14	0
Receiver	0	3	0	0
Target	1	4	0	0
Verbiage	0	0	0	0
Total	1	8	14	0

**Table 4: Transitivity concordance results for verbal roles**

Of the 15 verbal clauses found, 10 (66%) are covered by the two templates shown in Figure 14.

<b>Template 1</b>	SAYER	+ PROCESS: VERBAL	+TARGET	
	<i>Citizens</i>	<i>'act verbally on'</i>	<i>Nations</i>	
<b>Template 2</b>	SENDER	+ PROCESS: VERBAL	+VERBIAGE	+RECEIVER
	<i>Citizens</i>	<i>'pledge'</i>	<i>something</i>	<i>to Nations</i>

**Figure 14: Main transitivity templates for verbal clauses in the element Prescribing Positive Behavior**

### **Template 1: Citizens as Sayers – Nations as Target**

As Figure 14 shows, Template 1's configuration is characterized by having the citizens represented in the role of Sayers and the nations and/or their physical natural objects represented in the role of Target. The main verbal processes typically found in the data instantiating this template are *praise*, *exalt*, *glorify*, *extol*, and *sing*. As mentioned earlier, these process belong to what Martin et al. (1997, p. 126) refer to as the 'judgemental' sub-type, for they clearly encode a positive stance towards the entity – i.e.



the nations – targeted by the process of saying. The instantiations below illustrate this template.

[Sierra Leone: A]

High	we	<i>exalt</i>	thee,	realm of the free;
Circ.: Manner	Sayer	Proc.: verbal	Target	(Vocative)

[Dominica: E-F]

Rivers, valleys, hills and mountains, / All these gifts	we	<i>do extol</i>
Target	Sayer	Proc.: verbal

[Sierra Leone: D]

[Ø: we]	<i>singing</i>	thy praise,	O native land.
Sayer	Proc.: verbal	Target	(Vocative)

\*[Mauritius: A-B]: Glory to thee, Motherland, / O Motherland of mine.

we	<i>glorify</i>	thee,	Motherland, / O Motherland of mine.
Sayer	Proc.: verbal	Target	(Vocative)

[Dominica: O-P]

May	we	ever	<i>seek to praise</i>	Thee	/ For these gifts so rich and rare.
	Sayer	Circ.: extent	Proc.: verbal	Target	Circ.: Cause

### Template 2: Citizens as Sayers – Nations as Receiver

Another common type of verbal clause found in the element Prescribing Positive Behavior is the one that projects abstract goods realized mainly by the process *pledge* (Halliday & Matthiessen, 2004, p. 256). In this template, the citizens are represented as Sayers and the nations are represented in the role of Receiver, as shown in the examples below. Please note that the ‘goods’ — represented in the role of Verbiage — are mostly

abstractions realized by the nominalization of processes and adjectives that belong to the affective and/or judgmental semantic domains of the Appraisal system such as *love*, *loyalty*, *strength*, *devotion*, and *allegiance*. It is also worth noting that in two cases the ‘things’ pledged are the citizens themselves.

[St. Vincent and the Grenadines: A-B-C]

Saint Vincent! Land so beautiful,	/With joyful hearts	we	<i>pledge</i>	to thee	/Our loyalty and love,...
(Vocative)	Circ.: Manner	Sayer	Proc.: verbal	Receiver	Verbiage

[Sierra Leone: U]

we	<i>pledge</i>	our devotion, our strength and our might, /			
Sayer	Proc.: verbal	Verbiage			

[The Gambia: I]

We	<i>pledge</i>	our firm allegiance,			
Sayer	Proc.: verbal	Verbiage			

[Grenada: A-B-C]

Hail! Grenada, land of ours,	/We	<i>pledge</i>	ourselves	to thee,	/Heads, hearts and hands in unity...
(Vocative)	Sayer	Proc.: verbal	Verbiage	Receiver	Circ.: Manner: quality

[Trinidad and Tobago: D]

This our native land,	we	<i>pledge</i>	our lives	to thee.
(Vocative)	Sayer	Proc.: verbal	Verbiage	Receiver

To sum up, then, verbal clauses are used to construe and prescribe two basic types of behavior, namely (i) the praising of nations and/or their natural beauties and (ii) the offering of nominalized services to nations.

## 5.4 Summary of Chapter 5

The main objective of this chapter has been to investigate the construal of ideational meanings in the element Prescribing Positive Behavior. We have seen that citizens and nations are the two most frequently occurring entities found in the data and that they are the two most recurrent entities appearing in complementary distribution across transitivity roles. The analysis has also revealed a preference for material processes (56%), followed by 20% of relational process, and 14% and 10% of mental and verbal processes, respectively.

Drawing on Hasan's (1989) well known expression, we could say that material behaviors are 'ways of doing' or acting towards one's nation. Mental behaviors on the other hand refer to 'ways of feeling' or sensing such as loving one's nation and gazing at its natural objects. Relational behaviors, in turn, pertain to the domain of the identities and attributes prescribed to citizens and for this reason they can be interpreted as 'ways of being'. And finally, verbal behaviors are 'ways of saying' or – as Halliday & Matthiessen (2004) put it – 'acting verbally' on one's nations such as praising and exalting its natural beauties.

# CHAPTER 6

## Investigating Attitudinal Meanings

### 6.0 Introduction

The main objective of this chapter is to identify and describe the main attitudinal resources used in the texts of the national anthems for construing and negotiating interpersonal feelings with their intended audiences<sup>18</sup>.

As noted earlier in Section 3.3 (Chapter 3), Appraisal theory is a framework developed within SFL for systematizing and investigating the construal of evaluative meanings in texts. As we have also seen in Section 3.3, the key sub-systems of the appraisal system are attitude, graduation and engagement. **Attitude** refers to the different types of evaluative meanings (i.e. affect, judgement, and appreciation) drawn upon by speakers; **graduation** focuses on resources used to amplify attitudinal meanings; and **engagement** concerns how authorial and non-authorial voices – as proposed by Bakhtin and Voloshinov (apud Martin & White, 2005) – may be incorporated in their discourses. Although these three sub-systems constitute important interpersonal resources utilized in the texts of the national anthems investigated in this study, due to scope and time constraints the focus of the analysis presented in this chapter is on the sub-system of **attitude** only. As briefly mentioned in Chapter 3, the system of attitude is concerned with resources speakers utilize for expressing positive and negative feelings involved in the construal of three semantic domains, namely, affect, judgement, and appreciation.

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<sup>18</sup> An earlier version of this chapter was presented and published at the Proceedings of the 33<sup>rd</sup> International Systemic Functional Congress in São Paulo (Souza, 2007).

As also mentioned in Section 3.3 in Chapter 3, Martin & White (ibid.) suggest that there are two realizational modes whereby attitudinal meanings may be expressed in texts, to wit, directly (or inscribed) and implicitly (or evoked/provoked). Direct evaluative meanings are realized through some kind of evaluative lexis, especially adjectives. Implicit expressions of attitude, on the other hand, are typically realized through the use of lexical metaphors, non-core vocabulary items, and via the selection of ideational meanings.

## **6.1 Method**

The main theoretical framework I draw upon in this chapter is Appraisal theory as developed mainly by Martin (1997, 2000); Martin & Rose (2003); Martin & White (2005); White (1998, 2002, 2005); and Hood (2004). The focus of the investigation presented here is on evaluations of citizens and nations. The reason for focusing on attitudinal assessments of citizens and nations only is due to the fact that these two groups of entities have proved to be the most significant ones in the texts of the national anthems under investigation in this study. Given the extensive use of evaluative lexical items in the national anthems, the nature of the analysis presented here is essentially ‘lexis-oriented’ (Martin & White, 2005, p. 46); that is, the focus of the analysis is on those lexical items which are able to construe either inscribed or implicit attitudinal meanings. In practice, this means that the analysis presented here does not include evaluative meanings construed through the use of ideational selections (please see Section 3.3.2.2, Chapter 3). Finally, a computer software developed by Peter White and collaborators was used to help with the analysis<sup>19</sup>. It is important to point out though that this software does not carry out the analysis

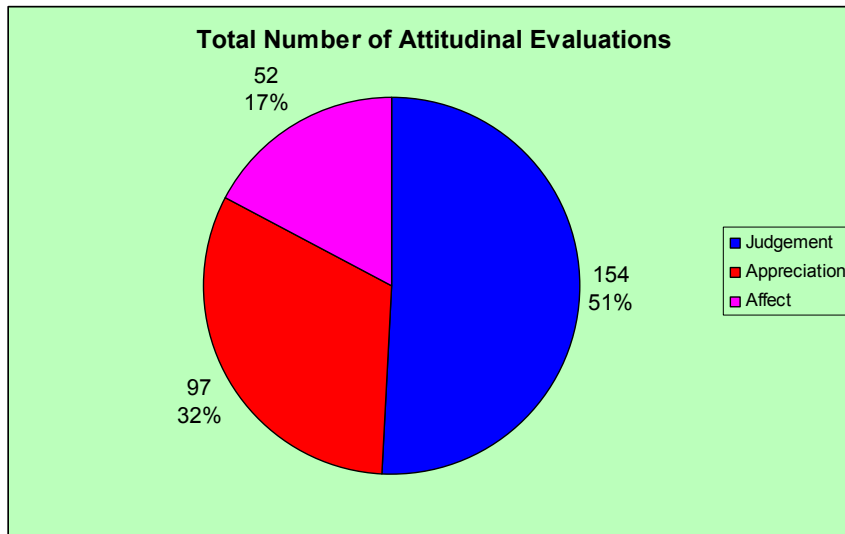
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<sup>19</sup> Peter White’s software is not copyrighted and for this reason it is not included in the references list. I first read about this software in Coffin (2000) during my doctoral sandwich program in Sydney. I would like to thank Sally Humphrey for kindly teaching me how to use the software and for providing me with a copy.

automatically; in other words, it is a non-automated corpus annotation software. It simply helps in the annotation process by inserting analytical tags manually selected by the analyst. In addition, it allows the analyst to derive statistical values from the annotated texts. The generic analysis of the texts of the national anthems is available in Appendix C.

## **6.2 Attitudinal meanings in the national anthems: a brief introductory overview of the results**

There were identified a total of 303 occurrences of attitudinal evaluations in the data. Of this total, 154 (51 %) are judgemental assessments, 97 (32 %) are appreciations, and 52 (17 %) are affective evaluations, as shown in Figure 15. This result indicates then that the texts of the national anthems tries to construe an interpersonal relationship with listeners (i.e. citizens) grounded on issues related with positive moral values, character, and normative behavior. To a considerable extent this result corroborates the concern with human behavior identified in the genre and transitivity analyses presented previously in Chapters 4 and 5 where it was suggested that one of the main social functions of national anthems is to prescribe a model of positive behavior to citizens.



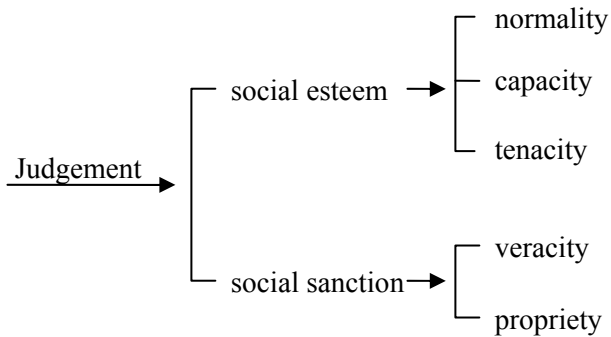
**Figure 15:** Total number of Attitudinal evaluations.

A detailed description of the different types of judgemental, appreciation, and affective values found in the anthems texts is offered in the following sections.

### 6.3 The system of attitude

#### 6.3.1 Judgement

Judgement resources refer to how speakers evaluate social behavior in terms of socially established sets of moral, legal, and personal norms (Martin & White, 2005). As with resources for construing affect and appreciation, judgement assessments can take positive and negative values (e.g. *competent* versus *incompetent*; *honest* versus *dishonest*; *brave* versus *coward*). Given their regulatory nature, Martin (2000, p. 155) proposes that judgemental values can be thought of as “the institutionalization of feeling, in the context of proposals (norms about how people should and shouldn’t behave)”. Following Iedema et al. (1994), Martin (1997, 2000) classifies the system of judgement into two categories: social sanction and social esteem, as set out in Figure 15.



**Figure 16:** The system of Judgement

### 6.3.2.1 Judgements of social sanction

Judgements of **social sanction** encompass evaluative resources for assessing human behavior by reference to a society’s system of moral and legal norms (Martin & White, 2005). As we can observe, Figure 16 shows that the sub-system of social sanction is organized around two variables: propriety and veracity. **Judgements of propriety** encompass resources for evaluating behavior in terms of what is considered ethical or unethical by a particular community. In other words, values of propriety concern the social sphere of right-versus-wrong or good-versus-evil behavior, which most societies tend to punish with sanctions enforced by law. Propriety values are by far the most frequently occurring type of judgemental assessments found in all the anthems investigated. Of the 154 judgemental values found in the data, 88 (58 %) are propriety ones, e.g. *good, fair, justice, peace, right, humility, respect, free, freedom, liberty, friendship, just, and charity*.

The examples below illustrate some of the occurrences of positive judgements of propriety found in the data.

[St. Lucia: Q-R]

*Justice, Truth and Charity, / Our ideals forever be!*



[St. Kitts and Nevis: B]	...Our country where <i>peace</i> abounds,...
[St. Kitts and Nevis: C]	...Thy children stand <i>free</i> ...
[St. Kitts and Nevis: J]	..For <i>justice</i> and <i>liberty</i> ,...
[Jamaica: J]	[Ø: God] Teach us true <i>respect</i> for all,...
[Dominica: I]	Do the <i>right</i> , be firm, be <i>fair</i> ....
[Antigua and Barbuda: P]	Live in <i>peace</i> where man is <i>free</i> ....
[Guyana: L]	...One land of six peoples, united and <i>free</i> ....
[Ghana: D]	...The cause of <i>Freedom</i> and of <i>Right</i> ; /
[Ghana: E]	[Ø: God] Fill our hearts with true <i>humility</i> ,...
[Mauritius: H]	... In <i>peace</i> , <i>justice</i> and <i>liberty</i> ....
[Namibi: B]	... <i>Freedom</i> fight we have won...
[Namibia: J]	...Hold high the banner of <i>liberty</i> ...
[Nigeria: H]	...One nation bound in <i>freedom</i> , <i>peace</i> and <i>unity</i> ....
[Nigeria: K]	...[Ø: God] Guide our Leaders <i>right</i> ....
[Nigeria: P]	...To build a nation where <i>peace</i> and <i>justice</i> reign.
[Sierra Leone: P]	...That blessing and <i>peace</i> may descend on us all;...
[Sierra Leone: V]	...Show forth the <i>good</i> that is ever in thee....
[The Gambia: 5/6]	Let <i>justice</i> guide our actions /Towards the common <i>good</i> ,
[Uganda: 2.1]	...Oh Uganda! the land of <i>freedom</i> ....
[Uganda: 2.5]	...In <i>peace</i> and <i>friendship</i> we'll live....

Of the multitude of explicit judgements of propriety found in the data two themes stood out in the analysis, namely **freedom** and **unity**. The appeal to freedom is a motif found in virtually all the national anthems analyzed, and it might be interpreted in relation to Smith's concept of national autonomy (1991). According to the author (*ibid.*, p. 77), "autonomy is the goal of every nationalist". Smith explains that the nationalist ideal of political freedom has its origins on Kant's concept of 'self-determination'. However, while Kant preached self-determination at the individual level, nationalists applied it to "groups rather than individuals, the ideal of autonomy gave rise to a philosophy of national self-

determination and collective struggle to realize the authentic national will – in a state of one’s own” (ibid., p. 76).

The most frequently occurring explicit realizations of the concept of autonomy found in the data include *free*, *freedom*, and *liberty* as exemplified below.

[Saint Kitts and Nevis: C]	Thy children stand <i>free</i>
[Barbados: V]	Inspired, exulting, <i>free</i> ,
[Guyana: D]	Your children salute you, dear land of the <i>free</i> .
[Guyana: L]	One land of six peoples, united and <i>free</i> .
[Guyana: P]	More worthy [of] our heritage, land of the <i>free</i> .
[Ghana: T]	To all who thirst for <i>liberty</i> ;
[Ghana: V]	May the way to <i>freedom</i> truly lie;
[Mauritius: H]	In peace, justice and <i>liberty</i> .
[Namibia: B]	<i>Freedom</i> fight we have won
[Namibia: D]	Whose blood waters our <i>freedom</i> .
[Namibia: J]	Hold high the banner of <i>liberty</i>
[Nigeria: H]	One nation bound in <i>freedom</i> , peace and unity.
[Sierra Leone: A]	High we exalt thee, realm of the <i>free</i> ;
[The Gambia: D]	<i>Freedom</i> and peace each day.
[Uganda: D-E]	For <i>liberty</i> / Together we'll always stand.

In what regards the theme of national unity, Smith (ibid., p. 76) explains that for nationalists unity “refers to unification of the national territory or homeland, if it is divided, and the gathering together within the homeland of all nationals”. In addition, “[i]n nationalist language ‘unity’ signifies social cohesion, the brotherhood of all nationals in the nation, what the French *patriots* called *fraternité* during the Revolution” (italics in the

original). The concern with national unity present in the anthems texts can be explained also by reference to the anthems' social function of building and reinforcing the fabric of national solidarity.

In the national anthems analyzed, the most recurring realizations of the concept of national unity occurs through the nominalization *unity*, the attributes *united* and *side by side*, material processes such as *gather* and *join*, and circumstantial elements which express the idea of unity such as *together*. Illustrative realizations of the unity theme are presented below.

[Saint Lucia: O]	May our people live <i>united</i> ,
[Grenada: C]	Heads, hearts and hands in <i>unity</i>
[The Bahamas: D]	Pledge to excel through love and <i>unity</i> .
[Guyana: L]	One land of six peoples, <i>united</i> and free.
[Ghana: K]	Steadfast to build <i>together</i>
[Namibia: F]	<i>Together</i> in <i>unity</i> ,
[Nigeria: H]	One nation bound in freedom, peace and <i>unity</i> .
[Sierra Leone: C]	Firmly <i>united</i> ever we stand,
[The Gambia: C]	That all may live in <i>unity</i> ,
[Uganda: C]	<i>United</i> , free,
[Uganda: E]	<i>Together</i> we'll always stand.
[Ghana: L]	A nation strong in <i>Unity</i> ;
[Trinidad and Tobago: C]	<i>Side by Side</i> we stand, Islands of the blue Caribbean Sea.

**Judgements of veracity**, in turn, are concerned with evaluations for assessing behavior that pertains to the moral domains of sincerity and honesty (Martin & White, 2005). That is, judgements of veracity are assessments we use to express how truthful and

honest we think someone is. The analysis has revealed 11 (7 %) occurrences of judgemental meanings of veracity in the texts of the national anthems. The main items expressing evaluations of veracity found in the data are the nominalizations *truth* and *honesty* and the attribute *true*. The instances below highlight the most significant occurrences found in the anthems texts.

[St. Lucia: Q-R]	Justice, <i>Truth</i> and Charity, / Our ideals forever be!
[St. Kitts and Nevis: K]	...With wisdom and <i>truth</i> ...
[Jamaica: G]	Justice, <i>Truth</i> be ours forever,...
[Ghana: F]	[Ø: God] Make us cherish fearless <i>honesty</i> ,...
[Nigeria: N]	...And living just and <i>true</i> ,...
[Sierra Leone: S]	Knowledge and <i>truth</i> our forefathers spread,...
[The Gambia: M]	...To The Gambia ever <i>true</i> .
[Nigeria: L]	[Ø: God] Help our Youth the <i>truth</i> to know,
[Nigeria: M]	In love and <i>honesty</i> to grow,...

Judgements of propriety and veracity therefore constitute the two options available in the sub-system of social sanction and together comprise 65% of the judgemental meanings found in the data. As mentioned earlier, judgements of social sanction concern the domain of right-versus-wrong behavior and according to Martin & White (2005, p. 52) they tend to be “codified as edicts, decrees, rules, regulations and laws about how to behave as surveilled by church and state . . . .”. The analysis corroborates the authors’ argument that “sharing values in this area underpins civic duty and religious observances”.

### 6.3.2.2 Judgements of social esteem

Judgements of **social esteem** are concerned with evaluations that may enhance or damage a person's image before his/her community, but which do not entail legal or moral consequences. Assessments of social esteem are further sub-classified by Martin & White (2005) into three options: normality, capacity, and tenacity, as shown above in Figure 16. Judgements of normality do not occur in the anthems analyzed and therefore I will not comment on them. Judgements of **capacity** on the other hand occur frequently in the texts of the national anthems investigated with 31 (20 %) instantiations. According to the authors (ibid.), these are resources speakers utilize for evaluating someone's skill, strength, and/or aptitude for carrying out certain social tasks. Assessments of positive capacity found in the data include items such as *strong*, *strength*, *might*, *healthy*, *stalwarts*, *wisdom*, *vision*, and *knowledge*. For example,

[Dominica: M]	...And a people <i>strong</i> and <i>healthy</i> ,...
[Saint Lucia: P]	... <i>Strong</i> in soul and <i>strong</i> in arm....
[Saint Kitts and Nevis: D]	...On the <i>strength</i> of will and love....
[Saint Kitts and Nevis: K]	...With <i>wisdom</i> and truth...
[Jamaica: F]	...[God] Grant true <i>wisdom</i> from above....
[Jamaica: M]	...[God] Give us <i>vision</i> lest we perish.
[Jamaica: N]	... <i>Knowledge</i> send us Heavenly Father,...
[Antigua and Barbuda: C]	... <i>Strong</i> and firm in peace or danger...
[Antigua and Barbuda: V]	...[Ø: God] Give us <i>strength</i> , faith, loyalty,...
[Ghana: H]	...With all our will and <i>might</i> evermore....
[Ghana: M]	...With our gifts of mind and <i>strength</i> of arm,...
[Nigeria: D]	...With love and <i>strength</i> and faith....
[Nigeria: G]	...To serve with heart and <i>might</i> ....

[Sierra Leone: W]

We pledge our devotion, our *strength* and our *might*,...

Judgements of **tenacity**, in turn, are attitudinal meanings we utilize to assess someone's determination to accomplish a particular piece of work. In the national anthems analyzed, judgements of tenacity are used to construe and prescribe meanings of resolve to support one's nation and are usually realized by items such as *bold*, *boldly*, *brave*, *bravery*, *courage*, *devotion*, *faith*, *firm*, *loyal*, *loyalty*, *strict*, *valiant*, *will*, and *zeal*. The examples below illustrate some of the 23 (15 %) instantiations of positive judgements of tenacity found in the data.

[Grenada: G]

...May we with *faith* and *courage*...

[Dominica: T]

...Do the right, be *firm*, be fair....

[Antigua and Barbuda: C]

...Strong and *firm* in peace or danger...

[Antigua and Barbuda: F]

...A true nation *brave* and free;...

[Antigua and Barbuda: V]

...[Ø: God] Give us strength, *faith*, *loyalty*,

[Barbados: I]

...We *loyal* sons and daughters all...

[Barbados: O]

...*Strict* guardians of our heritage,...

[Barbados: P]

...*Firm* craftsmen of our fate....

[Ghana: C]

...*Bold* to defend forever...

[Ghana: H]

...With all our *will* and might evermore....

[Ghana: K]

...*Steadfast* to build together...

[Namibia: A]

...Namibia land of the *brave*,...

[Namibia: E]

...We give our love and *loyalty*...

[Nigeria: D]

...With love and strength and *faith*....

[Sierra Leone: K]

...One with a *zeal* that never tires;...

[Sierra Leone: W]

...We pledge our *devotion*, our strength and...

[The Gambia: I]

...We pledge our *firm allegiance*,

[St. Vincent and the Grenadines: C]

...Our *loyalty* and love, and vow

[St. Vincent and the Grenadines: F] ...Our *faith* will see us through

Although time and scope constraints do not allow for a discussion of uses of graduation resources, I would like to point out in passing that meanings of tenacity are also frequently reinforced and construed in the anthems texts via the graduation category of **distribution**, especially through the use of circumstances of extent and location in time and space. Quantifications of distribution in time, which occur more frequently than distribution in space, are mainly realized in the data through items such as *forever*, *ever*, *for evermore*, *for ever and ever*, and *always*, which express maximum distribution in time. Quantifications of extent in time are commonly found in the element Prescribing Positive Behavior in the national anthems. Illustrative realizations of circumstances of extent in time are offered below. Please note how these time circumstances amplify the meanings of strong determination, i.e. tenacity, found in the following prescriptions of positive behavior:

[Antigua and Barbuda: E to G]      We commit ourselves to building  
A true nation brave and free;  
*Ever* striving, *ever* seeking,

[Guyana: M-N]                      Dear land of Guyana, to you will we give,  
Our homage, our service, *each day that we live*;

[St. Vincent & the Grenadines: A to D]      Saint Vincent! Land **so** beautiful,  
With joyful hearts we pledge to thee  
Our loyalty and love, and vow  
To keep you *ever* free.

[Ghana: I to P]	Hail to thy name, O Ghana, To thee we make our solemn vow: Steadfast to build together A nation strong in Unity; With our gifts of mind and strength of arm, Whether night or day, in the midst of storm, In ev'ry need, whate'er the call may be, To serve thee, Ghana, <i>now and evermore</i> .
[The Gambia: A to D]	For The Gambia, our homeland, We strive and work and pray, That all may live in unity, Freedom and peace <i>each day</i> .
[The Gambia: I to M]	We pledge our firm allegiance, Our promise we renew; Keep us, great God of nations, To The Gambia <i>ever true</i> .
[Uganda: E]	Together we'll <i>always</i> stand
[Jamaica: G]	Justice, Truth be ours <i>forever</i> ,

Appreciation assessments are the focus of the next sub-section.

### 6.3.2 Appreciation

Appreciations are interpersonal resources used for expressing positive and negative evaluations of objects, texts, entities, processes, and natural phenomena. While Martin (1997, 2000), Martin & White (2005) and Martin & Rose (2003) consider the domain of judgment resources as concerned with 'ethics', for the authors appreciation values refer mainly to the area of 'aesthetics'. In Martin & Rose (2003, p. 33), the authors present a short list of some of the objects, entities, and processes which are commonly evaluated under the heading of appreciation. The list includes:

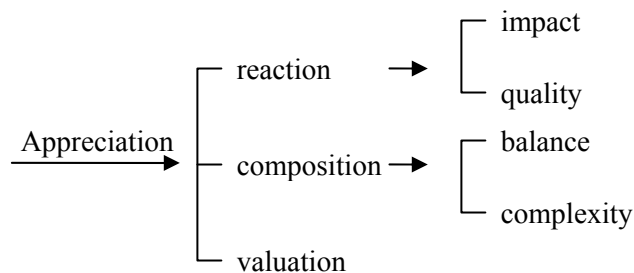


TV shows, films, books, CDs; (...) paintings, sculptures, homes, public buildings, parks; (...) plays, recitals, parades or spectacles and performances of any kind; *feelings about nature* for that matter: panoramas and glens, sunrises and sunsets, constellations, shooting stars and satellites on a starry night (my emphasis).

I have emphasized ‘feelings about nature’ in the list above in order to foreground the fact that feelings about land and nature – discussed in terms of transitivity choices in Chapter 4 – constitute one of the main foci of appreciation in the texts of the national anthems analyzed, as demonstrated further below in Section 6.1.2.3.

Drawing on research carried out in the field of visual arts by Rothery (1990) and Rothery & Stenglin (1999), Martin (1997, 2000) organizes the system of appreciation around three categories: **reaction**, **composition**, and **evaluation**, as outlined in Figure 17. The category of reaction is further classified by him as reaction:impact and reaction:quality, and the category of composition is further distinguished as composition:balance and composition:complexity. However, I do not apply this level of refinement to my analysis.

In the following subsections I provide an overall description of reaction, composition, and valuation and illustrate them with realizations extracted from the data.



**Figure 17:** The system of Appreciation

### 6.3.2.1 Reaction

Values of **reaction**, Martin (2000, p. 160) argues, have to do with the degree to which an entity, process or phenomenon capture our attention and the emotional impact it has on us. In other words, evaluations of reaction are expressions of our liking or disliking of the objects, entities, and phenomena under our consideration. Inscribed evaluations of reaction were used 17 (18 %) times in the anthems to assess the beauty of their countries' landscapes in positive terms. The main items frequently used to realize values of reaction in the anthems texts are the adjectives *beautiful*, *fair*, *sweet*, and in one case *lovely*; adjectival nominalizations functioning as Head nouns – e.g. *beauty* in *sweet is thy beauty*; and adjectival nominalizations functioning as Qualifiers (e.g. *of beauty*) in nominal groups in which the Head noun is a word referring to the countries' landscape (e.g. *Land* and *Isle* in the nominal groups *Land of beauty* and *Isle of beauty*). The examples below provide some instantiations found in the data.

[St. Vincent and the Grenadines: A]	Saint Vincent! Land so <i>beautiful</i> ,
[St. Vincent and the Grenadines: I]	Hairoun! Our <i>fair</i> and blessed Isle,...
[St. Lucia: D]	... <i>Fairest</i> isle of all the earth....
[St. Kitts and Nevis: A]	O Land of <i>Beauty</i> !...
[Antigua and Barbuda: A]	<i>Fair</i> Antigua and Barbuda!...
[Barbados: B]	...When this <i>fair</i> land was young...
[Dominica: A-B]	Isle of <i>beauty</i> , isle of <i>splendor</i> , / Isle to all so <i>sweet</i> and <i>fair</i> ,...
[Mauritius: C]	<i>Sweet</i> is thy <i>beauty</i> ,...
[Namibia: G]	...Contrasting <i>beautiful</i> Namibia,...

It is worth noting that although evaluations of reaction may resonate with values of affect, Martin & White (2005) point out that there is an important distinction between them.

Assessments of reaction, such as the ones illustrated above, offer the evaluations as if they were intrinsic characteristics of the appraised entity; that is, as devoid of some ‘human emoter’ (ibid., p. 57) and, therefore, construed as less subjective. Assessments of affect on the other hand explicitly attach the evaluation to an ‘emoter’ and are, consequently, more subjective. Thus, the construction *we love Jamaica* (affect) is more subjective than *Jamaica is lovely* (appreciation).

### 6.3.2.2 Composition

The appreciation variable **composition** is concerned with the way we perceive the relationship of proportion between the different parts that compose an entity (e.g. *symmetrical* versus *asymmetrical*) and the degree of detail or complexity an entity/object presents (e.g. *rich* versus *plain*). Composition is the variable of the appreciation sub-system least frequently used in the texts of the national anthems with 5 (5 %) instantiations only. They are used to evaluate in positive terms the countries’ territories for their diversity of natural resources, as exemplified below by the terms *rich* and *lush*.

[Guyana: A-B]

Dear land of Guyana, of rivers and plains;  
Made *rich* by the sunshine, and *lush* by the rains,

[Dominica: A to H]

Isle of beauty, isle of splendor,  
Isle to all so sweet and fair,  
All must surely gaze in wonder  
At thy gifts so *rich* and rare.  
Rivers, valleys, hills and mountains,  
All these gifts we do extol.  
Healthy land, so like all fountains,  
Giving cheer that warms the soul.

### 6.3.2.3 Valuation

While the appreciation variables of reaction and composition are fundamentally concerned with the aesthetic dimension of entities, processes and phenomena, **valuation** assessments are resources utilized for evaluating social significance in relation to culturally or ideologically established conventions (Martin & White, 2005). In other words, valuations are assessments that express the social significance that an object/entity has for members of a particular community and for this reason Martin (1997, p. 24) argues that “valuation is especially tied up with field, since the criteria for valuing a text/process are for the most part institutionally specific”.

The most significant expressions of valuations utilized in the anthems are concerned with the indirect assessment of nations and their citizens in terms of the-nation-as-family metaphor. As mentioned earlier, the use of lexical metaphors constitutes a powerful means for provoking an attitudinal response in citizens and for directing them towards the value positions being advanced in the texts of the national anthems. The potential that metaphors have for provoking interpersonal feelings comes from what Martin (2004, p. 297) describes as their “function of provoking a reappraisal of one field with respect to the evaluation of another”, as well their property to bond “relatively concrete experience and reactions” to “less concrete, or even relatively abstract discourse”.

In what concerns the use of metaphors the analysis has revealed that although lexical metaphors are extensively used in virtually all national anthems investigated, their motif is basically the same: the nation-as-family. Citizens are frequently represented as *children* or *sons and daughters*, and nations are metaphorically reappraised as *mothers*, *motherland*, *homeland*, and, in one instance, *fatherland*. For example:

**Citizens represented as children:**

[Saint Lucia: A]	<i>Sons and daughters</i> of Saint Lucia,...
[Antigua and Barbuda: B]	We thy <i>sons and daughters</i> stand...
[Antigua and Barbuda: U]	We her <i>children</i> do implore Thee,...
[Dominica: Q]	Come ye forward, <i>sons and daughters</i> ...
[Ghana: W]	Arise, arise, O <i>sons</i> of Ghanaland,...
[Guyana: D]	Your <i>children</i> salute you, dear land of the free.
[Saint Kitts and Nevis: C]	Thy <i>children</i> stand free...
[Saint Lucia: N]	Guard her <i>sons</i> from woe and harm!
[Sierra Leone: O]	We pray that no harm on thy <i>children</i> may fall,...

**Nations represented as parents and home:**

[Mauritius: A]	Glory to thee, <i>Motherland</i> , ...
[Guyana: O]	God guard you, great <i>Mother</i> , and make us to be
[Guyana: H]	All <i>sons of one Mother</i> , Guyana the free.
[Nigeria: C]	To serve our <i>Fatherland</i>
[Ghana: A]	God bless our <i>homeland</i> Ghana
[Uganda: K]	Oh Uganda! <i>the land that feeds us</i>
[Saint Lucia: B]	Love <i>the land that gave us birth</i> .

The deployment of metaphors of familial relations thus allows the anthems authors to reconstrue the abstract political concept of nation — an ‘imagined community’ in Anderson’s (1991, p. 15) renowned expression — as the more experientially concrete phenomenon of family. In addition, through the use of family metaphors the writers are able to provoke a reappraisal of a political construct, i.e. the nation, in terms of the affectual values we normally associate with familial sentiments, such as love and protection.

Assessments of valuation are the area of the appreciation sub-system mostly drawn upon in the anthems texts. Altogether they are used 74 (77 %) times in the data. Other

realizations of valuation used to assess nations and their landscapes include: their potential to produce food (e.g. *fertile, the land that feeds us*), therapeutic-like properties (e.g. *benign, healthy*), and soothing-like properties (e.g. *tranquil, serene, calm*), for example:

**Potential to produce food:**

[Uganda: K-L]                      Oh Uganda! *the land that feeds us*  
By sun and *fertile* soil grown.

**Therapeutic-like properties:**

[Dominica: G]                      *Healthy* land, so like all *fountains*,

[Dominica: I-J]                      Dominica, God hath blest thee  
With a clime *benign* and bright,

**Soothing-like properties:**

[Saint Vincent and the Grenadines: I to L]  
Hairoun! Our fair and blessed Isle,  
Your mountains high, so clear and green,  
Are home to me, though I may stray,  
A haven, *calm, serene*.

**6.3.3 Affect**

As noted earlier Section 3.3.1 (Chapter 3), values of affect refer to the construal of feelings in relation to one's emotional states, dispositions, and/or responses to some emotional trigger. According to Martin (2000) and Martin & White (2005), the inclusion of values of affect in a text is a clear indicator of the attitudinal stance adopted by speakers/writers and constitutes an effective strategy for positioning listeners/readers and for negotiating solidarity with them. Martin (2000, p. 172) argues that when the audience

shares the speakers' feelings, "a kind of bonding occurs, where they are not so prepared, the effect is alienating".

Martin (2000) categorizes the system of affect around three major areas, namely un/happiness, in/security, and dis/satisfaction. "The **un/happiness** variable", the author (ibid., p. 150) argues, "covers emotions concerned with 'affairs of the heart' – sadness, anger, happiness, and love". With 28 (59 %) occurrences, out of a total of 47, this is the area of affectual meanings mostly drawn upon by the anthems authors. It is important to note that most of the feelings of the happiness type found in the data are realized explicitly and are located at the higher positive end of the intensity cline (e.g. *love*, *joy*, *joyful*, and *rejoice*), which indicate the authors' high degree of investment in the value positions presented for their audiences (Martin & White, 2005). In addition, most of the values of happiness are construed as directed at the nations as personified entities, which thus function as emotional triggers (ibid.) to citizens. The examples below show the most significant occurrences of inscriptions of happiness found in the texts analyzed.

[Namibia: E]	We give our <i>love</i> and loyalty...
[Namibia: L-M]	Namibia, motherland, We <i>love</i> thee.
[Jamaica: H-I]	Jamaica, Land we <i>love</i> . Jamaica, Jamaica, Jamaica land we <i>love</i> .
[Saint Lucia: A-B]	Sons and daughters of Saint Lucia, <i>Love</i> the land that gave us birth....
[Saint Lucia: F]	... <i>Love</i> , oh, <i>love</i> your island home.
[Sierra Leone: B]	...Great is the <i>love</i> we have for thee;
[Sierra Leone: H]	...Land that we <i>love</i> , our Sierra Leone.

[St. Vincent and the Grenadines: B to C]

Saint Vincent! Land so beautiful,  
With *joyful hearts* we pledge to thee  
Our loyalty and *love*, and vow...

The second variable of the affect system, **dis/satisfaction**, is concerned with what Martin (ibid.) terms ‘telos’ – the pursuit of goals – and involves emotions related to boredom, (dis)pleasure, and interest. Unlike feelings of happiness, satisfaction values occur less frequently in the national anthems analyzed, i.e. 15 (31 %) instances only. Inscribed instantiations of satisfaction found in the data include, for example, the items *proud* and *pride* used to describe emotions of contentment towards past deeds carried out by national figures, and *gaze*, *extol*, *hail*, *glory*, *exalt*, and *delight* used to describe emotions of contentment towards the beauty of the nations’ landscapes. Illustrative realizations extracted from the data are provided below..

[Grenada: F]	...Being <i>proud</i> of our heritage,...
[Barbados: D]	...From which our <i>pride</i> is sprung,..
[Barbados: H]	...The <i>pride</i> of nationhood....
[Dominica: C]	All must surely <i>gaze in wonder</i> ...
[Dominica: F]	All these gifts we do <i>extol</i> .
[Dominica: L]	...Filling all with pure <i>delight</i> ,

The third and final variable of the affect system, **in/security**, involves emotions concerned with “ecosocial well-being – anxiety, fear, confidence and trust” (Martin, 1997, p. 23). This is the affect area least frequently drawn upon in the anthems texts, with 5 (10%) occurrences only. Of these 5 occurrences, 3 are found in the Barbadian national anthem as highlighted below in the items *no doubts or fears*, and *inspired*:



[Barbados: Q to V]

The Lord has been the people's guide  
For past three hundred years.  
With him still on the people's side  
We have *no doubts or fears*.  
Upward and onward we shall go,  
*Inspired, exulting, free,*

It is interesting to point out that although the affective evaluations realized by the nominalizations *doubts* and *fears* in the expression *no doubts or fears* refer to negative values of affect, these are analyzed as instances of positive affect on the grounds suggested by Martin & White (2005, p. 73) that negative feelings when grammatically negated might be interpreted as positive ones.

#### **6.4 Summary of Chapter 6**

The analysis has revealed then that the direct encoding of attitudinal meanings is the preferred strategy for expressing evaluative stance in national anthems. Considering the functions of appraisal as revealed by the analysis, I share Martin's (1997, p. 155) view that inscribed evaluations are "harder to resist or ignore" than indirect ones since they are more prescriptive about the feelings, values, and normative behavior their author wants his/her readers to share.

The analysis has also shown that assessments of judgement play a significant role in the texts of the national anthems analyzed. The high frequency of inscribed judgemental evaluations can be explained in relation to one of the main social purposes of national anthems, which is to align people around character and shared moral values. It seems then

that constructing a relationship with listeners grounded on ethical and moral values constitutes an important strategy for negotiating national bonding in national anthems.

Finally, the results have shown that values of affect and appreciation are used by the national anthems authors to try and align citizens around shared feelings of love for the nation grounded on a recontextualization of the field of national identification with respect to evaluations of familial sentiments.

# CHAPTER 7

## Final Remarks

### 7.0 Introduction

The main objective of this thesis has been to use the investigative tools of systemic functional grammar to throw light into some of the main linguistic characteristics and function of the discourse of national anthems written in English. In this chapter I present a summary of the most important research findings along with some final remarks and considerations for future research.

### 7.1 Objective A

Responding to Halliday's suggestion that it is important to study instances of language use in relation to their contexts of use, the first objective of this thesis was to present a general description of the origins of the discourse of national anthems. This objective was linked to **question a** of this thesis: *When were national anthems created?*

In order to answer this question, I have drawn upon the works of Hobsbawm (1982, 1983, 1989, 1992), Smith (1991, 1998), and Anderson (1991). Such investigation has revealed that national symbols began to be 'invented' in the 19<sup>th</sup> century by European governments and their ruling classes as gradual political and socio-economic changes brought about by the Industrial, French, and American Revolutions turned millions of people from peasants into workers and from subjects into citizens, thus forcing governments to find new ways of controlling and ruling the masses of people. In this socio-political scenario, the use and mass production of national symbols by governments aimed at conferring legitimacy to the newly created liberal concept of the nation-state and

sought to guarantee “citizens’ loyalty to, and identification with, the state and the ruling system” (Hobsbawm, 1989, p. 105).

In addition to presenting an outline of the general historical context surrounding the production of national symbols, the contextualization of national anthems was further described in terms of Halliday’s (1989) and Hasan’s (1989) concept of context of situation and its three variables: field, tenor, and mode. As mentioned earlier, the concept of context of situation refers to a conceptualization of the more immediate and observable non-linguistic elements which influence how linguistic interactions are produced and exchanged — *field* being concerned with the nature of the social activity and its degree of institutionalization; *tenor* being concerned with the participants and what kind of relationship there exists between them; and *mode* focusing mainly on the role language plays in the social interaction.

In very general terms, the field regarding the social practice of using national anthems was described as an institutionalized activity concerned with the construction, socialization into and maintenance of a system of beliefs associated with the idea of forming and belonging to a nation, possessing a national identity, and having obligations towards it. Some of the linguistic choices activated in the anthems texts by the field variable was investigated through Halliday’s concept of system of transitivity as presented in Chapter 4 and briefly summarized further below in Section 7.3.

The tenor dimension, in turn, was described as consisting of a hierarchic relationship between the government (who controls the production of a national anthem and who is responsible for the organization and maintenance of the nation) and citizens in general. An aspect of this hierarchic relationship could be observed, for example, in the frequent use of imperative clauses in the anthems texts.

In addition, a secondary tenor (Halliday, 1989) was suggested to capture the citizen-to-citizen relationship and to reflect the bonding social function that national anthems have to ‘symbolize and evoke communality’ and to create a ‘community of like-minded people’ (Martin & White, 2005), i.e. of a group of people who see themselves as forming a nation. This aspect of the tenor dimension was investigated through the attitudinal analysis of the anthems, which revealed a concern with positive feelings of judgement and a reappraisal of the relationship among citizens grounded on familial assessments. Further aspects of the attitudinal analysis is summarized and presented in Section 7.4.

Linguistic aspects related to the mode variable was investigated through the genre analysis of the anthems. Some of the findings regarding this analysis are presented in the following section.

## **7.2 Objective B**

The second objective of this work was to investigate how the national anthems that comprise the data are structured as a genre. This objective was related to the following specific questions: (i) *what are the anthems’ obligatory and optional structural elements?*; (ii) *what is the ordering of the elements as relating to each other?*; and (iii) *do the generic elements recur?*

In answering **question (i)**, the analysis of the data has allowed me to suggest that the generic structure potential of the national anthems under investigation in this study can be characterized as comprised of four elements, namely Prescribing Positive Behavior, Fragment of Historical Memories, Praising the Landscape, and Benediction. Accordingly, I have suggested that the function of the element Prescribing Positive Behavior is to exhort citizens to behave in ways that are judged to be appropriate for the country and other fellow

citizens, such as loving one's nation, working hard to make it prosper, holding positive attributes and values, and praising a nation's natural beauties.

The function of the element Fragment of Historical Memories, in turn, is to present aspects of the history of a nation so that they may serve as "political messages of 'moral historicism', the portrayal of examples of public virtue from the past in order to inspire emulation by present generations" Smith (1991, p. 92). I have suggested that this function seems to be confirmed by the presence in some national anthems of explicit prescriptions of positive behavior immediately following the fragments of historical events.

As regards the element Praising the Landscape, I have suggested that its presence in the anthems texts can be interpreted in relation to Smith's (1987) notion of 'spatial poetry' whereby a nation's territory and/or its natural objects are enthusiastically commended. Its function seems to be to foster feelings of pride and admiration towards nations' landscapes.

And, finally, the element Benediction refers to invocation(s) for divine assistance and blessing on behalf of nations and citizens. I have suggested that this element is probably inspired by religious practices, where it is usually employed at the end of worship services. I have also suggested that its function might be to add an 'aura' of sacredness to national anthems.

In what regards **question (ii)**, i.e. *what is the ordering of the elements as relating to each other?*, the analysis has indicated that there is no particular 'fixed' sequence of the anthems' structural elements. This result was evidenced by the fact that a national anthem may start and end with any of the identified elements. As examples, I have offered Grenada's and Jamaica's national anthems. While the former starts with a Prescription of Positive Behavior and ends with a Benediction, the latter begins with a Benediction and

ends with a Prescription of Positive Behavior. Benediction and Fragment of Historical Memories have also been used at initial and final positions in several national anthems in the data.

In what concerns **question (iii)**, i.e. *do the generic elements recur?* I have shown that any of the identified generic elements may occur several times. This fact was observed, for example, in the Bahamas' and Nigeria's national anthems where the obligatory element Prescribing Positive Behavior recurs 11 and 12 times, respectively. As mentioned earlier, recursion was also observed in the realizations of optional structural elements. For example, the element Fragment of Historical Memories recurs 3 times in Sierra Leone's anthem; the element Praising the Landscape occurs 6 times in Dominica's anthem, and the structural element Benediction appears 3 times in the Antiguan national anthem. Drawing on Hasan's (1996, p. 52) discussion on the genre nursery tale, I have speculated that the recursion of elements in the national anthems can "neither be seen as fully governed by the author-audience interaction" nor by the fact that a national anthem has the purpose of socializing citizens into the culture of creating and maintaining a sense of national identity and unity.

### **7.3 Objective C**

The third objective of this work was to offer a detailed transitivity analysis of one of the main generic elements identified in the genre analysis of the anthems texts, namely Prescribing Positive Behavior. This objective was related to the following specific questions: (i) *What are the main entities present in the element Prescribing Positive Behavior* (ii) *what are the preferred process types used to represent them and in what main participant positions are they found?*

Responding to **question (i)**, the transitivity investigation revealed that the most frequently occurring entities in the element Prescribing Positive Behavior are the citizens, the nations, God, and concepts. The focus of the analysis, however, was on the entities citizens and nations.

Concerning the first part of **question (ii)**, i.e. *what are the preferred process types used to represent citizens and nations*, the analysis has revealed a preference for material processes (56%, 88 occurrences), followed by 20% (31 occurrences) of relational process, and 14% (22) and 10% (15) of mental and verbal processes, respectively.

As regards the second part of question (ii), i.e. *in what main participant positions are citizens and nations found?*, drawing on Thompson's (in press) notions of transitivity concordances and transitivity templates, I have shown that, in material clauses, citizens and nations are frequently represented in complementary distribution across material roles, that citizens being typically represented in the role of Actor, while nations are typically represented in the roles of Goal, Client, and Recipient. The analysis has also revealed a high number of 'intransitive' material behaviors in which citizens appear as Actors. As mentioned earlier, several of these intransitive material behaviors present meanings related to the idea of national progress and development realized metaphorically via material processes of motion, what Lakoff & Johnson (1980) refer to as spatialization metaphors, – e.g. *Upward and onward we shall go,...* [Barbados: U-V], [ $\emptyset$ : you] *March together to a common loftier goal;...* [The Bahamas: E].

The analysis has also shown that citizens and nations are frequently represented in complementary distribution across other transitivity roles, especially as Senser and Phenomenon in mental clauses (e.g. [ $\emptyset$ : you] *Love, oh, love your island home...* [Saint Lucia: E-F], and Sayer and Target (e.g. *High we exalt thee, realm of the free...* [Sierra



Leone: A] and Sayer and Receiver (e.g. *This our native land, we pledge our lives to thee...* [Trinidad and Tobago: D] in verbal clauses. As regards relational behaviors, the analysis has revealed a preference for intensive attributive clauses. The prescribed attributes, in turn, were found to belong mostly to the domain of positive judgemental values such as *firm, fair, strong, free, united, side by side, and together*.

#### **7.4 Objective D**

The fourth and final objective of this work was to carry out an Appraisal analysis of the national anthems. This objective was linked to the following question: *what are the main evaluative linguistic resources – as offered in the attitude sub-system of Appraisal – used in the texts of the national anthems?* The attitudinal analysis of the texts of the national anthems has revealed a striking preference for judgmental assessments with 154 (51 %) occurrences, followed by 97 (32 %) occurrences of appreciations and 52 (17 %) affective evaluations. As mentioned earlier, this result indicates that the texts of the national anthems tries to construe an interpersonal relationship with citizens grounded on issues related to positive moral values, character, and normative behavior. I have suggested that this result corroborates the concern with human behavior identified in the genre and transitivity analyses and confirms that one of the main social functions of national anthems is to prescribe a model of positive behavior to citizens.

#### **7.5 Pedagogical implications**

Though this research did not aim at immediate applications in educational contexts, it may provide subsidies for raising language awareness, especially inasmuch as the construction of social reality and the *invention of traditions* are concerned (as related to Hobsbawm's notion presented in Chapter 2). In addition, national anthems, as mentioned earlier, may be seen as bonding icons. As such, the discourse of national anthems may be used to discuss important aspects of the history and political process of several countries and to help increase political consciousness. Upon getting into contact with the discourse of national anthems in a broader perspective, and not only as an instrument of nationalist inculcation, people can observe several dimensions of this form of political expression and reflect on how it can be used by citizens to help put in practice their political rights.

## **7.6 Suggestions for further research**

In this thesis I have investigated the discourse of 18 national anthems written in English. It would be interesting to investigate national anthems written in other languages in order to determine to what extent the results obtained apply to other national anthems as well.

Another aspect that I find worthy of research concerns the investigation of the degree of institutionalization in the social practice of singing national anthems. Hasan's (1980/1996, 1989) notion of material situational setting (MSS) can be particularly significant in this regard. Hasan (*ibid.*, p. 39) defines MSS as "the actual physical setting in which a text might unfold". According to her (*ibid.*) "the material situational setting always includes elements that are not part of the context of situation" and provides important resources for investigating the interaction between the verbal and non-verbal codings found in the unfolding of highly institutionalized social processes, such as the singing of national

anthems. Some of the elements of the MSS of a social process identified by Hasan (ibid., p. 46) include “ways of dressing, ways of conducting oneself, performance of a set of ritual actions, the presence of a set of recognized locations for the carrying out of these ritual actions and by a communally recognized set of the rights and obligations accruing to participants who enter the various stages of these processes in various capacities”.

### 7.7 Concluding remark

I would like to conclude this thesis with a quote by Mann, Matthiessen & Thompson (1992, p. 52) on the role of subjective judgement in their Rhetorical Structure Theory (RST)<sup>20</sup> and its application for the analysis of a fund-raising letter.

The role of *subjective judgement* in the theory should be made clear. To account for communication as one of the principal functions of language, a linguistic theory must be functional, in the sense that it must provide representations and draw conclusions about what the functions of particular uses of language are. If a linguistic theory of text structure is to be functional, judgements about the functions of texts and text parts must be made in the process of creating and testing the theory. In practice, such judgements are necessarily subjective, since they are made only by human beings who communicate, on the basis of what they know about their culture, their society, and their language (*italics in the original*).

I have chosen this quote for two reasons. Firstly, because as with Halliday’s grammar, RST is a theory that interprets instances of language use as phenomena which are essentially functional in nature. Secondly, because it expresses in a clear and straightforward manner one of the idiosyncrasies inherently present when one works with a functional theory of language, namely the ‘fuzziness’ involved in the analysis of ‘borderline cases’. This ‘fuzziness’ is explained by Halliday & Matthiessen (2004, p. 173)

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<sup>20</sup> In very general terms, RST is concerned with “describing rhetorical relations among parts of a text” (ibid., p. 42).

through the principle of **systemic indeterminacy** or the phenomenon of overlapping between categories of the linguistic system.

The point I am trying to make is that in spite of my efforts – supported by SFL principles and other more social orientations as presented in Chapters 2 and 3 – to provide representations and draw conclusions about the functions and nature of the national anthems investigated in this study, these representations and conclusions are to a certain extent subjective. They are partially subjective not only because I am a ‘human being who communicates, on the basis of what I know about the culture, society, and language’ in which these national anthems are produced and used, but also because of the systemic indeterminacy which is characteristic of several categories that constitute the system of language itself.

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## **APPENDIX A**

### **The Texts of the National Anthems**

## Antigua and Barbuda

Words: Novelle Hamilton Richards (1917-1986)

Music: Walter Garnet Picart Chambers (1908-2003)

Originally adopted in 1967 on achieving statehood, and again in 1981 when achieving independence.

A Fair Antigua and Barbuda!  
B We thy sons and daughters stand  
C Strong and firm in peace or danger  
D To safe-guard our Native Land.  
E We commit ourselves to building  
F A true nation brave and free;  
G Ever striving, ever seeking,  
H Dwell in love and unity.

I Raise the standard! Raise it boldly!  
J Answer now to duty's call  
K To the service of thy country,  
L Sparing nothing, giving all;  
M Gird your loins and join the battle  
N 'Gainst fear, hate and poverty,  
O Each endeavouring, all achieving,  
P Live in peace where man is free.

Q God of nations, let Thy blessings  
R Fall upon this land of ours;  
S Rain and sunshine ever sending,  
T Fill her fields with crops and flowers;  
U We her children do implore Thee,  
V Give us strength, faith, loyalty,  
W Never failing, all enduring  
X To defend her liberty.

## Barbados

Words: Irving Louis Burgie (b.1924)

Music: Van Roland Edwards (1912-1985)

Adopted on 30 November, 1966, upon independence.

A In plenty and in time of need  
B When this fair land was young  
C Our brave forefathers sowed the seed  
D From which our pride is sprung,  
E A pride that makes no wanton boast  
F Of what it has withstood,  
G That binds our hearts from coast to coast -  
H The pride of nationhood.

(Chorus)

I We loyal sons and daughters all  
J Do hereby make it known  
K These fields and hills beyond recall  
L Are now our very own.  
M We write our names on history's page  
N With expectations great,  
O Strict guardians of our heritage,  
P Firm craftsmen of our fate.  
  
Q The Lord has been the people's guide  
R For past three hundred years.  
S With him still on the people's side  
T We have no doubts or fears.  
U Upward and onward we shall go,  
V Inspired, exulting, free,  
W And greater will our nation grow  
X In strength and unity.

## **Dominica**

Words: Wilfred Oscar Morgan Pond (1912-1985)

Music: Lemuel McPherson Christian (1913-2000)

Originally adopted in 1967 on achieving statehood, and again in 1978 when becoming independent.

A Isle of beauty, isle of splendor,  
B Isle to all so sweet and fair,  
C All must surely gaze in wonder  
D At thy gifts so rich and rare.  
E Rivers, valleys, hills and mountains,  
F All these gifts we do extol.  
G Healthy land, so like all fountains,  
H Giving cheer that warms the soul.

I Dominica, God hath blest thee  
J With a clime benign and bright,  
K Pastures green and flowers of beauty  
L Filling all with pure delight,  
M And a people strong and healthy,  
N Full of godly, rev'rent fear.  
O May we ever seek to praise Thee  
P For these gifts so rich and rare.

Q Come ye forward, sons and daughters  
R Of this gem beyond compare.  
S Strive for honour, sons and daughters,  
T Do the right, be firm, be fair.  
U Toil with hearts and hands and voices.  
V We must prosper! Sound the call,  
W In which ev'ryone rejoices,  
X "All for Each and Each for All."



## **Grenada**

Words: Irva Merle Baptiste (b.1924)

Music: Louis Arnold Masanto (b.1938)

Officially adopted on Independence Day, 7 February, 1974.

A Hail! Grenada, land of ours,  
B We pledge ourselves to thee,  
C Heads, hearts and hands in unity  
D To reach our destiny.  
E Ever conscious of God,  
F Being proud of our heritage,  
G May we with faith and courage  
H Aspire, build, advance  
I As one people, one family.  
J God bless our nation.

## **Jamaica**

Words: Hugh Braham Sherlock (1905-1998)

Music: Robert Charles Lightbourne (1909-1995)

Officially selected by the House of Representatives on 19 July, 1962, upon independence from Great Britain.

A Eternal Father bless our land,  
B Guard us with Thy Mighty Hand,  
C Keep us free from evil powers,  
D Be our light through countless hours.  
E To our Leaders, Great Defender,  
F Grant true wisdom from above.  
G Justice, Truth be ours forever,  
H Jamaica, Land we love.  
I Jamaica, Jamaica, Jamaica land we love.  
  
J Teach us true respect for all,  
K Stir response to duty's call,  
L Strengthen us the weak to cherish,  
M Give us vision lest we perish.  
N Knowledge send us Heavenly Father,  
O Grant true wisdom from above.  
P Justice, Truth be ours forever,  
Q Jamaica, Land we love.  
R Jamaica, Jamaica, Jamaica land we love.

## **Saint Kitts and Nevis**

Words and music: Kenrick Anderson Georges (b.1955)  
Adopted upon independence in 1983.

A O Land of Beauty!  
B Our country where peace abounds,  
C Thy children stand free  
D On the strength of will and love.  
E With God in all our struggles,  
F Saint Kitts and Nevis be  
G A Nation bound together  
H With a common destiny.

I As stalwarts we stand,  
J For justice and liberty,  
K With wisdom and truth  
L We will serve and honour thee.  
M No sword nor spear can conquer,  
N For God will sure defend.  
O His blessings shall for ever  
P To posterity extend.

## **Saint Lucia**

Words: Charles Jesse (1897-1985)

Music: Leton Felix Thomas (b.1926)

Originally adopted in 1967 on achieving statehood, and again in 1979 when becoming independent.

- A Sons and daughters of Saint Lucia,  
B Love the land that gave us birth,  
C Land of beaches, hills and valleys,  
D Fairest isle of all the earth.  
E Wheresoever you may roam,  
F Love, oh, love your island home.
- G Gone the times when nations battled  
H For this Helen of the West.  
I Gone the days when strife and discord  
J Dimmed her children's toil and rest.  
K Dawns at last a brighter day,  
L Stretches out a glad new way.
- M May the good Lord bless our island,  
N Guard her sons from woe and harm!  
O May our people live united,  
P Strong in soul and strong in arm!  
Q Justice, Truth and Charity,  
R Our ideals forever be!

## **Saint Vincent and the Grenadines**

Words: Phyllis Joyce McClean Punnett (1917-2004)

Music: Joel Bertram Miguel (b.1938)

Originally adopted in 1969 on achieving statehood, and again in 1979 when becoming independent.

A Saint Vincent! Land so beautiful,  
B With joyful hearts we pledge to thee  
C Our loyalty and love, and vow  
D To keep you ever free.

(Chorus)

E Whate'er the future brings,  
F Our faith will see us through.  
G May peace reign from shore to shore,  
H And God bless and keep us true.

I Hairoun! Our fair and blessed Isle,  
J Your mountains high, so clear and green,  
K Are home to me, though I may stray,  
L A haven, calm, serene.

M Our little sister islands are  
N Those gems, the lovely Grenadines,  
O Upon their seas and golden sands  
P The sunshine ever beams.

## **The Bahamas**

Words and music: Timothy Gibson (1903-1978)

Selected as a result of a competition and adopted when the country became independent on 10 July, 1973.

A Lift up your head to the rising sun, Bahamaland;  
B March on to glory, your bright banners waving high.  
C See how the world marks the manner of your bearing!  
D Pledge to excel through love and unity.  
E Pressing onward, march together to a common loftier goal;  
F Steady sunward, though the weather hide the wide and treacherous shoal.  
G Lift up your head to the rising sun, Bahamaland;  
H Till the road you've trod Lead unto your God,  
I March on, Bahamaland!

## **Guyana**

Words: Archibald Leonard Luker (1917-1971)

Music: Robert Cyril Gladstone Potter (1899-1981)

The words and music were selected as the result of a competition, and were approved by the House of Assembly on 21 April, 1966. Guyana became independent on 26 May, 1966.

- A Dear land of Guyana, of rivers and plains;  
B Made rich by the sunshine, and lush by the rains,  
C Set gem like and fair, between mountains and sea,  
D Your children salute you, dear land of the free.
- E Green land of Guyana, our heroes of yore,  
F Both bondsmen and free, laid their bones on your shore.  
G This soil so they hallowed, and from them are we,  
H All sons of one Mother, Guyana the free.
- I Great land of Guyana, diverse though our strains,  
J We are born of their sacrifice, heirs of their pains,  
K And ours is the glory their eyes did not see,  
L One land of six peoples, united and free.
- M Dear land of Guyana, to you will we give,  
N Our homage, our service, each day that we live;  
O God guard you, great Mother, and make us to be  
P More worthy our heritage, land of the free.

## **Trinidad and Tobago**

Words and music: Patrick Stanislaus Castagne (1916-2000)

Officially came into use at midnight on 31 August, 1962. It was chosen as the result of a competition held by the Government.

- A Forged from the Love of Liberty, in the Fires of Hope and Prayer,  
B With boundless faith in our destiny, we solemnly declare:  
C Side by Side we stand, Islands of the blue Caribbean Sea.  
D This our native land, we pledge our lives to thee.  
E Here every creed and race find an equal place,  
F And may God bless our nation.

## Ghana

Words: The Government of Ghana

Music: Philip Gbeho (1905-1976)

Officially became the National Anthem in 1957, the year when independence was attained.

A God bless our homeland Ghana  
B And make our nation great and strong,  
C Bold to defend forever  
D The cause of Freedom and of Right;  
E Fill our hearts with true humility,  
F Make us cherish fearless honesty,  
G And help us to resist oppressors' rule  
H With all our will and might evermore.

I Hail to thy name, O Ghana,  
J To thee we make our solemn vow:  
K Steadfast to build together  
L A nation strong in Unity;  
M With our gifts of mind and strength of arm,  
N Whether night or day, in the midst of storm,  
O In ev'ry need, whate'er the call may be,  
P To serve thee, Ghana, now and evermore.

Q Raise high the flag of Ghana  
R And one with Africa advance;  
S Black star of hope and honor  
T To all who thirst for liberty;  
U Where the banner of Ghana free flies,  
V May the way to freedom truly lie;  
W Arise, arise, O sons of Ghanaland,  
X And under God march on for evermore!

## **Mauritus**

Words: Jean Georges Prosper (b.1933)

Music: Philippe Gentil (b.1928)

Selected by means of a competition, and came into use when the country attained independence on 12 March, 1968.

- A Glory to thee, Motherland,
- B O motherland of mine.
- C Sweet is thy beauty,
- D Sweet is thy fragrance,
- E Around thee we gather
- F As one people,
- G As one nation,
- H In peace, justice and liberty.
- I Beloved country, may God bless thee
- J For ever and ever.

## **Namibia**

Words and music: Axali Doeseb (b.1954)

Adopted on 21 March, 1991, first anniversary of independence.

- A Namibia, land of the brave,
- B Freedom fight we have won.
- C Glory to their bravery,
- D Whose blood waters our freedom.
- E We give our love and loyalty
- F Together in unity,
- G Contrasting beautiful Namibia,
- H Namibia, our country.
- I Beloved land of savannahs,
- J Hold high the banner of liberty.

(Chorus)

- K Namibia, our country,
- L Namibia, motherland,
- M We love thee.

## Nigeria

Words: The Government of Nigeria  
Music: Benedict Elide Odiase (b.1934)  
Adopted in 1978

A Arise, O compatriots,  
B Nigeria's call obey  
C To serve our Fatherland  
D With love and strength and faith.  
E The labour of our heroes past  
F Shall never be in vain,  
G To serve with heart and might  
H One nation bound in freedom, peace and unity.

I O God of creation,  
J Direct our noble cause;  
K Guide our Leaders right.  
L Help our Youth the truth to know,  
M In love and honesty to grow,  
N And living just and true,  
O Great lofty heights attain,  
P To build a nation where peace and justice reign.



## Sierra Leone

Words: Clifford Nelson Fyle (b.1933)

Music: John Joseph Akar (1927-1975)

Written and composed in 1961 and adopted when the country achieved independence on 27 April, 1961.

A High we exalt thee, realm of the free;  
B Great is the love we have for thee;  
C Firmly united ever we stand,  
D Singing thy praise, O native land.  
E We raise up our hearts and our voices on high,  
F The hills and the valleys re-echo our cry;  
G Blessing and peace be ever thine own,  
H Land that we love, our Sierra Leone.

K One with a faith that wisdom inspires,  
L One with a zeal that never tires;  
M Ever we seek to honour thy name,  
N Ours is the labour, thine the fame.  
O We pray that no harm on thy children may fall,  
P That blessing and peace may descend on us all;  
Q So may we serve thee ever alone,  
R Land that we love, our Sierra Leone.

S Knowledge and truth our forefathers spread,  
T Mighty the nations whom they led;  
U Mighty they made thee, so too may we  
V Show forth the good that is ever in thee.  
W We pledge our devotion, our strength and our might,  
X Thy cause to defend and to stand for thy right;  
Y All that we have be ever thine own,  
Z Land that we love, our Sierra Leone.

## **The Gambia**

Words: Virginia Julie Howe (b.1927)

Music: Jeremy Frederick Howe (b.1929)

Officially adopted on 18 February, 1965, when the country became independent.

A For The Gambia, our homeland,  
B We strive and work and pray,  
C That all may live in unity,  
D Freedom and peace each day.  
E Let justice guide our actions  
F Towards the common good,  
G And join our diverse peoples  
H To prove man's brotherhood.  
I We pledge our firm allegiance,  
K Our promise we renew;  
L Keep us, great God of nations,  
M To The Gambia ever true.

## **Uganda**

Words and music: George Wilberforce Kakomoa (b.1923)

Selected through a competition, and came into use when the country became independent on 9 October, 1962

A Oh Uganda! may God uphold thee,  
B We lay our future in thy hand.  
C United, free,  
D For liberty  
E Together we'll always stand.  
  
F Oh Uganda! the land of freedom.  
G Our love and labour we give,  
H And with neighbours all  
I At our country's call  
J In peace and friendship we'll live.  
  
K Oh Uganda! the land that feeds us  
L By sun and fertile soil grown.  
M For our own dear land,  
N We'll always stand  
O The Pearl of Africa's Crown.

## APPENDIX B

### National Anthems' Actual Generic Structure

#### Notational Conventions:

PPB = Prescription of Positive Behavior

FHM = Fragment of Historical Memories

PL = Praising the Landscape

B = Benediction

A forward slash (/) indicates conflated elements

A subscript number following a generic element indicates the number of times it occurs in sequence (e.g. the number <sub>5</sub> in the expression  $PPB_5 \wedge B$  indicates that in Grenada's national anthem the element PPB occurs 5 times in a sequence)

The caret sign (^) indicates the order of distinct elements, thus in the expression above, i.e.  $PPB_5 \wedge B$ , the element B appears after the fifth occurrence of the element PPB.

The expression (*hist. seq.*) indicates the presence of the item *historical sequel*. As mentioned earlier in Chapter 4, historical sequel is an optional component of the element FHM. Thus, the expression  $FHM_2 \wedge (hist. seq._2)$  indicates that there are two occurrences of the element FHM followed by two occurrences of historical sequel.

## Antigua and Barbuda

Line(s)	Text	Generic Element
A-B-C	Fair Antigua and Barbuda! We thy sons and daughters stand Strong and firm in peace or danger	PL / PPB
D	To safe-guard our Native Land.	PPB
E-F	We commit ourselves to building A true nation brave and free;	PPB
G	Ever striving, ...	PPB
G	... ever seeking,	PPB
H	Dwell in love and unity.	PPB
I	Raise the standard! ...	PPB
I	... Raise it boldly!	PPB
J-K	Answer now to duty's call To the service of thy country,	PPB
L	Sparing nothing, ...	PPB
L	... giving all;	PPB
M	Gird your loins ...	PPB
M-N	... and join the battle 'Gainst fear, hate and poverty,	PPB
O	Each endeavouring, ...	PPB
O	... all achieving,	PPB
P	Live in peace where man is free.	PPB
Q-R	God of nations, let Thy blessings Fall upon this land of ours;	B
S	Rain and sunshine ever sending,	B
T	Fill her fields with crops and flowers;	B
U-V	We her children do implore Thee, Give us strength, faith, loyalty,	PPB
W	Never failing, ...	PPB
W	... all enduring	PPB
X	To defend her liberty.	PPB

Actual structure:

PL/PPB ^ PPB<sub>15</sub> ^ B<sub>3</sub> ^ PPB<sub>4</sub>

## Barbados

Line(s)	Text	Generic Element
A to D	In plenty and in time of need When this fair land was young Our brave forefathers sowed the seed From which our pride is sprung,	PL/FHM
E-F	A pride that makes no wanton boast Of what it has withstood,	PPB
G-H	That binds our hearts from coast to coast - The pride of nationhood.	PPB
I to L	We loyal sons and daughters all Do hereby make it known These fields and hills beyond recall Are now our very own.	PPB
M to P	We write our names on history's page With expectations great, Strict guardians of our heritage, Firm craftsmen of our fate.	PPB
Q-R	The Lord has been the people's guide For past three hundred years.	FHM
S-T	With him still on the people's side We have no doubts or fears.	PPB
U-V	Upward and onward we shall go, Inspired, exulting, free,	PPB
W-X	And greater will our nation grow In strength and unity.	PPB

Actual structure:

PL/FHM ^ PPB<sub>4</sub> ^ FHM ^ PPB<sub>3</sub>

## Dominica

Line(s)	Text	Generic Element
A-B	Isle of beauty, isle of splendor, Isle to all so sweet and fair,	PL
C-D	All must surely gaze in wonder At thy gifts so rich and rare.	PPB / PL
E-F	Rivers, valleys, hills and mountains, All these gifts we do extol.	PPB / PL
G-H	Healthy land, so like all fountains, Giving cheer that warms the soul.	PL / PPB
I-J-K	Dominica, God hath blest thee With a clime benign and bright, Pastures green and flowers of beauty	PL
L	Filling all with pure delight,	PPB
M-N	And a people strong and healthy, Full of godly, rev'rent fear.	PPB
O-P	May we ever seek to praise Thee For these gifts so rich and rare.	PPB
Q-R	Come ye forward, sons and daughters Of this gem beyond compare.	PPB / PL
S	Strive for honour, sons and daughters,	PPB
T	Do the right, ...	PPB
T	... be firm, ...	PPB
T	... be fair.	PPB
U	Toil with hearts and hands and voices.	PPB
V	We must prosper! ...	PPB
V-W-X	... Sound the call, In which ev'ryone rejoices, "All for Each and Each for All."	PPB

Actual structure:

PL ^ PPB/ PL<sub>2</sub> ^ PL/PPB ^ PL ^ PPB<sub>3</sub> ^ PPB/PL ^ PPB<sub>7</sub>

## Grenada

Line(s)	Text	Generic Element
A-B-C	Hail! Grenada, land of ours, We pledge ourselves to thee, Heads, hearts and hands in unity	PPB
D	To reach our destiny.	PPB
E	Ever conscious of God,	PPB
F	Being proud of our heritage,	PPB
G-H-I	May we with faith and courage Aspire, build, advance As one people, one family.	PPB
J	God bless our nation.	B

Actual structure:

PPB<sub>5</sub> ^ B

## Jamaica

Line(s)	Text	Generic Element
A	Eternal Father bless our land,	B
B	Guard us with Thy Mighty Hand,	B
C	Keep us free from evil powers,	B
D	Be our light through countless hours.	B
E-F	To our Leaders, Great Defender, Grant true wisdom from above.	PPB
G	Justice, Truth be ours forever,	PPB
H	Jamaica, Land we love.	PPB
I	Jamaica, Jamaica, Jamaica land we love.	PPB
J	Teach us true respect for all,	PPB
K	Stir response to duty's call,	PPB
L	Strengthen us the weak to cherish,	PPB
M	Give us vision lest we perish.	PPB
N	Knowledge send us Heavenly Father,	PPB
O	Grant true wisdom from above.	PPB
P	Justice, Truth be ours forever,	PPB
Q	Jamaica, Land we love.	PPB
R	Jamaica, Jamaica, Jamaica land we love.	PPB

Actual structure:

$B_4 \wedge PPB_{13}$



## Saint Kitts and Nevis

Line(s)	Text	Generic Element
A-B	O Land of Beauty! Our country where peace abounds,	PL / PPB
C-D	Thy children stand free On the strength of will and love.	PPB
E-F-G-H	With God in all our struggles, Saint Kitts and Nevis be A Nation bound together With a common destiny.	PPB
I-J	As stalwarts we stand, For justice and liberty,	PPB
K-L	With wisdom and truth We will serve and honour thee.	PPB
M-N	No sword nor spear can conquer, For God will sure defend.	B
O-P	His blessings shall for ever To posterity extend.	B

Actual structure:

PL/PPB ^ PPB<sub>4</sub> ^ B<sub>2</sub>

## Saint Lucia

Line(s)	Text	Generic Element
A-B C-D	Sons and daughters of Saint Lucia, Love the land that gave us birth, Land of beaches, hills and valleys, Fairest isle of all the earth.	PPB / PL
E-F	Wheresoever you may roam, Love, oh, love your island home.	PPB
G-H	Gone the times when nations battled For this Helen of the West.	FHM
I-J	Gone the days when strife and discord Dimmed her children's toil and rest.	FHM
K	Dawns at last a brighter day,	(hist. sequel)
L	Stretches out a glad new way.	(hist. sequel)
M	May the good Lord bless our island,	B
N	Guard her sons from woe and harm!	B
O-P	May our people live united, Strong in soul and strong in arm!	PPB
Q-R	Justice, Truth and Charity, Our ideals forever be!	PPB

Actual structure:

PPB/PL ^ PPB ^ FHM<sub>2</sub> ^ (hist. seq.<sub>2</sub>) ^ B<sub>2</sub> ^ PPB<sub>2</sub>

## Saint Vincent and the Grenadines

Line(s)	Text	Generic Element
A-B-C	Saint Vincent! Land so beautiful, With joyful hearts we pledge to thee Our loyalty and love, ...	PL / PPB
C-D	... and vow To keep you ever free.	PPB
E-F	Whate'er the future brings, Our faith will see us through.	PPB
G	May peace reign from shore to shore,	PPB
H	And [Ø: may] God bless [Ø: us] ...	B
H	... and [Ø: may God] keep us true.	PPB
I to L	Hairoun! Our fair and blessed Isle, Your mountains high, so clear and green, Are home to me, though I may stray, A haven, calm, serene.	PL
M to P	Our little sister islands are Those gems, the lovely Grenadines, Upon their seas and golden sands The sunshine ever beams.	PL

Actual structure:

PL/PPB ^ PPB<sub>3</sub> ^ B ^ PPB ^ PL<sub>2</sub>

## The Bahamas

Line(s)	Text	Generic Element
A	Lift up your head to the rising sun, Bahamaland;	PPB
B	March on to glory, ...	PPB
B	your bright banners waving high.	PPB
C	See how the world marks the manner of your bearing!	PPB
D	Pledge to excel through love and unity.	PPB
E	Pressing onward, ...	PPB
E	... march together to a common loftier goal;	PPB
F	[Ø: march] Steady sunward, though the weather hide the wide and treacherous shoal.	PPB
G	Lift up your head to the rising sun, Bahamaland;	PPB
H	Till the road you've trod Lead unto your God,	PPB
I	March on, Bahamaland!	PPB

Actual structure:

PPB<sub>11</sub>

## Guyana

Line(s)	Text	Generic Element
A-B-C	Dear land of Guyana, of rivers and plains; Made rich by the sunshine, and lush by the rains, Set gem like and fair, between mountains and sea,	PL
D	Your children salute you, dear land of the free.	PPB
E-F	Green land of Guyana, our heroes of yore, Both bondsmen and free, laid their bones on your shore.	FHM
G	This soil so they hallowed, ...	FHM  (hist. Sequel)
G-H	... and from them are we, All sons of one Mother, Guyana the free.	
I-J	Great land of Guyana, diverse though our strains, We are born of their sacrifice, heirs of their pains,	(hist. sequel)
K-L	And ours is the glory their eyes did not see, One land of six peoples, united and free.	(hist. sequel)
M-N	Dear land of Guyana, to you will we give, Our homage, our service, each day that we live;	PPB
O	God guard you, great Mother, ...	B
O-P	... and make us to be More worthy our heritage, land of the free.	PPB

Actual structure:

PL ^ PPB ^ FHM<sub>2</sub> ^ (hist. seq.<sub>3</sub>) ^ PPB ^ B ^ PPB

## Trinidad and Tobago

Line(s)	Text	Generic Element
A-B-C	Forged from the Love of Liberty, in the Fires of Hope and Prayer, With boundless faith in our destiny, we solemnly declare: Side by Side we stand, Islands of the blue Caribbean Sea.	PPB
D	This our native land, we pledge our lives to thee.	PPB
E	Here every creed and race find an equal place,	PPB
F	And may God bless our nation.	B

Actual structure:

PPB<sub>3</sub> ^ B

## Ghana

Line(s)	Text	Generic Element
A	God bless our homeland Ghana	B
B	And make our nation great and strong,	PPB
C-D	Bold to defend forever The cause of Freedom and of Right;	PPB
E	Fill our hearts with true humility,	PPB
F	Make us cherish fearless honesty,	PPB
G-H	And help us to resist oppressors' rule With all our will and might evermore.	PPB
I	Hail to thy name, O Ghana,	PPB
J to O	To thee we make our solemn vow: Steadfast to build together A nation strong in Unity; With our gifts of mind and strength of arm, Whether night or day, in the midst of storm, In ev'ry need, whate'er the call may be,	PPB
P	To serve thee, Ghana, now and evermore.	PPB
Q	Raise high the flag of Ghana	PPB
R	And one with Africa advance;	PPB
S-T	Black star of hope and honor To all who thirst for liberty;	PPB
U-V	Where the banner of Ghana free flies, May the way to freedom truly lie;	PPB
W	Arise, arise, O sons of Ghanaland,	PPB
X	And under God march on for evermore!	PPB

Actual structure:

B ^ PPB<sub>14</sub>

## Mauritus

Line(s)	Text	Generic Element
A-B	Glory to thee, Motherland, O motherland of mine.	PPB
C	Sweet is thy beauty,	PL
D	Sweet is thy fragrance,	PL
E-F-G-H	Around thee we gather As one people, As one nation, In peace, justice and liberty.	PPB
I-J	Beloved country, may God bless thee For ever and ever.	B

Actual structure:

PPB ^ PL<sub>2</sub> ^ PPB ^ B



## Namibia

Line(s)	Text	Generic Element
A-B	Namibia, land of the brave, Freedom fight we have won.	FHM
C-D	Glory to their bravery, Whose blood waters our freedom.	PPB
E-F-G-H	We give our love and loyalty Together in unity, Contrasting beautiful Namibia, Namibia, our country.	PPB / PL
I-J	Beloved land of savannahs, Hold high the banner of liberty.	PPB
K-L-M.	Namibia, our country, Namibia, motherland, We love thee.	PPB

Actual structure:

FHM ^ PPB ^ PPB/PL ^ PPB<sub>2</sub>

## Nigeria

Line(s)	Text	Generic Element
A	Arise, O compatriots,	PPB
B	Nigeria's call obey	PPB
C	To serve our Fatherland	PPB
D	With love and strength and faith.	
E	The labour of our heroes past	PPB
F	Shall never be in vain,	
G	To serve with heart and might	PPB
H	One nation bound in freedom, peace and unity.	
I	O God of creation,	PPB
J	Direct our noble cause;	
K	Guide our Leaders right.	PPB
L	Help our Youth the truth to know,	PPB
M	In love and honesty to grow,	PPB
N	And living just and true,	PPB
O	Great lofty heights attain,	PPB
P	To build a nation where peace and justice reign.	PPB

Actual structure:

PPB<sub>12</sub>

## Sierra Leone

Line(s)	Text	Generic Element
A	High we exalt thee, realm of the free;	PPB
B	Great is the love we have for thee;	PPB
C	Firmly united ever we stand,	PPB
D	Singing thy praise, O native land.	PPB
E	We raise up our hearts and our voices on high,	PPB
F	The hills and the valleys re-echo our cry;	PPB
G	Blessing and peace be ever thine own,	PPB
H	Land that we love, our Sierra Leone.	PPB
I	One with a faith that wisdom inspires,	PPB
J	One with a zeal that never tires;	PPB
K	Ever we seek to honour thy name,	PPB
L	Ours is the labour, thine the fame.	PPB
M	We pray that no harm on thy children may fall,	B / PPB
N	That blessing and peace may descend on us all;	PPB
O	So may we serve thee ever alone,	PPB
P	Land that we love, our Sierra Leone.	PPB
Q	Knowledge and truth our forefathers spread,	FHM
R	Mighty the nations whom they led;	FHM
S	Mighty they made thee, ...	FHM
S-T	so too may we / Show forth the good that is ever in thee.	PPB
U	We pledge our devotion, our strength and our might,	PPB
W	Thy cause to defend ...	PPB
W	and to stand for thy right;	PPB
X	All that we have be ever thine own,	PPB
Y	Land that we love, our Sierra Leone.	PPB