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THESIS

A STUDY OF FIGURATIVE LANGUAGE USED IN  
THE COMPOSITION OF NATIONAL ANTHEMS



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A Thesis Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
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The study aimed to investigate types of figurative language employed in the national anthems. Also, it described the methods of applying those figurative devices. In other words, it explored how figurative language in the national anthems was employed to convey meanings to the audience.

In this study, the qualitative research approach was employed. The data were obtained through purposively selecting a variety of national anthems. The lyrics of the anthems in English that have been officially established after 1950 were focused on. In relation to types of figurative language in the national anthems found in this study, concepts and approaches of message conveying were analyzed and explained.

The result displayed 11 types of figurative language devices employed in these 24 national anthems. Among those, the most commonly used devices were repetition, alliteration, synecdoche, and metonymy. In relation to the applications of those devices, three major themes that promote nationalism and patriotism were found: the admiration of the institution, the strength of the people, and the pride of the nation. The lyricists employed the figurative language in various fashions. Both a single technique and various patterns of combination of techniques were evidenced in conveying the intended meanings. Possible factors that enhance the meaning construction were also discussed. All in all, the role of figurative language was obviously seen in empowering the social and cultural values of a particular nation among the audience through certain forms of linguistic and musical representations. Finally, related theoretical implications were discussed.

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Student's signature

Thesis Advisor's signature

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# CHAPTER I

## INTRODUCTION

### Rationale of the Study

Music has been recognized as a universal communicative tool in every society. More importantly, fellows and scholars also claim that music is a part of culture, and thus, it communicates mood and ideas in similar ways to language (Rumery, 1992). In this modern world, it seems that the communication through music has been commonly expanded. According to the fact that music appears fluid, dynamic, and it transforms to match the expressive and emotional needs of all mankind, its numerous values have been recognized in most societies (Titon, 1996).

In terms of utilization, music is part of communication and culture, and especially is valuable for humans as it is regarded not only for fun and pleasure but its usefulness is obviously manifold. One of the classic examples is music therapy which has developed over the last 50 years in Europe, North America, and South America and more recently in the Far East, South Africa, Australia, and New Zealand. Furthermore, the range of musical materials as a technique of improvisation, for instance, is used to generate medical treatment for patients who have mental health problems and profound disabilities (Juslin and Sloboda, 2001).

Regarding its role in the political arena, during the later part of the Romantic era, music played a crucial role in expressing political belief in certain European countries as it was one of the modes to express nationalism. At that time, nationalism became a significant force in musical production, and it enriched the traditional musical language with new idioms and philosophical positions (Hickok, 1993). Several Romantic composers used music like a tool to express their nationalism in certain ways. During the Second World War, for example, the Nazi forbade the playing of Smetana's descriptive symphonic poem's in Prague and Chopin's

polonaises in Warsaw because of the powerful political symbolism behind these works (Machlis and Forney, 1983).

As music is one form of universal language; thus, a national anthem could portray the culture of an individual nation. Broadly speaking, a national anthem is defined as the song of the nation which signifies certain outstanding points of ideas that have been expressed in the lyrics and melodies which directly and profoundly influence the feelings, emotions, and memories of listeners as citizens of the country (Chitralada School, 1996).

In terms of political ideology, a national anthem is defined as the official song of a nation or country and is generally of a patriotic nature and played at events to celebrate or honor the nation it represents, or it can be said that national anthem is one type of patriotic song (Retrieved from Wikipedia, the free encyclopedia website, 2008). Internationally, patriotic songs are composed of patriotic elements which not only repeat patriotism but symbolize a positive attitude toward pride in each nation's culture. The songs can obviously be evidence for personal patriotism which people always adhere to their value when playing or enjoying these musical compositions. Apart from that, governments illustrate these songs an official patriotism perspective in almost all special national occasions and commemoration ceremonies, such as, a national day. For example, in Thailand, the national anthem is played to students each day at the start of school as an exercise in patriotism. Also, certain radio and television stations play the national anthem when they sign on in the morning and again at night when they sign off. This information has given an account of why national anthems play a significant role to audiences as a part of their unity. (Wikipedia, the free encyclopedia website, 2008).

In the facet of a socio-cultural context, national anthems can be regarded as a socially constructed pattern of meanings because this type of musical composition is often a primary agent in the construction and conservation of national identity, pride, and sovereignty. It also embodies historical continuity, mythology as well as national symbol of a particular nation. Moreover, as music includes the power of

melody, rhythm, and harmony, it particularly lends itself as a linkage to promote the translation of social values of the intended message the lyricists wanted to convey to the audience effectively (Biddle and Knight, 2007).

Over the past few decades, many studies have suggested that a national anthem which has been regarded as one of the most crucial types of song can possibly take the form of patriotism showing musical symbols of a nation and a pride of identity of its people. It also connects the ideas of the national spirit directly through the lyrics (Retrieved from Wikipedia, the free encyclopedia website, 2008). Furthermore, patriotism also provides the affective basis for the belief in one's nation, and it underpins all forms of language for nationalism (Heywood, 1998).

It is likely to state that music and language tend to be inseparable and one of their optimal roles of communication is to reflect culture and identity of a people in a nation. National anthems play a significant role in revealing certain crucial aspects, for instance, reflecting the pride of a nation, notifying the history of countries, and echoing people's political perspective.

### **Problem Statement**

It appears that scholars attempt to investigate the role of musical compositions and their socio-cultural reflection in several aspects. However, language in national anthem that reflect elements of culture and nationalism have not been acknowledged; particularly, the role of figurative language use to communicate the intended socio-cultural value of the nation to its people. Among those, it has been revealed that one dominant feature of language that effectively empowers the intended message in musical compositions, as well as in genre of poetry, is the use of figurative language.

As a result, this study aims to investigate types of figurative language employed in national anthems and the method of conveying a message in relation to the meanings expressed.

### **Objectives of the Study**

1. To identify and classify types of figurative language existing in national anthems.
2. To study how figurative language in national anthems convey meanings to the audience.

### **Research Questions**

1. What kinds of figurative language are employed in the musical composite of national anthems?
2. What concepts are conveyed through the use of figurative language in national anthems and how are they conveyed?

### **Scope of the Study**

The scope of the study was as follows:

1. To obtain a variety of national anthems, but focused on those of countries officially established after 1950, which have been less researched. Twenty four pieces have been randomly selected from an approximate total of 50.
2. It examined the lyrics of these anthems in English.

### **Significance of the Study**

The findings revealed from the study are supposed to be useful for music practitioners and linguists in assisting them to gain the most accurate meanings possibly derived from the words of national anthems. Furthermore, it can demonstrate how the connection between the figurative language device and intended meaning conveyed are made. With the optimal linguistic comprehension, the audience could gain better insight into and appreciation of the meanings translated in these pieces of

work. This can ultimately lead to the utmost comprehension and appreciation of the power of figurative language and a national anthem through its lyrics.

In addition, understanding the power of figurative language in this type of text is practical for instruction and learning in musical composition. There are certain specific benefits to be derived from the paper as follows:

1. This study will enhance greater comprehension of how various types of figurative language are employed, and how they can powerfully convey the message within the context of national anthems and other music genres.
2. The understanding of this study can be applicable to other types of music genres.
3. This study will expand vision and reveal the power of figurative language that potentially convey the message constituted within patriotism, nationalism, and culture.

## CHAPTER II

### REVIEW OF LITERATURE

This chapter presents the review of literature associated with musical composition of a national anthem and figurative language. The four main areas of discussion include (1) definitions and principles of national anthems (2) figurative language and its role (3) related linguistic theories, and (4) previous studies concerning the use of figurative language in musical composition and various types of texts.

#### **Definitions and Principles of National Anthems**

Broadly speaking, a national anthem is generally a patriotic musical composition that evokes and eulogizes the history, traditions and struggles of its people, recognized either by a nation's government as the official national song, or by convention through use by the people (Wikipedia, the free encyclopedia website, 2008) Similarly, it can be also interpreted as the official song of a nation or country, generally of a patriotic nature and played at events to celebrate or honor the nation (All words.com: English Dictionary website, 2008).

In terms of political perspective, Encyclopedia Britannica defines it as a hymn or song expressing patriotic sentiment and either governmentally authorized as an official national hymn or holding that position in popular feeling. It is found that during the 19th and early 20th centuries, most European countries followed Britain's example, some national anthems being written especially for the purpose, others being adapted from existing tunes. The sentiments of national anthems vary, from prayers for the monarch to allusions to nationally important battles or uprisings (National anthems website, 2008).

In the facet of socio-cultural context, a national anthem can be regarded as a socially constructed pattern of meanings because music is often a primary agent in the

construction and conservation of national identity, pride, and sovereignty. It also embodies historical continuity, mythology as well as the national symbol of a particular nation. Furthermore, music shows a common set of characteristics and lends itself as a linkage of social value among people (Biddle and Knight, 2007).

Over the past few decades, many studies have suggested that a national anthem, which has been regarded as one of the most crucial types of song can possibly take the form of patriotism showing musical symbols of a nation and a pride of identity of its people. Also, it connects the ideas of the national spirit directly through the lyrics (Wikipedia, the free encyclopedia website, 2008). Furthermore, patriotism also provides the affective basis for the belief of one's nation, and it underpins all forms of language for nationalism (Heywood, 1998).

It is likely to state that music and language tend to be inseparable and one of their optimal roles of communication is to reflect the culture and the identity of a people in a nation. A national anthem plays a significant role in people in revealing certain crucial aspects, for instance reflecting the pride of nation, notifying history of the countries, and echoing people's political perspective. In other words, it reflects elements of culture and nationalism. As above mentioned, it has been evident that among various linguistic devices, the role of figurative language use to communicate the intended socio-cultural value of the nation to its people appears to be a prominent linguistic feature that effectively empowers the intended message in this genre of musical compositions, as well as in other genre of poetry.

### **Figurative Language and Its Roles**

Figurative language can also be defined as the language used in a creative rather than a literal sense. It is most frequently related to poetry and widely used in daily expressions of both written and spoken language as well. Through the use of verbal communication, figurative language can be used to liven up the prose and emphasize the idea to shed light on the meaning for readers (Rosa and Eschholz,

1982). When listening to the song, various listeners may interpret the connotations of figurative language in various ways. However, to empower the intended meanings to the audience, most lyricists employ the device of figurative language in their work. Thus, meanings created by figurative language that lyricists intend to convey should be carefully interpreted by the audience (Lanner, 1988).

In addition, Marius (1991) lists certain reasons why figurative language has become so dominant. First, it expresses other possible meanings rather than their literal sense and the exaggerated speech used to make a point emphatically. Second, it draws on some common experience that bonds a writer to her audience. Lastly, figurative language must be fresh and engaging--often surprising but appropriate to the context the writer is developing (Marius, 1991).

Apart from those, figurative language is necessary to convey the precise meaning in a vivid and artistic manner as the author has a tale to tell and the language used must reveal every emotion and feeling possible on the paper. In the field of communicative meanings, figurative language does not only capture the hidden emotions and depths of the soul but also makes its point without the tedious use of long drawn out sentences (ESSORTMENT: Your source for knowledge website, 2008)

According to the recent research on Why do People Use Figurative Language?, Roberts and Kreuz (1994) stated that people employ a particular type of figurative language to accomplish a unique collection of communicative goals (Roberts and Kreuz, 1994). To fill the gap in language, figurative language is used as one of several approaches to create new meanings as it allows its audience to think about feelings, thoughts, things, and experiences for which there are no easy words. Similarly, figurative language is more efficient and economical than ordinary language since they create maximum meaning with minimum terms (urbachc.org website, 2008).

It can also be noted that figurative language sits well with narrative and documentary writing since it is one of the language types that can greatly assist

readers in identifying abstract and complicated ideas through the comparative technique (Plaengsorn, 2005). Detailed examination of figurative language by Nordquist showed that figurative language is a metaphorical device which promotes effective communication by means of word utilization. (about.com: grammar and composition website, 2008). As a result, figurative language plays a significant role in song writing and poetry composing, particularly, to communicate the lyricist's state of mind with the audience (Barnet, 1992).

### **The common types of figurative language in musical composition**

Broadly speaking, there are numbers of figurative language in English; however, twelve types of them are finally selected as a framework of this study based on two main principles. First, a number of types were derived from the preliminary survey on the most commonly recognized devices generally employed in any genre of writing (Retrieved 22 March, 2008 from Top Twenty Figure of Speech website). Second, from the list of those types, more specific criteria was conducted based on the types that are used in song writing (Flocabulary website, 2008). As a result, the twelve types of figurative language include (1) Simile (2) Metaphor (3) Synecdoche (4) Personification (5) Symbol (6) Allusion (7) Apostrophe (8) Repetition (9) Alliteration (10) hyperbaton (11) Rhetorical Question (12) Metonymy. These types of figurative language are demonstrated as follows:

#### **Simile**

A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by *like* or *as*, as in "How like the winter hath my absence been" or "So are you to my thoughts as food to life" (Shakespeare). (The American Heritage Dictionary of the English Language, 2000)

In short, Guth (1997) claimed that a compressed but explicit comparison by *like* or *as*, is called simile for example:

Mending wall: like an old-stone savage armed.

Stars: like some snow-white/Minerva's snow-white marble eyes.

Going for weather: we ran as if we meet the moon.

Birches: Like girls on hands and knees that throw their hair.

(The Poetry of Robert Frost website, 2008)

The sun is like a yellow ball of fire in the sky.

(The Topic: Figurative Language website, 2008)

### **Metaphor**

Unlike simile, a metaphor makes an implicit comparison between dissimilar ideas or things without using *as* or *like*. Metaphor works on the hypothesis that there are similarities between things which exist in almost all kinds of languages. In the metaphor, we can analyze its elements by using analysis approach of Richard's theory composed of three basic elements: tenor (literal term), vehicle (metaphorical term), and ground the similarities between tenor and vehicle (Furniss and Bath, 2007). In another major study, Scruton found that in the field of music apprehension, metaphor cannot be detached from the description of music because it characterizes the intentional purpose of the musical experience (Scruton, 1997). The use of metaphor, generally, can be explored in almost all statements. For instance:

She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock.

Eudora Welty

(Rosa and Eschholz, 1982, :127)

Another classic example in which a metaphor makes an implied comparison is the description of tuna illustrated as follows:

Powerful torpedoes of shining silver and steel, with perfect proportions and streamline shape, they had only to move one or two fins slightly to set

their 150 to 200 pounds gliding about in the water with consummate grace.

Thor Heyerdahl, Kon-Tiki  
(Memering and O'Hare, 1980, :350)

### Synecdoche

According to Encyclopedia Britannica (2008), synecdoche refers to figurative language in which a part represents the whole, as in the expression "hired hands" for workmen or, less commonly, the whole represents a part, as in the use of the word "society" to mean **high society**. The examples are shown as follows:

1. A part of something is used to refer to the whole:

1.1 The ship was lost with all *hands* (sailors).

1.2 His parents bought him a new set of *wheels* (car).

2. The whole of something is used to refer to a part of it:

2.1 Use your *head* to figure it out (brain).

2.2 *Michigan* just passed a law addressing this problem  
(the government of Michigan).

(Wikipedia, the free encyclopedia website, 2008)

Another classic poem of Richard Lovelace which contains synecdoche will be illustrated as follows:

Tell me not, Sweet, I am unkind  
That from the nunnery  
Of thy chaste *breast* and quiet *mind*,  
To war and arms I fly.

True, a new mistress now I chase,  
The first foe in the field;  
And with a stronger faith embrace

*A sword, a horse, a shield.*  
 Yet this inconstancy is such  
     As you too shall adore;  
 I could not love thee, Dear, so much,  
     Loved I not Honor more.

Richard Lovelace (1618-1658)  
 (Kirszner and Mandell, 1994, p.180)

In this poem, the use of synecdoche allows the poet to pack three main complex ideas into a few words. In line 3, “breast” and “mind” stand for all his loves one’s intellectual and physical attributes. In line 8, “A sword, a Horse, a Shield” represents the trappings of war and the war itself (Kirszner and Mandell, 1994).

### **Personification**

Personification can be defined as the object or animal which is given human quality for making comparison; for example, “An occasional timid horn squeaked off in the distance” (Memering and O’Hare, 1980). Furthermore, personification performs several meanings since it is used as the same approach with certain metaphors. For example, it is applied in the computational metaphor, which begins with the application of the human attribute of intelligence and directed it to computer. It can be assumed that personification does not only touch upon the idea of metaphor but semantic referents for non-human being (MacCormac, 1990).

Sometimes, personification is widely used as a literary device particularly in lyric poetry or to compare the device in fairy stories and mythology where people turn out to be stones, seas talk, plants walk and the like. For example, in Oscar Wilde’s famous fairy story, *The Happy Prince* (1888):

Whenever he went the Sparrows chirruped, and *said to each other*,  
 “what a distinguished stranger!”

The sparrows are talking about the Swallow, a major character in the narrative, who can talk: "I am waited for in Egypt", he says, referring to his fellow swallows who have migrated for the winter. The other major character is, of course, the Prince himself. He is a statue, he is inanimate, but, like the Swallow, he can talk.

(Knowles and Moon, 2006,: 125-126)

In terms of business and political news reportage, personification is commonly used to convey a sense of agency for otherwise abstract entities like nations, machines or corporations which demonstrate as follows:

US Defends Sale of Ports Company to Arab Nation

Microsoft embarrassed one final time over SP2

Regarding English literature, personification is often used as a literary device:

In John Keats's *To Autumn*, the fall season is personified as "sitting careless on a granary floor" (line 14) and "drowsed with the fume of poppies" (line 17).

In John Donne's *Holy Sonnet X*, death is personified as a "slave to fate, chance, kings and desperate sucking men" (line 9)

(Wikipedia, the free encyclopedia website, 2008)

## **Symbol**

If we talk about "rose", common people, more or less have certain different conceptual pictures in their mind depending on each person's five sensory and background knowledge about roses. When a poet says "My rose", however, he or she might use a metaphor to describe the full form of the sentence "My love is a rose" and omit the phrase "My love is". Thus, it can be noticed that a poet possibly uses the rose as a symbol to compel the reader to feel that love is the large theme of the rose although it is never explicitly claimed. It can be interpreted that symbol stands for

something other than literal meanings (Barnet, 1992). Symbol can be the form of objects, pictures, or other solid representations of views, concepts, or abstraction, For example, in certain countries such as the United States, Canada, Australia, and Great Britain, a red octagon is a symbol for “STOP”. The other common examples of symbol on maps for indicating places of interest, for instance crossed sabers to point out a battlefield, and the minerals used to represent numbers. (Wikipedia, the free encyclopedia website, 2008)

Hence, symbol is mainly dealt with the association of ideas than with any literal meaning. Additionally, it engages much more about group convention than about individual personalized meaning, for instance, we use the symbol of a dove to symbolize peace and the symbol of a heart to represent love. Although symbols always change as they are culturally related but they are often used in the main part of advertising, design, and logos as identifying marks (Goddard, 2002).

### **Allusion**

Allusion plays a significant role in several categories of work such as ancient history, literature, and particularly the bible to make people establish a clear understanding of hidden meaning, and it is also deeply related with symbol since symbol can sometimes gain meaning because of allusion (Robert, 1992)

In term of writing, allusion supports the reader to think about what is happening by suggesting a mental picture. The reader, however, must be aware of the allusion and must be familiar with what it alludes to.

One of the problems that possibly occur when dealing with allusion is the preceding knowledge about the allusive words, because an allusion is understandable only to those with prior knowledge of the reference in question as the writer sometimes assumes the reader has. Here are some examples of allusion which require prior knowledge:

A contemporary case of allusion at various levels is Nick Park's Oscar-winning Animation, The Wrong Trousers (1993), where Shakespeare's problem play

"All's Well That Ends Well" is alluded to by verbatim citation of the title by Wallace, where Hans Christian Andersen's The Emperor's New Clothes is alluded to visually by the bald Wallace drying his "hair" with a hair dryer, and where democracy is alluded to via Gromit's reading The Republic by Pluto. (Retrieved from Spiritus-Temoris website, 2008)

### **Apostrophe**

Apostrophe defines the addressing of someone absent or dead or some nonhuman objects as if that thing or person were alive and present and could reply to what is being said. This type of figurative language is the approach of giving life and immediacy to one's language as it does not require much imaginative power on the part of the poet (ARP, 1984). Additionally, it is claimed that apostrophe is an exclamatory rhetorical figure of speech, when an orator or poet detaches and directs speech to an unreal person or abstract quality or notion. In theatrical works and poetry, it is always introduced by the word "O". The examples of them are demonstrated as follows:

- "O Romeo, Romeo! wherefore art thou Romeo?" Shakespeare, Romeo and Juliet, Act II, Scene 2.

- "O, pardon me, thou bleeding piece of earth, / That I am meek and gentle with these butchers! / Thou art the ruins of the noblest man / That ever lived in the tide of times." Shakespeare, Julius Caesar, Act 3, Scene 1.

- "O eloquent, just, and mighty Death!" Sir Walter Raleigh, A Historie of the World

- O Captain! My Captain!, title of Walt Whitman's poem.

(Wikipedia, the free encyclopedia website, 2008)

## Repetition

In 1999, Roykaew demonstrated that we often repeat words and phrases in everyday life for emphasis and sometimes these repeated words and sounds are made for pleasure to the ear. Repetition, however, is possibly the most basic device in the sound-pattern of poetry. A great piece of work of Thomas Hood demonstrates the condition of a poor woman working all day and night sewing clothes to keep her family and herself survive:

Till the brain begins to swim;  
**Work-work-work**  
 Till the eyes are heavy and dim!  
     Seam and gusset and band,  
     Band and gusset and seam,  
 Till over the buttons I fall asleep  
     And sew them on in a dream!

The repetition of words “work” conveys the sense of the hard working and monotony of the woman’s work. Moreover, it also repeats the endless action of the woman’s work (Roykaew, 1999).

Furthermore, the effect of a repeated phrase in a poem will sometimes be to highlight a development or transformation by means of the contrast in the words following similar phrases. For instance, the move from the distant to the near, from the less personal to more personal is focused in Coleridge's "Rime of the Ancient Mariner" by such a repetition of phrases:

**I looked upon** the rotting sea,  
 And drew my eyes away;  
**I looked upon** the rotting deck,  
 And there the dead men lay.

(Repetition website, 2008)

## Alliteration

A study of Chatraporn (1996) reported that alliteration signifies the repetition of initial consonant sounds in two or more words in a line of verse. Additionally, it is sometimes called initial alliteration as in “tried and true”, “friend and foe”, and “safe and sound”. In rhyme, the functions of alliteration are to highlight the sound repetition creating effect associated some emotional effort. A good example is the repetition of the *s*, *the*, and *w* sounds in Shakespeare’s Sonnet which is illustrated as follows:

When to the **s**essions of **s**weet **s**ilent **t**hought  
 I **s**ummon up remembrance of **t**hings past,  
 I sigh **t**he lack of many a **t**hing I **s**ought  
 And **w**ith old **w**oes new **w**ail my dear time’s **w**aste (Chatraporn, 1996).

Moreover, in 1999, Choochart published a paper in which he described an element of alliteration which employs the repetition of sound at frequent intervals to create mood and feeling for instance the repeated “b” and “f” in the following example. This approach can make the lines run quickly and create the sense of a ship traveling at high speed. The example is demonstrated as follow:

The **f**air **b**reeze **b**lew, the white **f**oam **f**lew,  
 The **f**urrow **f**ollowed **f**ree. (Choochart, 1999)

In another major study, it illustrated that the ancient poets usually used alliteration instead of rhyme; in *Beowulf*, for example. Here are three alliterations in every line:

Now **B**eowulf **b**ode in the **b**urg of the Scyldings,  
 Leader **b**eloved, and **l**ong he **r**uled.  
 In **f**ame with all **f**olk since his **f**ather had gone . . .

Nevertheless, some modern poets also employ alliteration, particularly as a substitute for rhyme. Edwin Markham's "Lincoln, the Man of the People" is in unrhymed blank verse, but there are many lines as alliterative shown as follows:

She left the **H**eaven of **H**eroes and came down To **m**ake a **m**an to **m**ee**t** the  
**m**ortal need A **m**an to **m**atch the **m**ountains and the sea The friendly **w**elcome  
of the **w**ayside **w**ell

(ALLITERATION-tnellen.com website, 2008)

### **Hyperbaton**

Hyperbaton is one type of figurative language in which words that naturally belong together are separated from each other for highlight or effect. This category of rhetorical separation is promising to a much greater degree in highly inflected languages, where sentence meaning does not depend closely on word order. It has been suggested that hyperbaton is used in both poem and prose. (Wikipedia, the free encyclopedia, 2008).

According to Farlex Encyclopedia, hyperbaton can also signify a transposition of words or phrases from their normal order, such as in 'Great is Diana of the Ephesians'. It is also used for the intrusion of a word from its own phrase or clause into another, as in Shakespeare's 'Nor scar that whiter skin of hers than snow' (The Free Dictionary by Farlex website, 2008). The examples of hyperbaton are demonstrated as follows:

1. "Some rise by sin, and some by virtue fall."

(William Shakespeare, *Measure for Measure* II.i)

2. "From Cocoon forth a Butterfly

As Lady from her Door

Emerged--a summer afternoon--

Repairing everywhere."

(Emily Dickinson, "From Cocoon forth a Butterfly")

3. "And a small cabin build there, of clay and wattles made"

(W. B. Yeats, "The Lake Isle of Innisfree")

4. "Sorry I be but go you must."

(Yoda in *Star Wars*)

(About.com website, 2008)

### **Rhetorical Question**

The broad use of the term *rhetorical question* is sometimes equated with any question asked for a purpose other than to get the information the question asks. For instance, when someone replies to a terrible event by saying, "Why me, God?!" it is more possible to be an accusation or an expression of emotion than a realistic request for information. Similarly, "Why are you so stupid?" is likely to be a statement regarding one's viewpoint of the person addressed rather than an actual request to be knowledgeable about (rhetorical questions website, 2008)

Moreover, in literature, rhetorical questions convince the listener to reflect on what the implied answer to the question must be. When a speaker says, "How much longer must our people endure this injustice?" or "How many times do I have to tell you to stop walking into the house with mud on your shoes?", it is appeared that no formal answer is expected. Preferably, it is a device used by the speaker to assert or deny something. (Wikipedia, the free encyclopedia website, 2008). The three common types of answers from rhetorical question supposed to be performed are shown as follows:

1. Generally, an answer to a rhetorical question is obviously desired, and usually just a yes or no. It is used for effect, highlight, or provocation, or for drawing a conclusionary statement from the facts at hand. Examples of rhetorical questions are portrayed as follows:

- But how can we expect to enjoy the scenery when the scenery consists entirely of garish billboards?

2. Certain type of implied answer to rhetorical question will lead to further discussion, for instance:

- Is this the end to which we are reduced? Is the disaster film the highest form of art we can expect from our era? Perhaps we should examine the alternatives presented by independent film maker Joe Blow . . . .

3. Sometimes, however, the desired answer to the rhetorical question is created understandable by the discussion preceding it:

- The gods, though they live forever, feel no resentment at having to put up (A Handbook of Rhetorical Devices website, 2008).

### **Metonymy**

Metonymy is one type of figurative language which consists of using the name of one thing for that of something else with which it is associated or assume that the two things are somehow associated (Panther and Radden, 1999). In 2006, Griffiths' investigation showed that traditional terms of metonymy define it in senses of a person or object being referred to using as the vehicle a word whose literal denotation is one way or another appropriately related (Griffiths, 2006). There are certain examples of metonymy used in different categories of texts, for example "sweat" can signify two types of meaning, the original use and metonymic use. The former means perspiration, whereas the latter defines hard work. In addition, "tongue" literally means oral muscle. However, it can be interpreted as language or dialect in terms of metonymic use.

### **Related Linguistic Aspects**

This research aims to explain how figurative language is used in the work of poetic text, particularly in national anthems. It also investigates how figurative language conveys meaning in national anthems. Related linguistic features

discourse were taken into consideration. Thus, to guide the interpretations, major syntactic, semantic and discourse (e.g. purpose, style, and aspect) were reviewed.

In the field of human language study, various definitions of syntax are found and it is considered as one of the most essential fundamentals needed to be aware of. This shows a need to be explicit about exactly what is meant by the word syntax. According to Tallerman (2005), syntax refers to “sentence construction” illustrating how words group together to make phrases and sentences. It also signifies the study of the classification of words, the order of words in phrases and sentences, the structure of phrases and sentences, and the different sentence constructions that languages use (Tallerman, 2005).

In general, semantics can be defined as the branch linguistics that deals with the meaning of words or sentence in isolation. (Sinclair, 2000) In linguistics, semantics can be conceptualized as the study of meaning, as inherent at the levels of words, phrases, sentences, and larger units of discourse. Moreover, it has also included the study of sense and denotative and connotative meanings. (Wikipedia, the free encyclopedia website, 2008)

### **Discourse and Connotative Meaning of Texts**

The meanings of any communicative discourses are primarily developed from linguistic statements. However, it appears that the key factor that crucially adds the essence to those meanings is a situational context. In addition, it can be noted that linguistic statements can convey both literal meanings and connotative meanings.

Situational context refers to non-linguistic features in a certain communicative event or forum that contribute to the forming of whole meaning of the utterances or texts within the discourse (Fromkin et. al, 2007). To create effective communication, shared knowledge is considered as a vital factor to support meanings presented in statements; in other words, it constitutes non-linguistic elements. Furthermore, it can bind a linkage between the reader and the author. In musical composition,

particularly, shared knowledge bridges musical comprehension between the audience and the lyricist. (McCarthy, 1991). As a consequence, connotative meanings conveyed through linguistic devices can be perceived.

In the arena of socio-cultural aspect, concepts of culture are normally signified within certain social groups that can well hold mutual cultural perception of ways of life, attitudes, beliefs, social manner, languages and even music. For example, certain music cultures can derive from a group of musical composers and audiences who share similar music styles. (Abercromble et. al, 2000). These common concepts among people's attitude in the community bring about understanding of intended messages in communication.

In terms of meaning in communication, both denotative and connotative meanings are derived together from a word. These meanings can also be empowered by various linguistic devices. Denotation can be conceptualized as the literal meaning of a word or the "dictionary definition". Conversely, connotation defines the connections that are linked to a word or the emotional suggestions related to that word (Retrieved from Denotation and Connotation: Figures of Speech website, 2008). For example, the word *modern* exactly means "belonging to recent times," but the connotative meaning of this word includes such ideas as "up to date, new, and experimental." (The American Heritage New Dictionary of Cultural Literacy, 2005). In terms of music, connotation means indirect meaning that can not be directly derived from music (Barthes, 1998).

Regarding musical composition, it can be noticed that lyricist rebuilds the language in different forms of everyday language showing different identities, style, and symbols which reflect different types of discourse. Since each musical text is created interactively between the lyricist and the audience, the interpretation of cultural values can be manifested from both literal and connotative meanings. Thus, the shared knowledge of certain semantic features integrated in the linguistic devices including figurative language that lyricists employ plays a significant role in almost all approaches of lyric interpretation. (Martin and Rose, 2007).

### **Previous Related Study**

Based on linguistic features, the previous studies can be generally assembled in two main aspects, meaning of words and role of figurative language and message conveying. They are demonstrated as follows:

Phrommazui (2000) studied language use in English Pop Songs (a case of an understanding of denotative meaning and connotative meaning). The objectives of this study were to analyze the denotative meanings and connotative meanings and figurative language in terms of particular words, phrases, and sentences in each song. The selected words, phrases, or sentences from the lyrics concerning the variety of meanings in individual song; also, the different shades of meaning and the characteristics of language use are related to hidden or implied meaning and figurative language. The findings revealed that an analysis of the meaning in the songs was the crucial factor with regard to assisting towards a comprehension of the lyricist's and singer's ways of expressing their ideas and imaginations to audiences. It also was found that to understand connotative meaning made the song become softer and easier to listen to, whereas to recognize denotative meaning made the audience understand the real intended meanings and helps clarify the real meaning of words. Lastly, understanding figurative language is advantageous for interpreting and appreciating the literal and underlying meaning of the text.

Dhepanont (2005) conducted a research in the study of the English Language used in Catholic hymns. The objectives of this research were to describe some types of figurative language and their meanings within the context of Catholic hymns and to examine the use of collocation words relevant to Catholic hymns. This research aimed to identify and describe the meaning of archaic English words and foreign loanwords found in Catholic hymns. The data were the selected songs used in the Roman Catholic Church in Thailand. The findings demonstrated that figurative language was essential to convey the inherent meaning of the message in a vivid manner and suggested a special feeling among worshippers. It can be considered that Jesus frequently spoke in figurative language in order to convey certain spiritual truths to

His people. Accordingly, hymn writers used figurative language to emphasize a significant idea in the lyrics.

Chaihiranwattana (2008) investigated the figurative language used in central Thai folk songs and studied socio-cultural reflections in central Thai folk songs by means of analyzing the figurative language found. Seven types of figurative language were found in central Thai folk songs including metaphor, simile, alliteration, metonymy, hyperbole, onomatopoeia and personification. Semantically, they were divided into five main categories namely humans, animals, nature, non-dwelling places, and things. These five elements reflected Thai society in terms of social, economic, political and ecological aspects. In addition, there was an interrelation between figurative languages in central Thai folk songs and the concept of culture as society, economics, politics and ecology.

Khantee (2003) studied the meaning of figurative language used in poems. The objective was pursued by means of identifying and classifying the tropes found in the Vietnamese epic poem, *Truyen Kieu*, and comparing its metaphors and similes to those of contemporary spoken Vietnamese. From this study, a couple of reasons to explain the differences between the usage of figurative language in depicting things in *Truyen Kieu* and the usage in everyday Vietnamese had been found. On the one hand, the differences in terminology were attributed to change in conceptualization between two different historical periods - a shift from nature terms to terms from popular culture. The differences in language structure were attributed to the types of language used. In a poem, it was compulsory that one abided by the rules of meter, which might require the deletion of the verb, whereas in everyday language a verb was normally mandatory in Vietnamese.

Panichka (2005) conducted a research study that aimed to examine figurative language in Sir Cliff Richard's top ten songs to see how the words in his songs presented images and communicated to listeners with mental images. The researcher intended to find how the figurative language in these songs developed and reflected British and Western culture. The selected songs were written between the 1950s and

2000s and analyzed by using the information of certain writers and experts in figurative language, culture, communication and song lyric, to see if figurative language existed in individual songs. The findings exemplified that figurative language was written in every song and used as the ornament of song to impress and communicate to listeners in various approaches. The findings also showed that the writer used four types of figurative language, metaphor, simile, personification, and imagery most frequent.

Panikom (2006) studied the figure of speech in Morlumklonsing. The main objective of this study was to investigate the figures of speech in Morlumklonsing from Morlumklonsing self-study manual of Morlum *Ratree Sriwilai* (a famous Morlumklonsing in Khon Kaen province. The selected 84 Morlumklonsing poems were written by Morlum Ratree Srivilai. The findings showed that 11 types of figure of speech contributed to create Morlumkolnsing the Language values and performed as a communicating instrument to share knowledge and information to societies. These included simile, metaphor, hyperbaton, metonymy, synecdoche, personification, paradox, onomatopoeia, allusion, analogy, and rhetorical question..

Karalai (2006) conducted a research study to investigate an analytical study of figure of speech appearing in Thai country songs: a case study of Phumpuang Duangchan, queen of Thai country songs. The objectives of the study were to examine the analysis of figurative language in Thai country songs of Phumpuang Duangchan and to study the reflection of Thai country songs in culture and values. The researcher conducted this research through the methodology of selecting all the 90 songs sung by Phumpuang Duangchan. The finding revealed that three types of figurative language that were most employed were rhetorical question, simile, and metaphor. Moreover, the result demonstrated that Thai country songs reflected some Thai culture as Buddhism is the center of Thai ways of life. Furthermore, Thai tradition and Thai value were also reflected in the findings.

In summary, the review of literature related to the above theories of figurative language and connotation were used as a framework of the analysis of the study to

derive the concept addressing to the research questions presented in chapter 1. In addition, to build up the findings of this research study and contribute to the overall research body in this field, previous studies are advantageous manifold to the present study.



## **CHAPTER III**

### **METHODOLOGY**

This chapter presents the methodology of the study including the design of the study, description and procedure of the data, methods of content analysis of the data, and its verification.

#### **Research Design**

This research was designed as a qualitative study with descriptive and interpretative methods of data analysis (Miles & Huberman, 1994, Berg, 2004) of the figurative language and its role.

#### **Data Collection**

This section summarizes the methods of data collection as follows:

##### **1) Description of Sources of Materials**

All the national anthems used for the analysis in this study have been selected from one major source Wikipedia or <http://en.wikipedia.org>. This website has been established since 2001 and it is worldwide recognized as one of the largest reference websites worldwide. Furthermore, the documents are collaboratively written by various experts who have specialized qualifications in particular fields around the globe. (Wikipedia, the free encyclopedia website, 2008)

##### **2) Procedure of data sampling**

This study aimed to acquire a variety of national anthems of countries. However, the country officially established after 1950 are focused on as they have

been less investigated. Thus, twenty four countries have been selected at random from a total of 50 anthems. The sampling process was as follows:

1. The works adopted since 1950 were purposively selected due to the researcher's interest since they had been less researched.
2. Random sampling was conducted to gain 24 from a total of 50 anthems.

**Table 1** Sampling of the musical compositions of the national anthems

Number	Nation	National anthem's name
1	Angola	“Angola Avante” (Forward Angola)
2	Bahrain	“Bahrain” (Our Bahrain)
3	Bangladesh	“Amar Shonar Bangla” (My Golden Bangal)
4	Brunei	“Allah Peliharakan Sultan” (God bless the Sultan)
5	Bulgaria	“Mila Rodina” (Dear Motherland)
6	Canada	“O Canada”
7	Cook Islands	“Te Atua Mou E” (God is Truth)
8	Croatia	“Lijepa nasa domovino” (Our beautiful homeland)
9	Curacao	“Himno di Korsou” (Anthem of Curacao)
10	East Timor	“Patria” (Fatherland)
11	Georgia	“Tavisupleba” (Freedom)
12	India	“Jana Gana Mana” (Thou Art the Ruler of Minds of All People)

**Table 1** (Continued)

<b>Number</b>	<b>Nation</b>	<b>National anthem's name</b>
13	Kazakhstan	“Menin Qazaqstanım” (My Kazakhstan)
14	Lesotho	“Lesotho Fatse La Bontata Rona” (Lesotho, Land of Our Fathers)
15	Liechtenstein	“Oben am jungen Rheın” (Up Above the Young Rhine)
16	Malaysia	“Negaraku”(My Country)
17	Maldives	“Gaumii salaam” (Nationa Salute)
18	Mongolia	“Mongol ulsiin toriin duulal” (National Anthem of Mongolia)
19	Mozambique	“Patria Amada” (Lovely Homeland)
20	Pakistan	“Qaumi Tarana” (National Anthem)
21	Russia	“Gosudarstvenny Gimn Rossiyskoy Federatsii” (State Hymn of the Russian Federation)
22	Singapore	“Majulah Singapore” (Onward Singapore)
23	Sri Lanka	“Sri Lanka Matha” (Mother Sri Lanka)
24	Yemen	“United Republic”

Source: Wikipedia, the free encyclopedia website (2008)

### **Data Analysis**

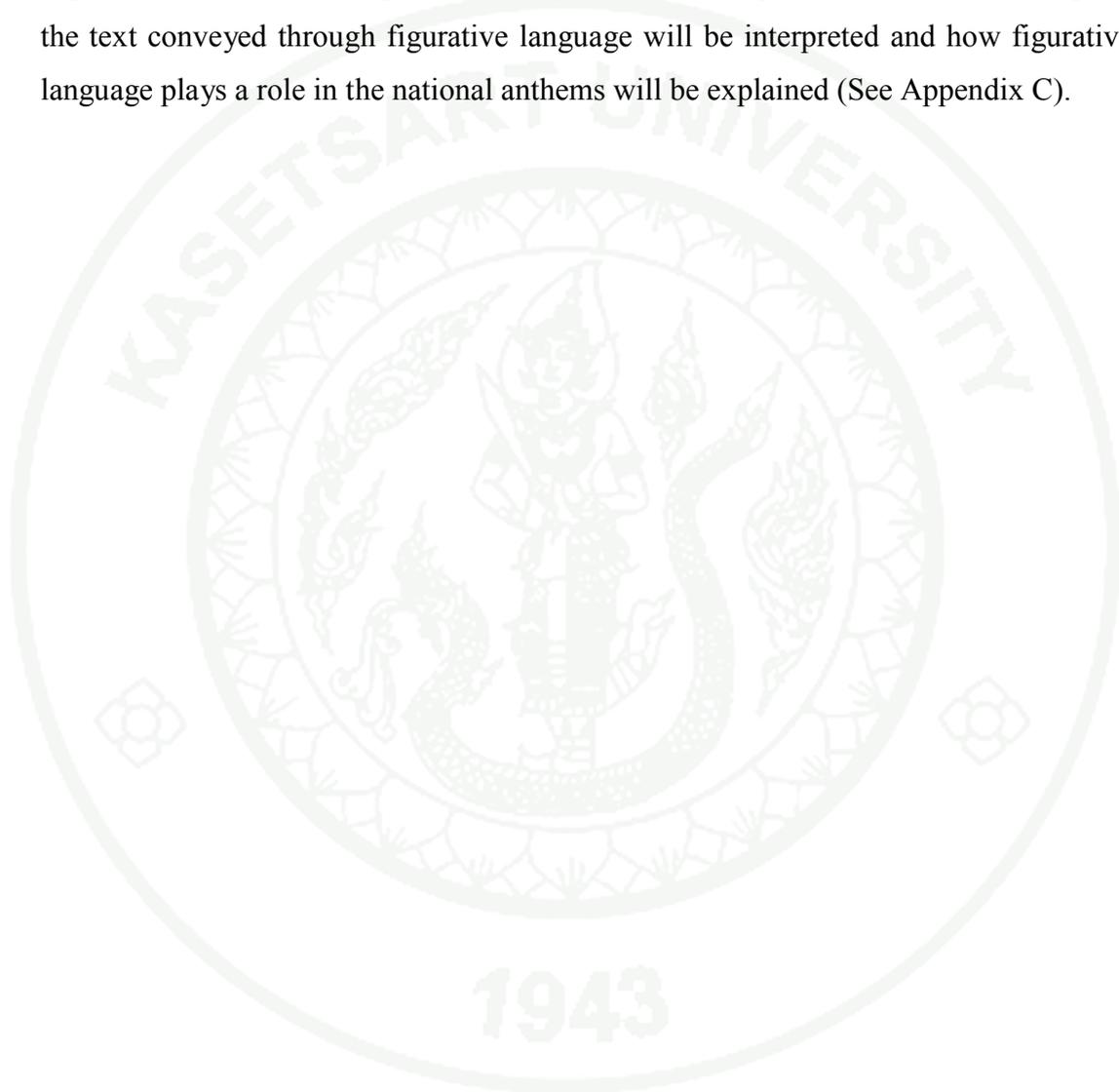
Generally speaking, it has been suggested that the procedures of content analysis starts from linking concept and data or develop a key theme and a pattern of construct based on the theoretical framework related to the study. In this study, the researcher employed the methods of content analysis to identify, describe, interpret and conceptualize the meanings conveyed by the figurative features found in the works. In summary, the analytical strategies were applied to the labeled and coded data. Afterward, the focused data were further interpreted and examined (Coffey and Atkinson, 1996; Strauss and Corbin, 1998).

For clarity, the procedures of analysis were carried out in the following steps. For the identification of the employed figurative language, the types of figurative language were identified and twelve existing categories of figurative language were used as the framework in this analysis. These include Simile (Sim), Metaphor (Meta), Synecdoche (Syn), Personification (Per), Symbol (Sym), Allusion (Allu), Apostrophe (Apo), Repetition (Rep), Alliteration (Alli), Hyperbaton (Hyp), Rhetorical Question (R.Q.), and Metonymy (Meto). Labels and codes were identified to the identified figurative language. Then, the texts were reexamined and the frequency of recurrence of figurative language used was explored in all musical compositions ranging from the most to the least frequent use. (See Appendix A).

To portray the concepts presented in these national anthems, themes derived from the identified figurative language in each unit of analysis were interpreted. Importantly, to verify the trustworthiness of the identified data and preliminary interpretation of meaning derived by the researcher. 30% of the coded data were validated by an expert in the field, Assoc. Prof. Pensri Rungsiyakull, a lecturer from Ramkhamhaeng University. After gaining 80% of agreement from the expert, further identification and interpretation was conducted with the remaining data. (Miles and Huberman, 1994). (See Appendix B). Finally, the common pattern of figurative language application was described and the coded data was sorted into common

categories in order to develop the common themes that express meanings by figurative language.

Also, to illustrate the complete picture of this phenomenon, conceptual explanations for the findings were finally further developed. That is, the meanings of the text conveyed through figurative language will be interpreted and how figurative language plays a role in the national anthems will be explained (See Appendix C).



## CHAPTER IV

### RESULTS AND DISCUSSION

#### Results

This chapter presents findings of the study concerning two research questions including the types of figurative language employed in the musical composition of the national anthems and the concepts conveyed through the use of figurative language in the national anthems and their approaches of conveying meanings.

According to the study of figurative language use in 24 national anthems, eleven types are applied including repetition, alliteration, synecdoche, metonymy, symbol, apostrophe, personification, metaphor, simile, allusion, and hyperbaton. The use of figurative language extends from the most to the least frequent use, namely repetition and hyperbaton consecutively. Types of figurative language in percentage form are shown as follows: repetition (28.95%), alliteration (28.82%), synecdoche (12.12%), metonymy (7.07%), symbol (6.06%), apostrophe (4.713%), personification (4.713%), metaphor (3.703%), simile (1.346%), allusion (1.683%), and hyperbaton (1.346%). It is noted that the most three common uses of figurative language in this study are repetition, alliteration, and synecdoche.

Furthermore, three main themes expressed in the national anthems through the use of figurative language can be classified as the admiration of the institution, the strength of the people, and the pride of a nation. It was found that each theme conveyed particular message suggesting certain aspects of a nation's background, political views, anthropological factors, and history. The subsequent examination has revealed a connection between these themes in the national anthems in accordance with the use of figurative language and their possibility of occurrence.

## I. The admiration of institution

The first main theme, the admiration of the institution, can be categorized into four sub-themes: 1) the admiration toward monarchy and religion, 2) the admiration toward legislation and religion, 3) the admiration toward religion, 4) the admiration toward monarchy and legislation. The relationships between types of figurative language employed and the possible implications are illustrated in the table as follows:

**Table 2** Theme I: The admiration of institution and the figurative devices employed

Country	Sub-theme of the administration Toward institution (Implication)	Types of figurative language	Frequency of occurrence
Malaysia	The admiration toward monarchy and religion	Repetition	1
		Alliteration	1
Brunei	The admiration toward monarchy and religion	Synecdoche	3
		Repetition	4
		Metonymy	3
Liechtenstein	The admiration toward monarchy and religion	Symbol	1
		Metaphor	1
Russia	The admiration toward religion	Metaphor	1
Georgia	The admiration toward religion	Allusion	1
Pakistan	The admiration toward religion	Alliteration	12
		Metonymy	1
Lesotho	The admiration toward religion	Metonymy	1
Cook Island	The admiration toward legislation and religion	Synecdoche	3
		Repetition	4
		Alliteration	2
		Allusion	1

**Table 2** (Continued)

<b>Country</b>	<b>Sub-theme of the administration Toward institution (Implication)</b>	<b>Types of figurative language</b>	<b>Frequency of occurrence</b>
Bahrain	The admiration toward monarchy and legislation	Symbol Repetition	1 1

As can be seen from the table, the interrelated features of country, types of sub-themes, types of figurative language, and frequency of occurrence were investigated. Firstly, there are nine countries sharing the same main theme, the admiration of the institution, in their national anthems. These nine countries include Malaysia, Russia, Cook Island, Bahrain, Brunei, Liechtenstein, Georgia, Pakistan, and Lesotho which prioritize the significance of institutions namely monarchy, religion, and legislation. Secondly, seven types of figurative language have been applied to express the main themes. They consist of repetition, alliteration, metaphor, allusion, synecdoche, metonymy, and symbol. Lastly, it was noted that the occurrences of alliteration are the most frequently found followed by repetition and synecdoche. To clarify this, the subsequent paragraphs will discuss the meaning intended to be conveyed and the approaches of the conveying message with the use of types of figurative language.

In the national anthem of **Malaysia**, repetition and alliteration were the language tools used to express the concept. Some parts of the anthem and the use of figurative language are shown as follows:

My country, the land where my blood is shed,  
The people live united and progressive,  
**Blessings of happiness, *may* God grant,**  
**(And that) our King may reign in peace.**

**Blessings of happiness, *may God grant,*  
(And that) our King may reign in peace.**

According to the text, repetition and alliteration were used tremendously to highlight the focused word. To reassure the importance of the two supreme institutions, monarchy and religion, these two techniques were applied.

The national anthem of **Brunei** described the theme of God and the King in its words. Repetition, metonymy, synecdoche, and repetition were employed to convey the message in the anthem. Some highlighted parts of the anthem and the application of figurative language are demonstrated as follows:

God Bless His Majesty

With a long life

(May **he**) Rule the Realm **Justly** and **Majesty**

And Lead Our People (into) Eternal Happiness

(May) **The Kingdom of Sultan** Live in Peace

Lord, Save Brunei, the Abode of **Peace**.

According to the text, repetition and metonymy were applied to describe the faith of God. On the other hand, synecdoche, repetition, and metonymy were applied to emphasize the significance of the King. Not only are those sub-themes conveyed, but also the aspects of belief in the Islamic world and the King can be perceived through their expressions. One of the supporting reasons shown is the name of the anthem which is literally translated as “Malay for God Bless the Sultan”. It could be noted that these two supreme institutions are conceptualized as the main theme of the lyric. Assumably, this set of figurative language could be used to reflect the intended meaning of admiration toward religion and monarchy.

The national anthem of **Liechtenstein** described the admiration of monarchy and religion in the verse. Some parts of the anthem are illustrated as follows:

Up by the German Rhine  
 Liechtenstein rests  
 Against alpine heights.  
 This kind homeland  
 In the German fatherland  
**God's wise hand** has  
 chosen for us.  
 Long live **the Prince of the Land**  
 Through bonds of brotherly love  
 United and free!

According to the text, the first notion was narrated with the use of metaphor; in the meantime, the second concept is applied by using symbol. Obviously, the words “the prince of the land” possibly symbolized the monarchy of Liechtenstein. Moreover, symbol was employed to highlight the importance of the royal family and this, too, implied people’s admiration toward their monarchy. In addition, the phrase “God’s wise hand” can indicate the admiration toward religion.

In the national anthem of **Russia**, the institution of religion represented in terms of God and the power of God. Some parts of the lyric are demonstrated as follows:

Russia — our **sacred power**,  
 Russia — our beloved country.  
**Mighty will, great glory** —  
 Your honors for all time!

As is evident in the lyric below, it seems likely to state that the Russian people believe that their nation derives the blessed power from God. As a result, metaphor was employed to express this concept. Lastly, repetition was used to strengthen the sense of the close connection between God and the nation.

The national anthem of **Georgia** prioritized the high regard of God and the admiration toward religion. An example text is portrayed as follows:

My icon is my motherland,  
 And the whole world is its icon-stand,  
 Bright mounts and valleys  
 Are **shared with God**

It could be interpreted that the people of Georgia live their lives and share their land with God. Moreover, God brings mountains and valleys to their country. Noticeably, allusion was used to convey the message regarding their admiration of religion.

In the national anthem of **Pakistan**, alliteration and metonymy were applied to describe the theme of admiration of institution. An example of the lyric is shown as follows:

**Blessed be the sacred land**  
 Happy **be** the **bounteous** realm  
 Symbol of high resolve  
 Land of Pakistan!  
 Blessed be thou, citadel of faith

**The** order of **this** sacred land  
 Is **the** might of **the** brotherhood of **the** people  
 May **the** nation, **the** country, and **the** state  
 Shine in glory everlasting!  
 Blessed be the goal of our ambition

As can be seen in the text, the technique of repetitive sounds was thoroughly used all through the anthem to reaffirm the admiration of the supreme institution, religion. Furthermore, the highlighted word “sacred land” was intentionally stressed

to convey the sense of divinity. Interestingly, metonymy and alliteration appeared to be the practical language tools for the expression of high esteem toward religion.

In the national anthem of **Lesotho**, metonymy was mainly used to portray the theme of the admiration of institution. The example of the text is clarified as follows:

**God**, please protect Lesotho.  
Spare it conflict, spare it tribulation  
Oh, this land,  
Land of our Fathers,  
May you have peace.

According to the text, the word “God” expressed the literal meaning of normal “God” who is worshipped as the creator and ruler of the world, especially by Christians. However, it was possibly be interpreted that “God” here indicated the admiration of religion in Lesotho.

In the national anthem of **Cook Island**, the theme of admiration of institution was found. An example piece of the prose is demonstrated as follows:

**God of truth**  
you are the **ruler** of our country  
please listen **to** our **voices**  
as we call to you  
protect and guide **us**  
and give us your **crown of truth**

According to the text, the admiration toward legislation could be described through the employment of synecdoche, alliteration, and repetition. To express the trust in God, allusion played the significant role of meaning conveying as can be noticed from the first sentence of the anthem “God of truth you are the ruler of our country”.

The national anthem of **Bahrain** constituted the concepts of legislation and the King in the verse. To explain this, some parts of the anthem are demonstrated as follows:

**Our King**

A symbol of the country

**Its constitution is high in the place and the position**

**Its charter is the way of (method of) sharia, Arabism and the values**

**Long live the kingdom of Bahrain**

Country of nobles

Cradle of peace

**Its constitution is high in the place and the position**

**Its charter is the way of (method of) sharia, Arabism and the values**

**Long live the kingdom of Bahrain**

Based on the text, repetition and symbol were primarily used to characterize the notions. The admiration of legislation was mentioned in the sentence “Its constitution is high in the place and position”. Furthermore, the importance of monarchy was also pointed out in the words “Our King”.

In conclusion, seven types of figurative language including repetition, alliteration, metaphor, allusion, synecdoche, metonymy, and symbol illustrated the admiration of institution in the national anthems. In addition, four sub-main themes were also found including the admiration toward monarchy, the admiration toward legislation, the admiration toward religion, and the admiration toward monarchy and legislation to the audience. Noticeably, these types of figurative language could convey the meaning of this theme that consequently create mood to the audience.

## II. The strength of the people

The second main theme indicated in these national anthems is the strength of people. There are four sub-themes under this mentioned theme which are demonstrated as follows: 1) the unity of the people 2) the happiness of the people 3) the bravery and integrity of the people 4) the cleverness of the people. Based on the study, it was likely to state that the strength of the people expressed in the musical compositions appeared in several shades and terms depending on each country's evidence. To make it clearer, the associations between types of figurative language applied and the possible implications were demonstrated in the table as follows:

**Table 3** Theme II: The strength of the people and the figurative devices employed

Country	Sub-theme of the strength of the people (Implication)	Types of figurative language	Frequency of occurrence
Singapore	The unity of the people	Synecdoche	1
		Repetition	5
Bangladesh	The happiness of the people	Alliteration	4
		Symbol	1
Canada	The strength of the people	Metonymy	2
		Repetition	2
East Timor	The bravery and integrity of the people	Synecdoche	1
		Alliteration	2
		Repetition	5
India	The unity of the people	Personification	1
		Metonymy	2
		Synecdoche	3
		Alliteration	3

**Table 3** Theme II: The strength of the people and the figurative devices employed

Country	Sub-theme of the strength of the people (Implication)	Types of figurative language	Frequency of occurrence
Sri Lanka	The strength of the people	Repetition	2
		Alliteration	4
Mongolia	The cleverness of the people	Repetition	2
		Alliteration	4

As can be seen from the table, seven countries including Singapore, Bangladesh, Canada, East Timor, India, Sri Lanka, and Mongolia mutually share a variety of outlooks under the concept of the strength of people. To convey the idea of the strength of people in national anthems, six types of figurative language including synecdoche, repetition, symbol, alliteration, personification, and metonymy are applied. Feelings related to this main theme were classified into four sub-themes as previously mentioned. Accordingly, to make those meanings clear and to create appreciation to the audience, words were expressed through the use of figurative language. The subsequent paragraphs give explanations of the meanings in accordance with the figurative language use.

In the national anthem of **Singapore**, synecdoche and repetition are used to express the unity of the people. The lyric below exemplifies such application:

Come, let us unite  
 In a new spirit  
 Let our **voices** soar as one  
 Onward Singapore  
 Onward Singapore

**Come, let us unite**  
**In a new spirit**  
**Let our voices soar as one**  
**Onward Singapore**  
**Onward Singapore**

In the lyric, synecdoche is applied with the word ‘voice’. Generally, the word “voice” could signify the sense of speeches or signs. However, “voice” in this context could be interpreted as Singaporean’s unity. Moreover, repetition is used to repeat the whole paragraph to accentuate not only its musical spirit but express the meaning of the sentences. These two techniques may illuminate the key senses of the anthem to the audience. With the use of figurative language, this could direct the sense of the theme for the audience’s consideration.

In the national anthem of **Bangladesh**, alliteration and symbol were found to show the happiness of the people. Some parts of the text are demonstrated as follows:

In spring, O mother mine,  
 The fragrance from your mango groves  
 Makes me wild with joy,  
 Ah, what a thrill!  
 In autumn, O mother mine,  
 In the **full blossomed paddy fields**  
 I have seen spread all over **sweet smiles**.

Based on the lyric, the words ‘the full blossom of paddy field’ and “sweet smile” possibly symbolized the fertility of the land and the happiness of Bangladeshi people. Symbol and alliteration could be the crucial tools in translating some elusive concepts that could transform the sense of happiness into a picture that could be more concretely perceived by the audience.

Regarding the national anthem of **Canada**, it was narrated by using metonymy and repetition that express the strength of the people in maintaining patriotism and protecting their nation sense hidden in words. An example text is shown as follows:

O Canada!  
 Our home and native land!  
 True patriot love in all thy sons command.  
 With glowing **hearts** we see thee rise,  
 The True North strong and free!  
 From far and wide, O Canada,  
 We stand on guard for thee.  
 God keep our land glorious and free!  
**O Canada, we stand on guard for thee.**  
**O Canada, we stand on guard for thee.**

Based on the lyric, the word ‘hearts’ could be interpreted as the bravery of Canadian people. This phrase was narrated through the use of metonymy. Furthermore, the last sentence of this musical composition is expressed with the use of repetition to emphasize the intended meaning the composer wanted to bring into the audience’s appreciation. To conclude, it is evident that figurative language was effectively used in the anthem to highlight the sense of the strength of people.

In the national anthem of **East Timor**, the sub-theme “bravery” and “integrity” in the people were investigated. A sample of this musical composition is illustrated as follows:

Fatherland, fatherland, East Timor our Nation  
 Glory to the people and to the **heroes** of our liberation  
**Fatherland, fatherland, East Timor our Nation**  
**Glory to the people and to heroes of our liberation**  
 We vanquish colonialism, we cry: down with imperialism!  
**Free** land, **free** people, **no, no** to exploitation.  
 Let us go forward, united, firm and determined

In the struggle against **imperialism**, the enemy of people,  
Until final **victory**, onward to **revolution**.

According to the text, synecdoche, alliteration, and repetition are employed. synecdoche appeared to be powerful in conveying meanings of words to the audience; at the same time, alliteration and repetition of sounds strengthen the associated sense. To make it clear, the word ‘heroes’ in the anthem was interpreted as people who dedicate their lives to East Timor, which is the key concept of the anthem.

In the national anthem of **India**, the unity of the people is stated through the use of personification and metonymy. Some parts of this musical composition are illustrated as follows.

Thou art the ruler of the minds of all people,  
Dispenser of India's destiny.  
**Thy** name rouses the **hearts** of Punjab, Sind,  
Gujarat and Maratha,  
Of the Dravida and Orissa and Bengal;  
It echoes in the hills of the Vindhya and Himalayas,  
mingles in the music of Jamuna and Ganges and is  
**chanted by the waves** of the Indian Sea.  
**They** pray for **thy** blessings and sing **thy** praise.  
The saving of all people waits in **thy hand**,

Based on the text, metonymy and personification were used to convey the sense of the unity in the nation. Metonymy was applied with the word “heart” referring to the united soul of Indian people. Moreover, personification was applied with the phrase “chanted by the waves of the Indian Sea” to lay emphasis on the courage and power of India. In addition, synecdoche was applied with the word ‘hand’ which referred to Indian people. Lastly, the repeated sound of ‘th’ was used with alliteration.

In the national anthem of **Sri Lanka**, repetition and alliteration were applied to suggest the strength of the people. Some parts of the lyric exemplify such application:

**Thou** gravest us Knowledge and Truth,  
**Thou** art our strength and inward faith,  
 Our light divine and sentient being,  
 Breath of life and liberation.  
 Grant us, bondage free, inspiration.  
**Inspire** us forever.  
**In** wisdom and strength renewed,  
**Ill**-will, hatred, strife all ended,  
**In** love enfolded, a mighty nation

Based on the text, the word “Thou” in the lyric could be interpreted as God. Moreover, figurative language use could reflect the sense of the connection between God and the land. In terms of poetic device, these two techniques restated the sound of the whole word and the first letter of expression that initiate the repetitive sound. For instance, there was a set of words like inspire, in wisdom, ill-will, and in love which stated in the lyric.

Finally, in the national anthem of **Mongolia**, the cleverness of the people was discovered. This notion was described with repetition and alliteration. Some parts of the text are shown as follows;

Our unwavering independent nation  
**All** Mongols' sacred ancestry  
**All** world's good deeds  
 Always stable, forever continue  
 Our ancestry, culture and language  
 Let's forever cherish and prosper  
**Bright** peoples of **brave** Mongolia

According to the text, together with choices of key words, the people's cleverness was expressed with repetition and alliteration. Remarkably, the repetition of the word 'all' and the recurring of "b" sound in the words "bright and brave" could underline core messages of the anthem. At the same time, the audience can probably sense the idea of people's cleverness together with the rhyme of the lyric.

In conclusion, six types of figurative language consisting of synecdoche, repetition, symbol, alliteration, personification, and metonymy are employed to convey the sense of the strength of people. Moreover, this main theme was classified into four sub-themes including the unity of the people, the happiness of the people, the bravery and integrity of the people, and the cleverness of the people. It appeared that this group of figurative language possesses some semantically powerful elements that may support the message being conveyed in the musical composition. As a language tool, figurative language not only creates special linguistic features but it also tunes the audiences the certain poetic senses that, in turn, can create inspirational power to its messages. Therefore, figurative language can be as seen as an exceptional instrument in a number of national anthems.

### **III. The pride of a nation**

Finally, the last main theme, the pride of a nation, in the national anthems was investigated in this study. In terms of number, this theme was discovered the most frequently and it can be segregated into seven sub-themes under the broad concept of the pride of a nation, which are shown as follows: 1) the superiority of a country 2) the pride and prosperity of a country 3) the pride of a nation in terms of wealth 4) the pride and beauty of a country 5) the prosperity of a country 6) the love of a nation 7) the victory over colonialism. To clarify this, the relationship between types of figurative language employed in the anthems and the possible implications is demonstrated in the table as follows:

**Table 4** Theme III: The pride of a nation and the figurative devices employed

<b>Country</b>	<b>Sub-theme of the strength of the people (Implication)</b>	<b>Types of figurative language</b>	<b>Frequency of occurrence</b>
Angola	The pride of the country	Synecdoche	2
		Symbol	2
		Repetition	1
		Apostrophe	2
Malaysia	The superiority of the country	Synecdoche	1
		Symbol	1
The Maldives	The pride and prosperity of the country	Repetition	6
		Synecdoche	2
		Metonymy	1
Mozambique	The pride and prosperity of the country	Symbol	1
		Simile	1
		Metaphor	1
		Synecdoche	1
		Personification	3
		Symbol	2
		Apostrophe	2
		Repetition	1
		Alliteration	3
		Metonymy	1
Croatia	The pride and beauty of the country	Metaphor	2
		Repetition	8
		Alliteration	7
Bulgaria	The pride and prosperity	Simile	1
		Metaphor	3

**Table 4** (Continued)

<b>Country</b>	<b>Sub-theme of the strength of the people (Implication)</b>	<b>Types of figurative language</b>	<b>Frequency of occurrence</b>
	of the country	Synecdoche	1
		Symbol	1
		Repetition	2
		Alliteration	5
Russia	The pride of the country	Synecdoche	2
		Symbol	1
		Allusion	2
		Repetition	4
		Metonymy	1
Singapore	The prosperity of the country	Alliteration	2
Bahrain	The prosperity of the country	Repetition	1
		Metonymy	1
Bangladesh	The love of the country	Simile	1
		Metaphor	1
		Synecdoche	2
		Repetition	5
		Apostrophe	4
Brunei	The love of the country	Metonymy	3
Canada	The pride of the country	Synecdoche	2
		Apostrophe	4
		Alliteration	2
East Timor	The victory over colonialism	Synecdoche	2
		Metonymy	1

**Table 4** (Continued)

<b>Country</b>	<b>Sub-theme of the strength of the people (Implication)</b>	<b>Types of figurative language</b>	<b>Frequency of occurrence</b>
		Alliteration	2
		Repetition	2
India	The prosperity of the country	Repetition	2
		Synecdoche	1
Pakistan	The pride and prosperity of the country	Symbol	1
		Repetition	6
		Alliteration	14
Sri Lanka	The prosperity of the country	Synecdoche	4
		Repetition	2
		Alliteration	2
Yemen	The pride and prosperity of the country	Symbol	1
		Apostrophe	2
		Repetition	2
		Personification	1
		Alliteration	4
		Hyperbaton	2
		Metonymy	1
Curacao	The pride and prosperity of the country	Synecdoche	1
		Symbol	4
		Repetition	2
		Hyperbaton	1
Liechtenstein	The pride and prosperity of the country	Synecdoche	1
		Personification	5

**Table 4** (Continued)

<b>Country</b>	<b>Sub-theme of the strength of the people (Implication)</b>	<b>Types of figurative language</b>	<b>Frequency of occurrence</b>
Georgia	The pride and prosperity of the country	Personification	4
		Symbol	1
		Repetition	2
		Alliteration	3
		Hyperbaton	1
		Metonymy	1
Kazakhstan	The prosperity of the country	Simile	1
		Metaphor	1
		Synecdoche	1
		Repetition	15
Lesotho	The pride Of the country	Metaphor	1
		Repetition	2
		Alliteration	2

As can be seen from the table, twenty two countries expressed certain concepts related to the pride of a nation. They include Angola, Malaysia, Maldives, Mozambique, Croatia, Bulgaria, Russia, Singapore, Bahrain, Bangladesh, Brunei, Canada, East Timor, India, Pakistan, Sri Lanka, Yemen, Curacao, Liechtenstein, Georgia, Kazakhstan, and Lesotho, consecutively. These states have different social, political, economic, and geographical backgrounds. Nevertheless, they commonly possess a variety of mutual spirits that constitute the pride of their nation which is portrayed in their national anthems. One of the superlative linguistic devices that reflect this notion is the figurative language used in the anthems. Moreover, ten types

of figurative language were employed to convey this main theme including simile, metaphor, synecdoche, personification, symbol, apostrophe, repetition, alliteration, metonymy, and hyperbaton. Types of figurative language used in each national anthem are exemplified and the messages conveyed are discussed in the subsequent paragraphs.

In the national anthem of **Angola**, the pride in the country is expressed. Some parts of the musical composition are shown as follows.

**O Fatherland**, we shall never forget  
 The **heroes of the Fourth of the February**.  
**O Fatherland**, we salute your **sons**  
 Who died for our Independence.  
 We honor the past and history  
 As by our work we build the **New Man**.  
**One** people, **one** Nation!  
 Let us raise our liberated voices  
 To the glory of the peoples of Africa.  
 We shall march, Angola fighters,  
 In solidarity with oppressed peoples.  
 We shall **fight proudly for Peace**  
 Along with the **progressive forces of the world**.

Based on the text, synecdoche, symbol, repetition, apostrophe, allusion, and repetition were applied to convey the pride of a nation. The repetition and alliteration played significant roles in accentuating the repetitive sounds of the words “fight proudly for peace”, for instance. This could vividly create the sense of the pride of a nation to the audience. Moreover, some intangible concepts are applied with the words “heroes” and “the Fourth of February”. To conclude, synecdoche, symbol, repetition, apostrophe, allusion, and repetition could be a helpful language tool to express the pride of a nation.

In the national anthem of **Malaysia**, the sub-theme of the superiority of the country was presented. Synecdoche and symbol were chiefly applied to express the concept. Certain parts of the national anthem are depicted as follows.

My country, the **land** where my blood is shed,  
 The people live united and progressive,  
 Blessings of happiness, may God grant,  
 (And that) our King may reign in peace.

According to the text, the word “land” in a general sense could be interpreted as the solid dry part of Earth’s surface. However, it also symbolized the independence of Malaysia showing the superiority of country. It was noted that synecdoche and symbol could properly express the superiority to the audience’s mind.

In the national anthem of **the Maldives**, the pride and prosperity of the country was expressed. Some parts of the musical composition are shown as follows:

**We salute you** in this national unity.  
**We salute you**, with many good wishes in the **national tongue**,  
 Bowing the head in respect to the **national symbol**.  
**We salute** the flag that has such might;  
 It falls into sphere of victory, fortune and success  
 With its **green and red and white** together, and therefore **we salute** it.  
 To those heroes who sought out honor and pride for the nation.  
 We give salute today in **auspicious verses of remembrance**.  
 May the nation of the Maldivians become great.  
 Thus we pledge as **we salute**.  
 We wish for their freedom and progress in this world  
 And for their freedom from sorrows, and thus **we salute**.  
 With full respect and heartfelt blessing towards religion and our leaders,  
**We salute** you in uprightness and truth.

Based on the text, repetition, synecdoche, and metonymy were used to show the sense of nationalism and the prosperity of a country. In addition, the symbol of the nation was narrated through the use of symbol, for instance the phrase “auspicious verses of remembrance” in the lyric which could be interpreted as a “national anthem”.

In the national anthem of **Mozambique**, the pride and prosperity of the country were found. Certain parts of the anthem are illustrated as follows:

In the memory of Africa and the World  
 Beautiful fatherland of **those that dared to fight**  
 Mozambique, **your name is freedom**  
**The Sun of June** forever will shine  
 Mozambique, **our Glorious Land**  
**Rock by rock** constructing the new day  
**Millions of arms** in one only force  
**O** loved fatherland we will be successful

United people from Rovuma to Maputo  
 It harvests the **fruits** of the combat **for** the Peace  
**The dream grows waving** in the flag  
 And **goes cultivating** in the certainty of tomorrow  
 Flowers sprouting **of the soil of your sweat**  
 For mounts, the rivers, the sea  
 We swear for you **O** Mozambique  
 No tyrant in will enslave us

Based on the text, the national anthem of Mozambique tended to contain two notions namely the pride, the solidarity, and the wealth of a nation. Nine types of figurative language including simile, metaphor, synecdoche, personification, symbol, apostrophe, repetition, alliteration, and metonymy were employed.

In the national anthem of **Croatia**, the pride and beauty of the country is prioritized. The samples of anthem were illustrated as follows:

**Our beautiful homeland,**  
 dear **heroic land,**  
**Our fathers' ancient glory,** May  
 you be blessed forever. **Beloved,**  
**you are our** sole glory, **Beloved,**  
**you are our** only one, **Beloved,**  
**where you are** plain,  
**Beloved, where you are** mountainous.  
**Drava, Sava,** flow on,  
 Nor you **Danube,** lose your power,  
**Deep** blue sea, tell the world,  
 That a Croat loves his people.  
**Whilst** the sun warms **his** fields,  
**Whilst** stormy winds lash **his** oak trees,  
**Whilst his** lost ones a grave covers,  
**Whilst his living heart** beats.

Based on the text, the pride and beauty of country was narrated through metaphor, repetition, and alliteration. The great benefit of figurative language application in this anthem was that the combination of them could express sub-theme that was generally hard to convey the intended sense in normal verse. It was observed that the power of figurative language appears far more effective not only in sending message but also in implanting the feelings associated with those meanings to the audience.

In the national anthem of **Bulgaria**, the pride and prosperity of the country was expressed. A sample of text from the national anthem is demonstrated as follows:

Dear **Motherland**,  
**you are heaven on earth**,  
**your** beauty, **your loveliness**,  
 ah, they are **boundless**.  
 Countless **fighters** died,  
 for our beloved nation,  
**mother**, give us **manly strength**  
 to continue **their path**.

According to the text, the pride of the nation was reflected through the use of metaphor, alliteration, and synecdoche. In the meantime, the prosperity of the country was described by using simile, metaphor, symbol, repetition, and alliteration. It could be observed that, the figurative language used creates power of language uncovering the hidden meaning of nationalism and nation's dignity in the last part of lyric.

In the national anthem of **Russia**, the pride of the nation is found. A sample of the anthem is illustrated as follows:

Glory to you, our free **Motherland**,  
**Age-old union** of fraternal **peoples**,  
 Ancestor-given wisdom of the **people**!  
 Glory to **you**, our country! We are proud of **you**!  
 From the **southern seas to the polar regions**  
 Spread our **forests and fields**.  
**You are unique in the world! You alone** are like this —  
 Our dear land kept safe by God!

According to the text, it was considered that the national anthem of Russia tended to echo the immensity, the supremacy of the country regarding its huge size, its strong military power, and the country's reputation in the global community. Obviously, a combination in the use of various types of figurative language, synecdoche, symbol, allusion, repetition, and metonymy, was applied.

In the national anthem of **Singapore**, the prosperity of the country is found and one type of figurative language, repetition, was applied. An example of the text and figurative language used are clarified as follows:

Wide amplitude **for** dreams and **for** living  
Gets opened up for us with each passing year.

According to the text, the repetitive word “for” could emphasize the meaning of “prosperity” in this anthem.

In the national anthem of **Bahrain**, the prosperity of the country was expressed. Alliteration and repetition were used to convey this idea. The samples of musical composition and the application of figurative language are demonstrated as follows:

**Its** constitution is high in the **place** and the **position**  
Its charter is the way of (method of) sharia, Arabism and the values  
Long live the kingdom of Bahrain  
**Country of** nobles  
**Cradle of** peace

Based on the text, repetition and alliteration were used to explain this concept. Noticeably, the repetitive consonant sounds could impress and attract the audience’s appreciation and then promote an understanding of the meaning that is intended to be conveyed.

In the national anthem of **Bangladesh**, the love of the country was discovered. To clarify this, some parts of the anthem are demonstrated as follows:

Forever **your** skies,  
**Your** air set my heart in tune

**As if it were a flute.**

In spring, **O** mother mine,  
The fragrance from your mango groves  
Makes me wild with joy,  
Ah, **what a** thrill!

In autumn, **O** mother mine,  
Ah, **what a** beauty, what shades,  
**What an** affection, and what a tenderness!  
**What a** quilt have you spread

**O** mother mine, words from your lips  
Are **like nectar to my ears.**  
Ah, what a thrill!  
If sadness, **O** mother mine,!

Based on the text, apostrophe was used which repetitively declares the importance of mother land. Moreover, it was noted that the set of figurative language use, namely simile, metaphor, synecdoche, repetition, and apostrophe could be a useful language tool to express the concept of love toward country.

In the national anthem of **Brunei**, the love of the country is stated through the use of metonymy. Some parts of the musical composition are illustrated as follows:

God Bless His Majesty  
With a long life  
(May he) Rule the Realm Justly and Majesty  
And Lead Our People (into) **Eternal Happiness**  
(May) The Kingdom of Sultan Live in Peace  
Lord, Save Brunei, the Abode of Peace.

Based on the text, the lyricist applied metonymy to be evident for the sense of love toward country. Noticeably, metonymy was the only tool used in this anthem which could possibly go hand in hand with this sub-theme.

In the national anthem of **Canada**, the pride of the country was expressed. To clarify this, a sample of the musical composition is demonstrated as follows:

**O** Canada!  
 Our home and native land!  
 True patriot love in all thy sons command.  
 With glowing hearts we see thee rise,  
 The True **North strong and free!**  
**From far and wide, O** Canada,  
 We stand on guard for thee.  
 God keep our land glorious and free!  
**O** Canada, we stand on guard for thee.  
**O** Canada, we stand on guard for thee.

Based on the lyric, synecdoche, apostrophe, and alliteration are applied to convey the theme. Moreover, the sense of patriotism is depicted right through the lyric. Furthermore, it could echo the unanimity of Canadian people who dedicate themselves to the public and the nation.

In the national anthem of **East Timor**, the concept of the victory over colonialism was found. To clarify this, some parts of the anthem are portrayed as follows:

Glory to the people and to heroes of our liberation  
**We** vanquish **colonialism**, we cry: down with **imperialism!**  
**Free** land, **free** people, **no, no** to exploitation.  
 Let us go forward, united, firm and determined  
 In the struggle against imperialism, the enemy of people,

Until final **victory**, onward to **revolution**.

According to the text, synecdoche, metonymy, and repetition were applied to convey the meaning. Interestingly, repetition was used several times to emphasize the essence of words which illustrated the sense of victory, colonialism and imperialism. It was this mentioned set of figurative language that could be powerful language tools in this anthem to convey the intended meanings.

In the national anthem of **India**, the prosperity of the country was found. Some parts of the anthem are illustrated as follows:

They pray for thy blessings and sing thy praise.

The saving of all people waits in thy hand,

Thou dispenser of India's destiny.

**Victory, victory, victory** to thee

According to the text, this concept was described with one type of figurative language, repetition, that was used to restate the word “victory” three times to lay emphasis on the power of its meaning. In addition, the repetitive words could support the repetitive sound for catching the audience’s attention and building up the intended emotions into their minds.

In the national anthem of **Pakistan**, the pride and prosperity of the country was investigated. Certain parts of the national anthem are demonstrated as follows:

The order of this **sacred land**

Is the might of the brotherhood of the people

May **the** nation, **the** country, and **the** state

**Shine in glory** everlasting!

Blessed be the goal of our ambition

This **flag** of the crescent and star

Leads the way to **progress** and **perfection**

Interpreter **of our past**, glory **of our present**

Knowledge **of the future!**

**Almighty's protection** be upon us forever

Based on the text, the combination use of four types of figurative language, synecdoche, symbol, repetition, and alliteration were found. This anthem demonstrated the pride of nation that, at the same time, echoes the sense of patriotism. It was noted that this set of combination use could be the exceptional language tools to convey the sense of pride in the song.

In the national anthem of **Sri Lanka**, the prosperity of the country was expressed. An example of the text is illustrated as follows:

Mother Lanka we salute **Thee!**  
**Plenteous** in prosperity, **Thou**,  
**Beauteous** in grace and love,  
 Laden with **grain and luscious fruit**,  
 And **fragrant flowers of radiant hue**,

As can be seen from the text, the prosperity of country was expressed by matching up to the gorgeousness of country's location with the abundant possessions in Sri Lanka. To achieve this, synecdoche, repetition, and alliteration were mutually applied.

In the national anthem of **Yemen**, the pride and prosperity of nation was found. To clarify, the sample of this musical composition is illustrated as follows:

Repeat, **O** world, my song.  
 Echo it over and over again.  
 Remember, through my joy, each march.  
 Clothe him with **shining mantles**.  
 Of our festivals.

Repeat, **O** World, my song.  
 In faith and love **am I** part of mankind.  
**An Arab am I** in all my life.  
**My heart beats in tune with Yemen.**  
 No foreigner shall dominate over Yemen.

According to the text, alliteration, repetition, hyperbaton, metonymy, apostrophe, symbol, and personification were employed to reflect this concept. The sentence “An Arab am I in all my life” was narrated with the combination use of alliteration, hyperbaton, and metonymy. Especially, hyperbaton was applied, which was barely used in common national anthem. Under this concept, the notions of celebration and happiness and the pride of being a member of the Middle East ethnic group were found.

In the national anthem of **Curacao**, the pride and prosperity of the country was found. To illustrate, some parts of the anthem are shown as follows:

Let's raise our voice and sing  
 the grandeur of **Curaçao**;  
**Curaçao**, small island,  
 a boulder in the sea!

Curaçao we love you  
 above all nations.  
**Your glory** we sing  
 with all our **hearts.**

(To) **Our fatherland** we demonstrate  
 honour and loyalty,  
 as we do to the **flag**  
 the union of our nation.

Let us give our share  
for the **island** to prosper.  
Let us unite forces  
so we can triumph.

As can be seen from the text, synecdoche, symbol, repetition, and hyperbaton were used as language tools. Apart from the pride of the nation, the idea of triumph and social unity were also found. Moreover, repetition was employed to strengthen the poetic appreciation to the audience. Hence, this should lead them to profoundly perceive the essence of the intended message of the anthem.

In the national anthem of **Liechtenstein**, the pride and prosperity of the country was stated. Some parts of the musical composition are portrayed as follows:

There by the border stone And  
along the **young Rhine**  
**Fearless stands** Liechtenstein  
On guard for Germany.

**Lovely in the summer**  
**On the high Alps' meadows**  
**Floats heavenly quietude.**  
**Where the chamois leaps freely,**  
**The eagle soars boldly,**  
**The herdsman sings the Ave**  
**For the home.**

How the **Rhine's silver band**  
**Hems** the beautiful land  
A small fatherland  
Of silent bliss.

### **Long live Liechtenstein**

#### **Blossoming** by the German Rhine

Based on the text, personification and synecdoche were applied to express the pride of country. It could be assumed that synecdoche and personification were helpful language tools to convey the abstract meaning.

In the national anthem of **Georgia**, the pride and prosperity of the country was expressed. To make this clear, a sample of the musical composition is illustrated as follows:

**My icon is my motherland,**  
 And the whole world **is** its icon-stand,  
**Bright mounts and valleys**  
 Are shared with God.  
 Today our **freedom**  
**Sings** to the glory of the future,  
**The dawn star** rises up  
 And shines out between **two seas**,  
 So praise be to **freedom**,  
 To **freedom** be praise!

As can be seen from the text, synecdoche, personification, symbol, repetition, alliteration, hyperbaton, and metonymy were used to convey this sense. It can be said that these types of figurative language consist of a wide variety of language tools.

In the national anthem of **Kazakhstan**, the prosperity of the country was investigated. Some parts of the musical composition are shown as follows:

**Sky of golden sun,**  
**Steppe of golden seed,**  
 They did not give up their pride  
**My Kazakh** people are strong!

**My country, my country,**  
**As your** flower **I will** be planted,  
**As your** song **I will** stream, **my country!**  
**My** native land – **My** Kazakhstan!

The way was opened to the posterity  
**I have** a vast land.  
 Its unity is proper,  
**I have** an independent country.  
 It welcomed the time  
 Like an eternal friend,  
**Our country** is happy,  
 Such is **our country**.

Based on the text, repetition was applied several times to create recurrences in the anthem; consequently, some parts of the anthem sound poetic-like as repetition could create the rhythm to the words. In addition, simile, metaphor, and synecdoche were applied to the sentences concerning the comparison between nature and the richness of the country. Furthermore, some hidden meanings such as its prosperity, territory, and happiness of people were revealed.

Lastly, the pride of the country was found in the national anthem of **Lesotho**. To clarify this, some parts of the anthem are illustrated as follows.

Lesotho, land of our **Fathers**,  
 Among countries you are the most beautiful.  
 You gave birth to us,  
 Within you we are raised –  
 You are dear to us.  
 God, please protect Lesotho.  
**Spare it** conflict, **spare it** tribulation –

According to the text, this theme was described with the use of metaphor, repetition and alliteration. The lyricist described not only the pride of country, but also the deep relationship between homeland and people's right to protect their country.

In summary, ten types of figurative language including simile, metaphor, synecdoche, personification, symbol, apostrophe, repetition, alliteration, metonymy, and hyperbaton were used to represent various choices of meaning related to the pride of the nation in the national anthems. Interestingly, there were diverse categories of themes extending from the strong to the moderate degree of the pride toward a nation. It is evident that to express the pride of a nation in the national anthems, lyricists regularly employ various types of figurative language as they lead themselves powerfully to fulfill this communicative function.

Based on the research questions, the findings concerning type of figurative language used in the national anthems demonstrated that eleven types of figurative language composing of simile, metaphor, synecdoche, personification, allusion, symbol, apostrophe, repetition, alliteration, metonymy, and hyperbaton were employed as language tools in twenty two national anthems. Regarding the concepts conveyed through the use of figurative language in these national anthems, three main themes including the admiration of the institution, the strength of the people, and the pride of the nation and their sub-themes are shown in the table 2, 3, and 4. To support the statement, the following table shows the entire interpretation of the connection between the use of figurative language and the message conveyed.

**Table 5** The connection between figurative language use and the three main themes that the lyricist intended to convey in the national anthem

<b>Theme</b>	<b>Type of Figurative Language</b>
<b>The administration of the institution</b>	repetition, alliteration, metaphor, allusion, synecdoche, metonymy, symbol
<b>The strength of the people</b>	synecdoche, repetition, symbol, alliteration, personification, metonymy
<b>The pride of the nation</b>	simile, metaphor, synecdoche, personification, symbol, apostrophe, repetition, alliteration, metonymy, hyperbaton

### **Summary**

In conclusion, these three main themes and their sub- themes in the selected national anthems are effectively expressed through linguistic devices. Feelings, pictures, and poetic patterns are created; as a result, the hidden meanings are transformed from abstract to concrete. For these reasons, figurative language can be considered as a key English language feature in a national anthem. That is to say, it can clarify the intended meaning to the audience, especially the sense of the admiration of the institution, the strength of the people, and the pride of the nation in a national anthem. To summarize, figurative language plays a significance role in the spirit of a nation.

## **CHAPTER V DISCUSSIONS AND**

### **CONCLUSIONS**

#### **A Summary of the Study**

This study aimed to identify and classify types of figurative language in national anthems. Moreover, the study showed how figurative language in national anthems conveyed meanings to the audience. Twenty four official national anthems from countries constituting different political systems were used as the data. In addition, twelve types of figurative language were applied as the framework of investigation. The findings of the study provided the approach into how thesis discussion and conclusion were composed. In this chapter, the study's major findings are presented. Consequently, discussions and conclusions, implication of roles of figurative language in poetic words, and recommendations for further studies are given.

#### **Discussions and Conclusions**

There were eleven types of figurative language employed in 24 national anthems including simile, metaphor, synecdoche, personification, symbol, allusion, apostrophe, repetition, alliteration, hyperbaton, and metonymy. Obviously, rhetorical question was the only type of figurative language that was not found in the national anthems. Three main themes were found in twenty two national anthems. They were admiration of the institution, the strength of the people, and the pride of the nation.

Regarding the first main theme, it was expressed through the use of repetition, alliteration, metaphor, allusion, synecdoche, metonymy, and symbol. Regarding the second main theme, it was narrated through the use of synecdoche, repetition, symbol, alliteration, personification, and metonymy. And the last main theme was expressed through the use of simile, metaphor, synecdoche, personification, symbol, apostrophe,

repetition, alliteration, metonymy, and hyperbaton. To conclude, various figurative techniques were employed for example repetition, alliteration, metaphor, and metonymy were the most common devices.

The findings as reported in Chapter IV lent the overall descriptions of the applications of figurative language in national anthems. These were, the three main themes namely the admiration of the institution, the strength of the people, and the pride of the nation appeared to configurate as the principal concepts implanted in national anthems. In relation to the principle of national sovereignty defined by Wikipedia encyclopedia (2010), the three main concepts in these national anthems could support the doctrine of nation and citizenship which is considered as the main elements of national sovereignty. Thus, these values can promote the sense of a nation and dignity of state among people.

To convey the first main theme, the sense of admiration of the institution, to audience, figurative language was applied. It was observed that seven types of figurative language were used including repetition, alliteration, metaphor, allusion, synecdoche, metonymy, and symbol. In addition, four sub-main themes were also found, namely, the admiration toward monarchy, the admiration toward legislation, the admiration toward religion, and the admiration toward monarchy and legislation.

In one piece of the national anthem, the possible occurrences of figurative language varied from one to four types. It was found that there were both the single use and the combination of figurative language application in the national anthems. The three main single types of figurative language applied independently as a major device included metaphor, allusion, and metonymy. Furthermore, the combination use of figurative language was classified into two, three, and four types of combination which included: A) repetition and alliteration B) symbol and metaphor C) alliteration and metonymy D) symbol and repetition E) synecdoche, repetition, and metonymy and F) synecdoche, repetition, alliteration, and allusion.

It was found that approximately 6% of single use of figurative language is applied in the entire national anthems in this study. On the other hand, 94% of the combination of figurative language was applied in the whole text. Noticeably, the author used them to create the sense of admiration which is a significant feature in the national anthems. This was due to its semantic power in making comparison between the concrete pictures of objects and mental images familiar to people of a particular nation.

As reported and illustrated in Chapter IV, the national anthem of Georgia prioritizes the high regard of God which was considered as the admiration toward religion. Remarkably, allusion appears to be a helpful device to convey this intended message. That is, allusion played a major role in describing the people of Georgia who live their lives and share the land with God. It can also be construed that God brings natural resources such as mountains and valleys to the country. Furthermore, metonymy used in the national anthem of Lesotho could portray the theme of the admiration of institution expressing the admiration of religion in Lesotho. This belief could strongly reflect the highest status of religion in this country expressed in the condition of God. Also, the use of metaphor “sacred power” in the national anthem of Russia was a device to underscore the belief of Russian people in the blessed power of God, their highly admired institution. This finding is supported by the study of Karalai (2006) that metaphor was investigated in the study as one of the most frequent use of figurative language in Thai country songs. It can be considered that to understand figurative language in national anthems is valuable for interpreting and appreciating the literal and underlying meaning of the text. Likewise, Phrommazui (2000) supported that to understand connotative meaning of the text can make the song become softer and easier to listen to.

To conclude, with the mentioned applications of figurative language use, the sense of admiration of institution is empowered and thus it can be perceived more vividly among the audience. The intended meaning can be expressed more powerfully. It was noted that metaphor, allusion, metonymy, and repetition are possibly the most vital language tools to create the theme of the admiration of

institution in the national anthems. This assumption, too, was asserted in the previous study of Dhepanont (2005) which affirmed that figurative language is necessary to convey the inherent meaning of the messages in a vivid manner and suggest a special feeling among the audiences. Furthermore, it is noted that metaphor is one of the most powerful language devices employed in a national anthem as it, too, is the major single use of figurative language to convey the theme in the present study.

To convey the second main theme, the sense of the strength of people, to audiences, six types of figurative language were applied. They included synecdoche, repetition, symbol, alliteration, personification, and metonymy. Moreover, this main theme was classified into four sub-themes including unity of people, the happiness of people, the importance of people, and the cleverness of people. The occurrences of figurative language varied from the application of one type up to the combination of four types in a piece of a national anthem. The most common patterns of combinations were as follows: A) synecdoche and repetition B) alliteration and symbol C) metonymy and repetition D) repetition and alliteration E) synecdoche, alliteration, and repetition and F) personification, metonymy, synecdoche, and alliteration.

Interestingly, from the 24 national anthems selected, as similar to the device conveying the first theme, it was observed that repetition and alliteration were the two principal elements in the combination of figurative language application and the most effective tools to convey the senses regarding the strength of people. Moreover, these devices were frequently pooled with other types of figurative language. In terms of poetic device, when expressing words in anthems, repetition and alliteration could probably direct the audience to comprehend key words and mood of the anthem effectively. In addition, this communicative device would build up the strength of people's perception in the intended message. One of the classic examples of repetition and alliteration use appeared in the national anthems of Sri Lanka. It was noticed that these techniques suggest the connection between the sense of admiration toward God and the strength of the people, and the connection between the God and the land.

Roykaew (1999) states that repetitive words can create the sound pattern of poetic texts in focused contents. Similarly, as evidenced in this present study, those highlight contents with the sense of strength of the people could be shaped up in audience's mind. Likewise, alliteration technique can also create the repetition of initial consonant sounds that can possibly be the best way of expressing mood at frequent intervals of the statements in the anthems. Therefore, this could lead the audience to strongly perceive the message. To summarize, it is possibly stated that repetition and alliteration are the most vital language tools creating powerful feeling of "strength" to the intended audience.

To convey the sense of the third main theme, the pride of the nation, to the audience, ten types of figurative language were employed. They were simile, metaphor, synecdoche, personification, symbol, apostrophe, repetition, alliteration, metonymy, and hyperbaton. Under this main concept, seven sub-themes were found namely the superiority of the country, the pride and prosperity of the country, the pride of the nation in terms of wealth, the pride and beauty of the country, the prosperity of the country, the love of the nation, and the victory over colonialism. Interestingly, there were diverse categories of theme extending from the strong to the moderate degree of the pride toward a nation.

It was found that some devices were employed independently while some others were used in combination. Among these, alliteration and metonymy were mainly used independently. This phenomenon seems to suggest that through these devices, abstract senses such as pride can be brought into vivid pictures that easily attract the audience's attention. As illustrated in Chapter IV, the pride of the Singaporean nation was obviously conveyed through alliteration.

Likewise, the combination of types of figurative language which can be seen in random styles of application can reflect the superiority, wealth, freedom, and sovereignty of the nation. Interestingly, the intended sense can be more powerfully expressed as various linguistic features applied collectively. In other words, through diverse combination use of figurative devices, the pride of nation seemed to be

established effortlessly through these poetic works. Based on Panikom's study (2006), those mentioned types of figurative language are also applied to create power of language.

However, the only type of figurative language not found in national anthems in this study is rhetorical question. Broadly speaking, a rhetorical question is merely a device for emphasizing a message, but not asked to provoke thoughts or discussions. It may not have a strong power to help promote significant sense in this kind of composition. Another supportive reason is that rhetorical question hardly creates a sense of unity and publicity. Blankenship and Craig (2009) argue that rhetorical question tends to increase attitudinal resistance that possibly attacks a message more than controls it. This principal could bring about a pessimistic response of the participant or audience. Moreover, Sathoff (2002) states that rhetorical question is proposed in a particular situation when the speaker wants the hearer to think about the answer. However, in the case of national anthems, it is unlikely to create a close relationship between the lyricist and the intended audience; as a result, participation in conversations is not possible. Thus, with a large distance between lyricist and audiences, sense of the three main themes in this study needed to convey might not be appreciated. Hence, it is likely considered that rhetorical question does not serve the principles of national anthems.

It can be noticed that some common types of figurative language as found in this study have also been found in various related studies for example, English pop songs (Phrommazui, 2000), Catholic hymns (Dhepanont, 2005), Morlumklonsing (Panikon, 2006), Thai country songs (Karalai, 2006), central Thai folk songs (Chaihiranwattana, 2008), and Sir Cliff Richard's songs (Pinichka, 2005). Therefore, this seems to suggest that figurative language can be employed in various types of genre as universal tools creating power in communication.

Especially, in this study, figurative language such as symbol, simile, and personification were used to represent people's beliefs, relationship, and institutions so that those values that are in the form of abstract proposition can be perceived more

concretely among the audience who are the citizens of the nations. Some devices such as alliteration, repetition, and metaphor were used to allow the appreciation of the lexical and musical power of the language to empower the intended message so that it can be profoundly perceived by the audience.

To serve the optimal purpose of conveying messages in the national anthems, the lyricists are likely to apply the right figurative devices with the right theme to create a powerful message to the audience. Consequently, the powerful message should attract and move the spirit of people in the nation, and thus, the purposes of the national anthems are fulfilled. This is due to their specific linguistic features at all levels (e.g. sounds, forms of words, phrases, semantic elements) and non-linguistic features (e.g. cultural values). Pinichka (2005) demonstrated that figurative language is written in every song and used as the pattern of song to impress and communicate to the listeners with both linguistic and non-linguistic features. To conclude, figurative language is applied in many types of song to create vivid pictures and make a close connection between lyricist and audience with its linguistic and non-linguistic features. Chaihiranwattana (2008), likewise, supported that this powerful device is applied as a universal language tool in the anthems to convey audience the hidden meaning.

### **Implications**

It is obvious that the study of figurative language in national anthems provides the perspective of figurative language role in creating vivid meanings of text, especially in the form of musical composition. Its linguistic features are prominent and frequently create an artful manner of expression. For example, it creates the figure of rhyme, musical sound, and visual image within the text. Therefore, the findings of the study bring about knowledge which can be beneficial for lyricists, poets, music practitioners, linguists, and listeners to work in other genres of text with figurative language, and gain more understanding of the national anthem meaning. Furthermore, it may enhance them to connect their work more effectively with an

audience in any rhetorical situations. To sum up, based on the investigation of the study, the roles of figurative language are suggested as follows:

Firstly, figurative language can convey intended abstract meanings and create visualized concrete images. According to the study, three main themes featuring in the national anthems explicitly conveyed through the use of figurative language. Particularly, figurative language can simply be seen when going beyond the denotation of words. Thus, the audience perceives the real message and understands the connotation of lyric in national anthems.

Secondly, figurative language is the chief element of creating a shared mood and feeling between the author of the work and the audience. As can be observed in the examples of this present study, figurative language might be the most effective tool to make a connection of culture and norms between the lyricist and the audience of a particular nation. As a result, the mood of “unity” in the anthem can be created among people in a nation including mutual attitude, social value, and tradition that make all diverse types of audiences become one.

Finally, it is evident that figurative language can empower communication; it highlights the intended meanings in its message to the audience. Consequently, professional lyricists, and poets can employ this technique to their prose or musical works. To summarize, to allow the audience to have a greater insight and appreciation of the message, figurative language can be successfully applied. In other words, linguists and music practitioners can make use of the knowledge and findings from the study.

### **Recommendations**

To any future studies on the framework of figurative language, it seems that this topic is worth studying since it is one of the most effective forms of expression. Numerous characteristics of figurative language and their application can be in the researchers’ interest as figurative language tends to be more memorable, and it is

normally presented in various styles of language. Moreover, to broaden more insight into the power of figurative language, other aspects of its roles can be investigated. For example, the power of figurative language at both individual and aggregate level in any kinds of genre is worth studying.



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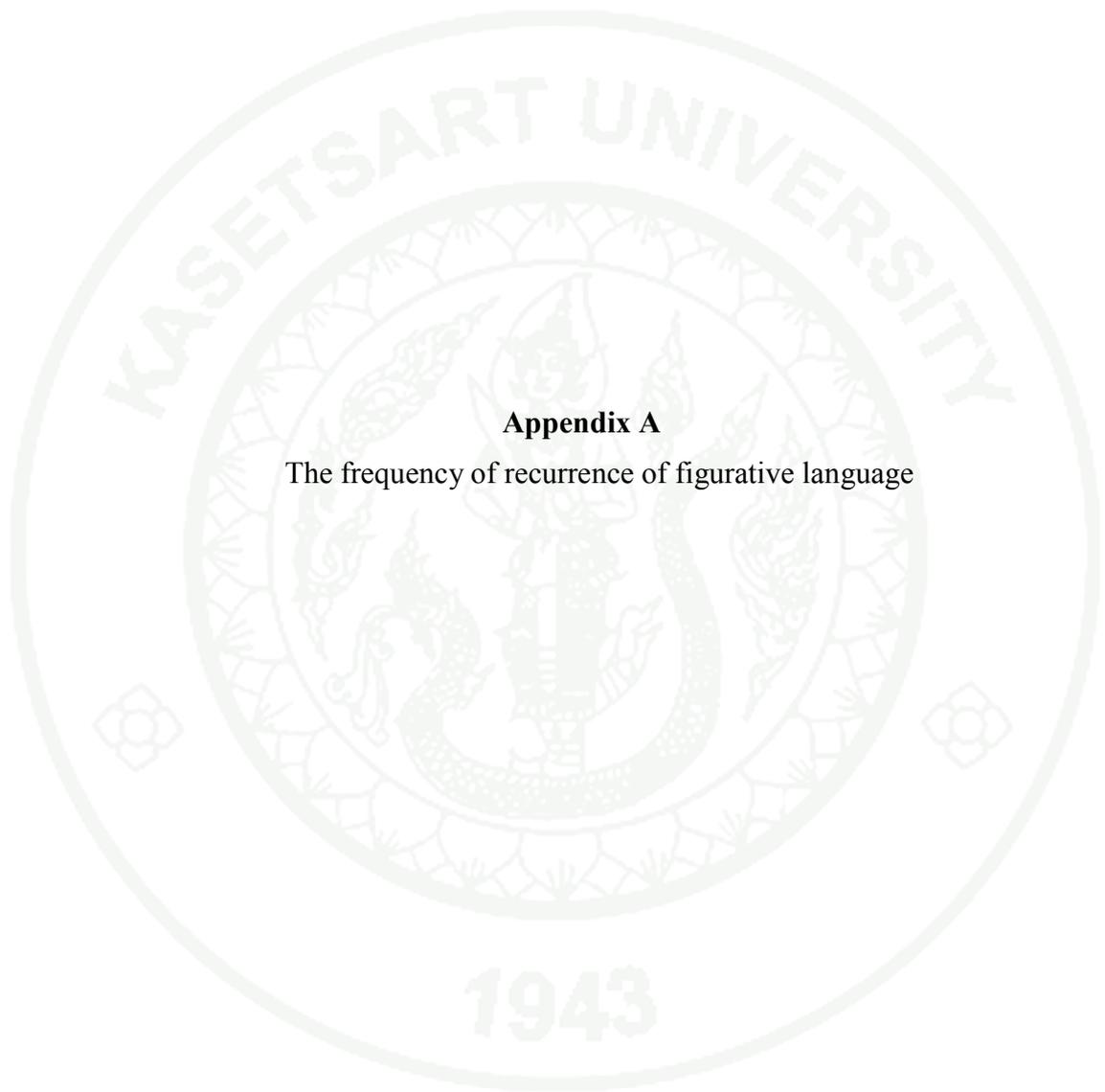
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**APPENDICES**

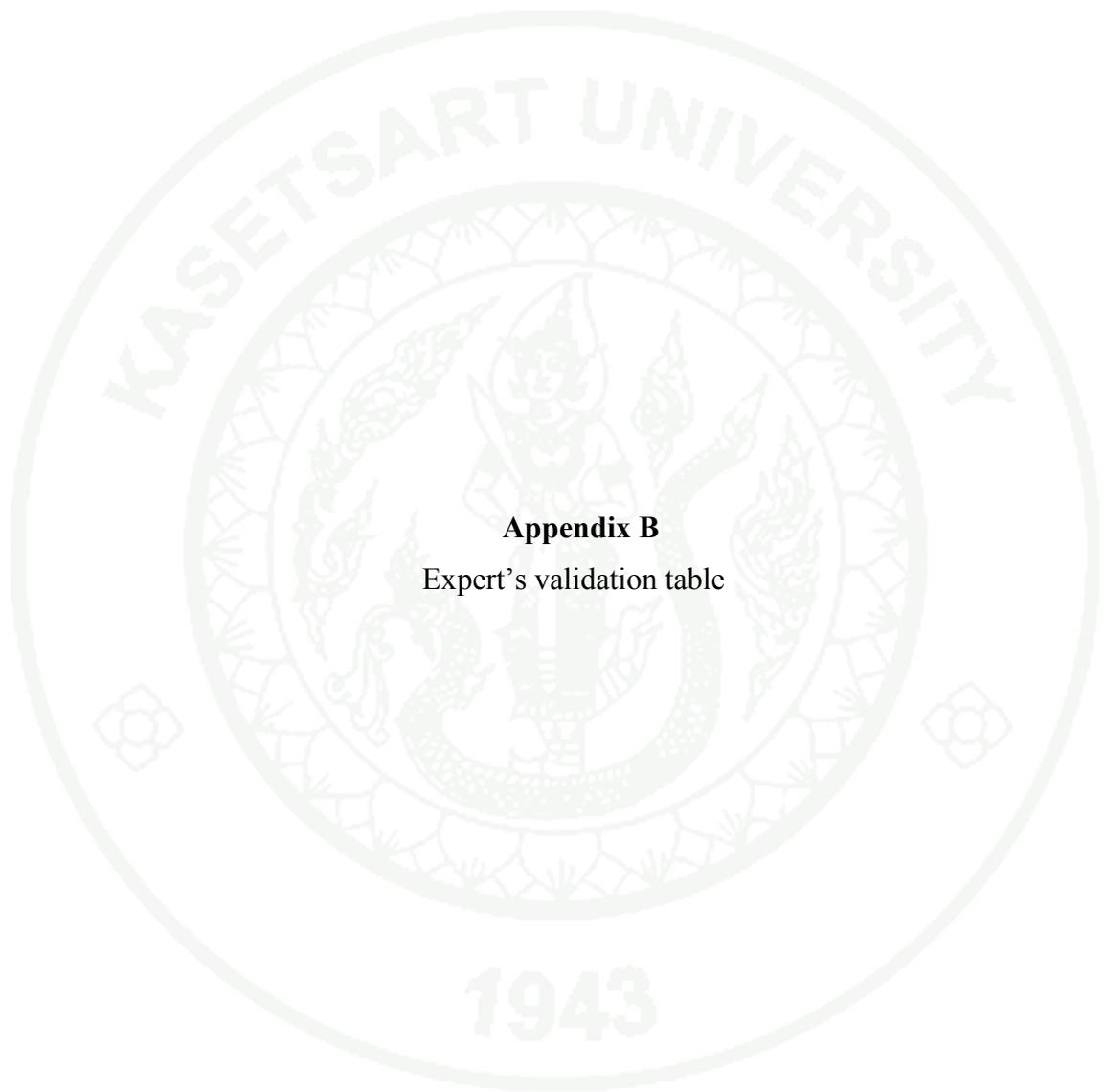


**Appendix A**

The frequency of recurrence of figurative language

**The frequency of recurrence of figurative language**

<b>Types of figurative language</b>	<b>Percentage of occurrence</b>
Repetition	28.95
Alliteration	28.82
Synecdoche	12.12
Metonymy	7.07
Symbol	6.06
Personification	4.713
Apostrophe	4.713
Metaphor	3.703
Allusion	1.683
Hyperbaton	1.346
Simile	1.346
Rhetorical question	0



**Appendix B**  
Expert's validation table

### Expert's Validation Table

#### The national anthem of Angola

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
The <b>heroes</b> of the Fourth of the February.	The fighters who dedicate themselves for the country.	Synecdoche	✓			✓		
O Fatherland, we salute your <b>sons</b> .	People of Angola.	Synecdoche		✓	soldier or heroes	✓		
As by our work we build the <b>New Man</b> .	The citizen of Angola.	Synecdoche	✓			✓		
O <b>Fatherland</b> , we shall never forget.	Angola	Symbol	✓				✓	synecdoche

**Note: A = Agree, D = Disagree**

### The national anthem of Malaysia

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
The <b>land</b> where my blood is shed	Sovereignty and territory	Synecdoche	✓			✓		
The land where my <b>blood</b> is shed	People's courage and dedication.	Symbol		✓	lives and sacrifice		✓	metonymy

Note: A = Agree, D = Disagree

### The national anthem of Maldives

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
We give salute today in <b>auspicious</b> verses of <b>remembrance</b> .	National anthem	Symbol	✓			✓		
Bowing the head in respect to the <b>national symbol</b>	National flag	Metonymy	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Mozambique

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
<b>The dream grows waving</b> in the flag And <b>goes cultivating</b> in the certainty of tomorrow	Country's destination and hope are tangible and prospective.	Personification		✓	Country's growth and hopes are intangible and prospective	✓		
Flowers sprouting <b>of the soil of your swear</b>	People's commitment is very strong and effectual.	Personification	✓			✓		
<b>Rock by rock</b> constructing the new day	The ancestor has laid the foundation of tomorrow's nation.	Symbol	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Croatia

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
Our fathers' ancient glory	The glorious legend of ancestor	Metaphor	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Bulgaria

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
mother, give us manly strength to continue their path.	Bulgaria, courage and sense of struggle, the future of country	Metaphor	✓	✓	their path means the dead's sacrifices	✓		

Note: A = Agree, D = Disagree

### The national anthem of Russia

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
Russia — our sacred power	The great power from spiritual world	Metaphor	✓			✓		
From the southern seas to the polar regions Spread our forests and fields	The borderless empire	Synecdoche	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Singapore

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
Let our voices soar as one	Singaporean's opinion and right	Synecdoche		✓	Singapore's opinion, ability, and power	✓		

Note: A = Agree, D = Disagree

**The national anthem of Cook Island**

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
please listen to our	Opinion and right	Synecdoche	✓			✓		
voices and give us your crown of truth	Legalization		✓			✓		

**Note: A = Agree, D = Disagree**

### The national anthem of Bahrain

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
<b>Our King</b> A symbol of the country	The King represents the state of Bahrain	Symbol	✓			✓		
Its charter is the way of (method of) <b>sharia, Arabism and the values</b>	Its charter constituted under the method of three supreme elements, sharia, Arabism and the values	Metonymy	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Bangladesh

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
O mother mine, words from your lips Are <b>like nectar to my ears</b>	The verbal communications from Bangladesh are trustworthy and sound satisfactorily	Simile	✓			✓		
Your air set my heart in tune. <b>As if it were a flute.</b>	The breeze of Bangladesh is as resonance as a sound from wind pipe that makes people pleasurable and astounding.	Metaphor	✓			✓		
Forever <b>your skies</b> , <b>Your air</b> set my heart in tune	Bangladesh skies and air complete people's heart and feeling.	Symbol	✓		1. <b>your skies</b> means the great Bangladesh. 2. <b>Your air</b> means the comfort and happiness.		✓	synecdoche

Note: A = Agree, D = Disagree

### The national anthem of Brunei

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	re mark	A	D	re mark
(May) The <b>Kingdom of Sultan</b> Live in Peace	May the Kingdom of Brunei which known as a Muslim country live in peace.	Metonymy	✓			✓		
<b>Lord,</b> Save Brunei, the Abode of Peace.	Lord, Islamic God, save Brunei to be the living land of peace	Metonymy	✓			✓		

**Note: A = Agree, D = Disagree**

### The national anthem of Canada

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
The True North strong and free!	The faithful country located in the North which is strong and free.	Synecdoche	✓			✓		
From far and wide, O Canada,	From the very large country, Canada.	Synecdoche	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of East Timor

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
We vanquish colonialism, we cry: down with imperialism!	We vanquish the powerful country who controls East Timor, we cry: down with the rich empire from the West.	Synecdoche	✓			✓		
Until final victory, onward to revolution.	Until East Timor be decolonized, onward to revolution	Metonymy		✓	revolution means the great success		✓	synecdoche

Note: A = Agree, D = Disagree

### The national anthem of India

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
mingles in the music of Jamuna and Ganges and is <b>chanted by the waves of the Indian Sea.</b>	mingles in the music of Jamuna and Ganges and is powerful and charismatic like the waves of Indian sea.	Personification	✓			✓		
Thy name rouses <b>the hearts</b> of Punjab, Sind, Gujarat and Maratha, Of the Dravida and Orissa and Bengal;	Thy name rouses the courages of Punjab, Sind, Gujarat and Maratha, Of the Dravida and Orissa and Bengal;	Personification	✓				✓	syne c doc-he

### The national anthem of India

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
The saving of all people waits in thy <b>hand</b> ,	The saving of all people waits in Indian people's hand,.	Synecdoche	✓			✓		
They pray for <b>thy</b> blessings and sing <b>thy</b> praise.	They pray for Indian people's blessings and sing their praise.	Metonymy	✓				✓	

Note: A = Agree, D = Disagree

**The national anthem of Pakistan**

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
<b>Shine in glory everlasting!</b>	Pakistan will be wealthy and exceptional forever.	Synecdoche	✓			✓		

**Note: A = Agree, D = Disagree**

### The national anthem of Sri Lanka

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
Laden with grain and luscious fruit, And fragrant flowers of radiant hue, Giver of life and all good things,	Sri Lanka is a fruitful country that productive with foodstuff. Moreover, the land is blush and colorful with flora. This is the absolutely perfect place for people.	Synecdoche	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Yemen

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
My heart beats in tune with Yemen	People's heart belongs to Yemen.	Personification		✓	All Yemen's love and cherish Yemen	✓		
Clothe him with shining mantles.	The celebration and joyfulness of Yemen	Symbol	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Mongolia

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
Bright peoples of brave Mongolia	Bright peoples of brave Mongolia	Alliteration		✓	Hero's of Mongolia		✓	metonymy

Note: A = Agree, D = Disagree

### The national anthem of Curacao

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
to accomplish always victory through <b>labour</b> !	The nation's victory attained from fighting of labour class.	Metonymy	✓			✓		
Curacao, its <b>sun and beaches</b> the pride of us all.	Curacao, its territory and independence, the pride of us all.	Symbol	✓			✓		
Your glory we sing with all our <b>hearts</b> .	We sing to the nation with loyalty and honesty.	Synecdoche	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Liechtenstein

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	remark
<p><b>Lovely in the summer</b>  <b>On the high Alps' meadows</b>  <b>Floats heavenly quietude.</b>  <b>Where the chamois leaps freely,</b>  <b>The eagle soars boldly,</b>  <b>The herdsman sings the Ave</b>  <b>For the home.</b></p>	<p>Liechtenstein is a mountainous country which is borderless and full of happiness and freedom.</p>	Synecdoche	✓			✓		
<p>And along the <b>young Rhine</b>  <b>Fearless stands</b>            Liechtenstein            On guard for Germany.</p>	<p>The Rhine that has long been crafted protects Liechtenstein On guard for Germany.</p>	Personification	✓			✓		

**The national anthem of Liechtenstein**

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
Long live <b>the Prince of the Land</b>	Long live the monarchy of Liechtenstein	Symbol	✓			✓		

**Note: A = Agree, D = Disagree**

### The national anthem of Georgia

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
<b>Bright mounts and valleys</b> Are shared with God	The stunning and resourceful natural site.	Personification	✓			✓		
My <b>icon</b> is my mother land,	The optimal ideological hero is my country.	Symbol	✓			✓		
Bright mounts and valleys <b>Are shared with God.</b>	God brings natural resources as mounts and valleys to the country.	Allusion	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Kazakhstan

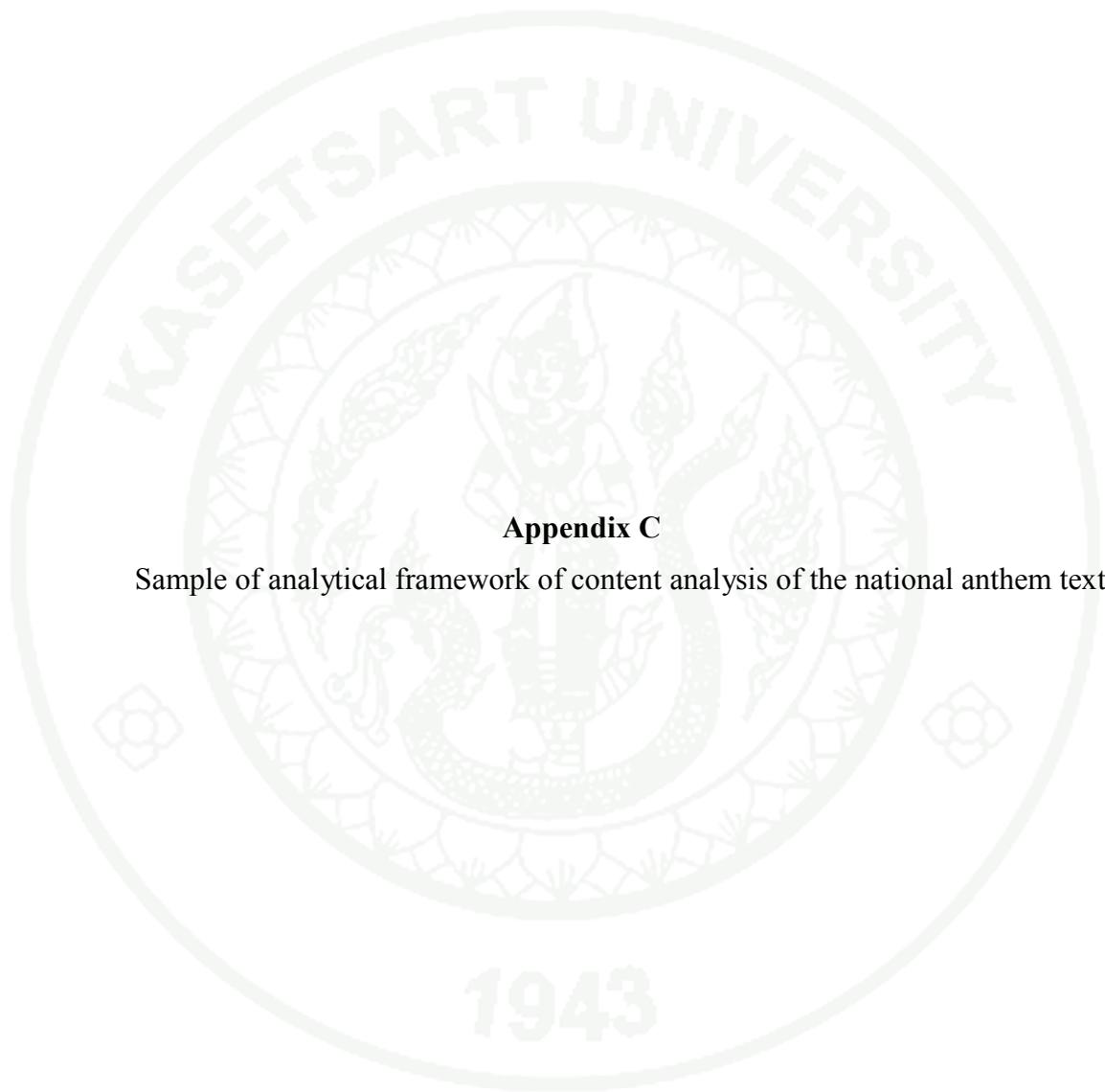
Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
Sky of golden sun, Steppe of golden seed, Legend of courage	The plentiful and prosperous land	Metaphor	✓			✓		
My country, my country, As your flower I will be planted, As your song I will stream, my country!	To my beloved country, I will develop and protect the country.	Simile	✓			✓		
My Kazakh people are strong!	My beloved country	Allusion	✓			✓		

Note: A = Agree, D = Disagree

### The national anthem of Lesotho

Text	Researcher's interpretation	Researcher's identification of type of figurative language	Expert's validation					
			Interpretation			Type		
			A	D	remark	A	D	re mark
God, please protect Lesotho	Christianity is the national religion of Lesotho	Metonymy	✓			✓		

Note: A = Agree, D = Disagree



### **Appendix C**

Sample of analytical framework of content analysis of the national anthem text

**Sample of an analytical framework of content analysis of the national anthem text.**

**Meda Dau Doka (God Bless Fiji)**

Blessing grant oh God of nations on the isles of Fiji

As we stand united under noble banner blue

And we honor and defend the cause of freedom ever

Onward march together

God bless Fiji

CHORUS:

For Fiji, ever Fiji, let our voices ring with pride

For Fiji, ever Fiji, her name hail far and wide,

A land of freedom, hope and glory, to endure what ever befall

May God bless Fiji

Forever more!

Blessing grant, oh God of nations, on the isles of Fiji

Shores of golden sand and sunshine, happiness and song

Stand united, we of Fiji, fame and glory ever

Onward march together

God bless Fiji.

Meda dau doka ka vinakata na vanua E re sad au tiko kina na savasava Rawa tu na

Gauna nisautu na veilomani Biu na I tovo tawa savasava

Source: Retrieved from Wikipedia website, 2008

### The Coding Process

Category of figurative language and codes	Example	Sense of meanings for audience understanding	Literal meaning
Simile (Sim)	-	-	-
Metaphor (Meta)	-	-	-
Synecdoche (Syn)	For Fiji, ever Fiji, <b>let our voices</b> ring with pride.	The right of people to express opinion	Speech sound
Personification (Per)	For Fiji, ever Fiji, <b>her name hail far and wide.</b>	Fiji is universally praised in the public.	The nation (Fiji) hail far and wide.
Symbol (Sym)	As we stand under <b>noble banner blue.</b>	National flag	The blue banner that has very impressive quality.
Allusion (Allu)	-	-	-
Apostrophe (Apos)	-	-	-
Repetition (Rep)	<b>For Fiji, ever Fiji,</b> let our voices ring with pride. <b>For Fiji, ever Fiji,</b> her name hail far and wide.	-	-

### The Coding Process

Category of figurative language and codes	Example	Sense of meanings for audience understanding	Literal meaning
Alliteration (Alli)	- For Fiji, ever Fiji, let our voices ring with pride. - Shores of golden sand and sunshine, happiness and song.	-	-
Hyperbaton (Hyp)	As we stand under <b>noble banner blue.</b>	Noble blue banner	Noble blue banner
Rhetorical question (R.Q.)	-	-	-
Metonymy (Meto)	-	-	-

Source: Collins Cobuild English Dictionary

This table is quite revealing in several ways. First, there are six types of figurative language used in this song consisted of synecdoche, personification, symbol, repetition, alliteration, and hyperbaton. Second, the most frequently used of figurative language are repetition and alliteration applied in two sentences of each type. Third, the least frequent used one is synecdoche, personification, symbol, and hyperbaton which are applied in only one sentence of individual type. What interesting in this data is the frequency of recurrence of figurative language which will be shown as the follows:

From these previous two tables, it can be proved that the analysis of data can be developed into the conceptual summary which portrays as follows;

<b>Theme</b>	<b>Example intended to convey</b>	<b>Figurative language employed in the texts</b>
The pride of nation	<ul style="list-style-type: none"> <li>- For Fiji, ever Fiji, let our voices ring with pride.</li> <li>- For Fiji, ever Fiji, her name hail far and wide.</li> <li>- As we stand under noble banner blue.</li> </ul>	Synecdoche, personification, symbol, repetition, and hyperbaton.
Prosperity of country	- Shores of golden sand and sunshine, happiness and song.	Alliteration

As can be seen from the table, from the national anthem of Fiji, the composer intends to convey two main themes composed of the pride of nation and prosperity of country through the use of figurative language. It can be observed that synecdoche, personification, symbol, repetition, and hyperbaton are selected to use to express the pride of nation. Apart from that, alliteration is also employed to describe the prosperity of country in this musical composition. Interestingly, repetition and alliteration are the most frequent used in this song to convey figurative sense to audience. Moreover, there is one sentence, “For Fiji, ever Fiji, let our voices ring with pride” characterizing three types of figurative language which are synecdoche, repetition, and alliteration. Based on this data, it can be interpreted that more than one type of figurative language can be employed in the same sentence to convey the pictorial message and sense of feeling to the audience and to objectify certain abstract senses to be understandable.

## BIOGRAPHICAL DATA

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