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A Cognitive Analysis of American and Kurdish National Anthems in the light of Text World Theory

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ABSTRACT

The present study is an attempt to find out the extent to which text world theory can be applied to the analysis of American and Kurdish national anthems. It also seeks to find out the way the receivers of national anthems relate the text world into the real world, and how the interaction between them can help readers manipulate their background knowledge and real experience to process and interpret these texts. To this end, text world theory is adopted for the analysis of the selected national anthems. The results of the analysis have shown that the text world theory can provide a systematic and scientific interpretation which can enhance the reader's comprehension of national anthems. The analysis results have also shown some similarities between English and Kurdish national anthems in terms of applying the parameters of the selected model.

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Keywords: Cognitive Linguistics, national anthems, text world theory.

تحليل معرفي للنشيد الوطني الأمريكي والكردي في ضوء نظرية عالم النص

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المستخلص

تسعى هذه الدراسة إلى الكشف عن مدى إمكانية استخدام نظرية عالم النص في تفسير النشيديين الوطنيين الأمريكي والكردي. وكذلك تهدف الدراسة إلى معرفة الطريقة التي يربط بها قراء النشيديين الوطنيين عالم النص بالعالم الحقيقي وكيف يمكن للتفاعل بينهما أن يساعد القراء على توظيف خلفيتهم المعرفية وخبرتهم الحقيقية لمعالجة وتفسير هذه النصوص. ولتحقيق اهداف هذه الدراسة، تم اختيار نظرية عالم النص كأنموذج لتحليل النشيديين الوطنيين المختارين. وأظهرت نتائج التحليل أن نظرية عالم النص يمكن أن تقدم تفسيرات منهجية وعلمية للمعنى والتي يمكن بدورها أن تعزز فهم القارئ لتنظيم الخطاب المستخدم في النشيديين الوطنيين المختارين. كما أظهرت نتائج التحليل بعضاً من أوجه التشابه بين النشيديين الوطنيين الإنجليزي والكردي من حيث تطبيق معايير النظرية المختارة. **الكلمات الدالة:** اللسانيات المعرفية ، الأناشيد الوطنية، نظرية عالم النص.

1. INTRODUCTION

Text World Theory (TWT henceforth) is a cognitive linguistic framework which was first proposed by Paul Werth in the 1990s and developed by Joanna Gavins and Ernest G. Gillbert. This cognitive framework helps readers or listeners create dynamic mental construction or text worlds of the discourse they are introduced to. These dynamic mental constructs can be continually updated as the conceptualizers progress through the text, and they are affected by their background knowledge and the cultural context. Consequently, TWT provides a systematic analysis of discourse whether it is spoken or written (Werth, 1999).

National anthems are patriotic poems that represent a nation, its people, values, and history in a specific country. They constitute a rich example of multiple text-worlds or mental spaces which have their properties, events, and cultural relations. Analyzing the linguistic choices, imagery, and themes in the anthems can reveal how these text-worlds are constructed. To the best of the researcher's knowledge, national anthems haven't been

dealt with from a cognitive linguistic perspective where the readers or the listeners of these texts are actively engaged in world-building processes as they conceptualize their meaning. For this, the present paper can be distinguished as the first study which try to fill in this gap and apply a cognitive linguistic framework to the analysis of national anthems. It attempts to test the applicability of TWT to conceptualize and decode the discourse of national anthems. It also tries to measure the similarities and differences between American and Kurdish national anthems in manipulating the mechanisms of this theory to construct meaning.

Certain problematic questions can be raised regarding the applicability of this cognitive linguistic framework to the analysis of the selected data. The following questions need to be answered through the analysis process:

- 1- Can the three levels of TWT, discourse world, text world, and sub-world account for the process of meaning construction in the selected national anthems?
- 2- Can the cognitive framework of TWT help the conceptualizers of national anthems recognize the intended messages evoked by these types of texts?
- 3- Does applying the three- level cognitive framework of TWT to the analysis of Kurdish and American anthems reveal any similarities or differences, and if yes, what are these similarities and differences?

The present paper hypothesizes that:

- 1- The three levels of the TWT can account for the phenomenon of the imagined world raised by the context of the national anthems under study.
- 2- The cognitive framework of TWT constitutes a powerful tool for communicating the hidden meanings to the audiences of the selected national anthems
- 3- Applying the three-levels of TWT to the analysis of Kurdish and American national anthems reveals notable similarities.

To achieve the aims of the study, answer its questions, and verify its hypotheses, two types of procedures are followed: theoretical and practical. The theoretical part consists of an overview of TWT clarifying and explaining its three levels. It also sheds light on the genre of national anthems through defining and explaining them. The practical part consists of applying the adopted model to analysis of the selected data. Finally, it ends with discussing the results obtained from the process of data analysis.

2. OVERVIEW OF TEXT WORLD THEORY

The cognitive framework for analyzing discourse represented by TWT tries to explain how readers and listeners construct mental representation of the world that texts describe. The theory argues that the process of meaning construction results from the interaction between language, cognition, and context.

Lahey (2014: 284-285) points out to three strands that lead to the development of TWT. The first is represented by Werth's dissatisfaction with the generative approach represented by the work of Noam Chomsky which adopts an objectivist view and neglects the subjectivist and experientialist view of language. The second strand is associated with the assumptions of possible world theories and truth conditional semantics. Although TWT derives some of its basic concepts from possible world theories, it differs from these theories in its treatment of meaning. The third strand in the development of TWT stems

from the principles of cognitive linguistics. The end of the twentieth century witnessed a strong interest in text-worlds as a result of the developments in cognitive linguistics and schema theory. Since TWT concentrates on the human cognitive processes, it is positioned within the scope of cognitive linguistics. In 1999, Werth's articles about TWT were collected, edited and published in the famous monograph "Text Worlds: Representing Conceptual Space in Discourse".

Werth utilizes the term 'text world' instead of 'fictional world'. He mainly focuses on the inference about the world which underlies any text whether it is fictional or non-fictional. However, most of his examples are derived from well-known fictional texts. His approach to the construction of the text world is evoked by a detailed examination of how readers move from the specific linguistic structure of a text to the inferred world it represents (Leech & Short, 2007: 295).

Werth (1999: 20) explains text world as "a deictic space defined initially by the discourse itself and specifically by the deictic and referential elements in it". Thus, the linguistic indicators inside the discourse specify the structure of text world which can be interpreted with reference to the participants' background knowledge. In line with this, text world should be viewed as a dynamic process which is highly connected to the participants including the reader and the writer who construct a text world based on their mental representation of the world they experience (Werth, 1995).

In the process of meaning construction and interpretation, text world results from the interaction between the writer, reader, and the text. The text world links people, places, and events with our experience of the real world. Hence, it encompasses the mental world of the characters themselves (Wales, 2011: 422).

According to Werth, the starting point in carrying up linguistic analysis is the discourse not the sentence or the text. Understanding the context in which the text is produced and received help to construct a complete picture of the discourse (Lahey, 2014, p. 287). Thus, TWT seeks to construct an appropriate analytical structure which serves to solve the complexity of the discourse. This can be done through separating every discourse into a set of conceptual levels including, text world, discourse world and sub-world (Gavins, 2007 : 11-14). The following sections present a clear account of these three levels.

2.1 Discourse World

According to Werth (1999, p.38) a discourse world represents the situational context which surrounds a specific speech event. The discourse world constitutes the first world that the reader encounters. It is cognitively established and constructed by the producer, speaker or writer, and receiver, hearer and reader. Accordingly, it includes all the contextual information regarding the reading experience represented by the reader, writer, and the immediate situational context (Harrison, 2017, p.27).

In addition to the participants and what they can perceive, Stockwell (2002, p. 136) & (Lugea, 2016, p.66) indicate that a discourse world encompasses various factors including the comprehension of the immediate situation, the beliefs, knowledge, memories, hopes, dreams, intentions, and imagination of the discourse participants. However, the text world

framework gives weight to those factors which form the necessary context rather than the possible context so as to avoid confusion. These factors constitute the common ground of the discourse. The term common ground describes the relationship between knowledge and the discourse. When the discourse progresses, the common ground is updated through adding new knowledge. For instance, the time and the location of the event may change, or the participants may adopt a different perspective in narrating the event. This leads to change the parameters of text world (Browse, 2018, p.97).

Gavins (2007, as cited in Mahmoud, 2020, p.33) illustrates two rules that govern a discourse world. The first point describes discourse world as being shaped by human intention and will. Identifying this intentional aspect serves to understand the discourse process. The second rule describes the discourse process as goal oriented in which the participants' specific objectives are evoked.

Gavins (2007) precedes to describe the discourse world stating that a discourse world can be shared or split. It is shared if the participants share the same domain of time and place in a specific language event which involves face to face interaction. On the other hand, a discourse world is split when the participants don't occupy the same time and place zone. This can be exemplified by a written context in which the writer and the reader are separated by time and place. In other words, they don't share the same physical context.

2.2 Text World

Text world constitutes the second layer of TWT from which its name is derived. Gavins & Steen (2003, p.130) describe the text world as the mental representation of a given discourse constructed by the participants as a specific language event develops. Werth (1999, p.74) defines text worlds as "mental models constructed in the course of processing a given discourse". Hence, a text world is constructed by the participants through inferences and background knowledge depending on resources of memory and imagination (van der Bom, 2015, p. 27). In this sense text, worlds resemble mental spaces. Gavins (2001, p. 84) points out to the similarity between Werth's text worlds and Fauconnier's mental space theory arguing that both are similar in terms of their structure and genesis. Accordingly, mental spaces and text worlds can be recognized by various linguistic cues as prepositional phrases, adverbs, verbs, and connectives. These linguistic elements are termed as space builders by Fauconnier and world building elements by Werth.

Text worlds encompasses world-building elements and function advancing propositions which are recovered from the text. World building elements provide information about the time, place, and characters. Time is identified by the verb's tense and aspect. Place can be realized by adverbials and specific noun phrases which indicate location, and characters can be realized through proper nouns and pronouns (Jeffries and Mclyntre, 2010, p153) & (Gibbons and Whiteley, 2018. p.223).

Constructing a mental world by humans is not only dependent on world building elements. These elements only serve to establish the setting without conveying a sense of development or progression. This role can be done by function-advancing propositions whose main linguistic markers are verbs. These linguistic expressions work to advance the narrative within the text world. and aid in the development of the argument. They serve to

indicate who is performing actions, where the characters are heading, or what events are occurring (Norgaard, et al, 2010, p.159).

2.3 Sub -Worlds

Sub-worlds, later referred to as world switches, constitutes the third layer in TWT. This layer equates the previous ones in terms of structure and its ability to include the same deictic and referential details. Simpson, (2004) argues that sub-worlds are constructed when the participants sketch their thoughts through flashbacks or anticipations to form another conceptual space within the text world. Lahey (2014, p.287) indicates that sub-worlds derive within the text world and represent a departure from the parameters of the text world. These shifts can be initiated by the discourse participants or by characters involved in the text world. Stockwell (2002, p. 140) indicates that a sub-world can be represented by a flashback in a narrative text or the beliefs and viewpoints adopted by the characters. Three types of sub-world are identified, deictic sub-worlds, attitudinal sub-worlds, and epistemic sub-worlds (Werth, 1999). Deictic sub-worlds encompass flashbacks and flash-forwards which reveal the sense of going away from the current situation. For instance, a direct speech or the act of viewing another scene such as a person watching a play or talking in the telephone (Stockwell, 2002, p. 140). In flashbacks, deictic sub-worlds are constructed when the characters consciously depart from the temporal or spatial parameters of the main text world. In flash-forwards, sub-words are often constructed to evoke events which are expected or imagined to occur in the future drawing the attention of the reader to a different place (Hargreaves,2012,p.5). Attitudinal sub-worlds are created according to the beliefs, desires, and intentions of the persons involved in a certain discourse constructing the ‘belief world,’ ‘dream world,’ and ‘goal world’ (Latifnejad Rudsari,2023, p.42). These worlds are represented by certain verbs as their building elements including wish, hope, want or dream, believe, intend and so on. (Hamed, 2020, p.124).

Epistemic sub-worlds enable the TWT to process the dimensions of possibility and probability. It reflects the characters’ beliefs in the plausibility of the narrative world. The characters construct a hypothetical world using words as *would*, *will* and *should* or conditional clauses (Stockwell, 2002, p. 141).

3. NATIONAL ANTHEMES

The term national represents the nation of a specific country. National anthems are patriotic musical compositions or poems that are performed in a specific event to represent the national identity of a certain state. They are national symbols written in lyric form to evoke the characteristic identity of that nation (Arsalan, et al, 2021, p.1). Accordingly, Karen A. Cerula (1989, p.78, as cited in Erden, 2019,p.45) defines national anthems as:

“official patriotic symbols-the musical equivalent of a country's motto, crest, or flag. As such, they represent the nation's identity or character-its mood, desires, and goals as put forth by those in power. Anthems, like other national symbols,

become a nation's "calling card." They are modern totems-signs by which nations distinguish themselves from one another or reaffirm their "identity" boundaries"

Hence, National anthems narrate the story of the country, its hopes, its dreams, its goals, its struggles and its history. They serve to understand the norms of a specific nation which in turn improves cooperation among people. National anthems first started in Europe as a mean of praising the ruler. Then, it spread all over the world and every existed nation has a national anthem. National anthems are sung in different events as greeting foreign dignitaries, celebrating a victory and achievements, and to collect citizens. In addition national anthems can be a source of comfort and hope for freeing the taken countries (Breiner,2013,p.2). In this sense, national anthems highlight patriotic themes of freedom and national identity. They display historical events and victories of famous figures in the nation. National anthems are symbolic in nature, they use common symbols as the flag, the land, and the people to create the feeling of pride and solidarity.

4. METHODOLOGY

4.1 The Adopted Model

The model of analysis adopted in the present study is based on Gavins’(2007) edited version of Werth’s (1999) cognitive framework of TWT. The model, as it appears in Table (1) below, consists of three levels: discourse world, text world and sub-world. The discourse world can be shared or split. It represents the world in which communication occurs including the participants (reader and writer), the various deductions made by the reader, and the immediate situational context of the participants (physical, social, and cultural). The text world constitutes the primary focus of Werth’s framework. It evokes the world constructed by the text itself, including the characters, settings, and events described in the text. Text world consists of world building elements and function advancing propositions. World building elements establish the setting and context of the text world, including time, location, characters, and objects. Function advancing propositions encompass states, actions, events, and processes which serve to drive the text forward describing actions, events, and changes within the text world. The third level, sub-world or world switches which are embedded worlds within the text world, such as hypothetical scenarios, dreams, or flashbacks. They are often introduced by modal verbs or conditional structures. It consists of three types, deictic sub world, attitudinal subworld, and epistemic sub- world.

Table (1) Levels of TWT

(Based on Gavins’(2007) edited version of Werth’s (1999)

Text World Theory TWT	Discourse World	Split
		Shared

	Text World	World Builders	Time
			Place
			Entities (characters and objects)
	Function advancing propositions		
	Sub-World	Deictic sub world	
		Attitudinal subworld	
Epistemic sub- world			

4.2 Introduction to the Selected Data

The sample of the present paper consists of two national anthems: Kurdish and American. The Kurdish national anthem, **Ey Reqib (Oh Enemy)** was written by the poet Dildar in 1938 when he was being tortured in prison. The anthem refers to his enemy, the prison guards. In 1946, the anthem was adopted by the Republic of Mahabad and the Kurdistan Regional Government as their national anthem. Now, it is sung by all Kurds all over the world. (Kurdish National Anthem, 2016, p.1).

"**The Star-Spangled Banner**" is the title of the American national anthem. It is a poem written by Francis Scott Key in 1812 describing the sudden victory of the Americans over the British. It was written during the Battle of Fort McHenry in Baltimore, Maryland after witnessing the bombing of Fort McHenry by British forces. Key was inspired by the large U.S flag with 15 stars and 15 strips known as the star spangled banner. This flag was flying above the fort after the battle. In 1931, the Congress officially designated "**The Star-Spangled Banner**" as the national anthem of the United States. The anthem represents a powerful symbol of American national identity, emphasizing the persistent spirit of the nation during a difficult moment in its history (The Star Spangled Banner, 2024).

4.3 Analysis of Data

4.3.1 Analysis of Kurdish Anthem Ey Reqib (Oh Enemy)

4.3.1.1 The Discourse World

The Kurdish national anthem "Ey Reqib" evokes a split discourse world in which the participants, Poet Dildar and the reader occupy different spatiotemporal positions. Hence, the text represented by the anthem is the only source of information needed for constructing its text world by the reader. The discourse world represented by the context of the Kurdish national anthem can be understood through a number of elements including the title, the participants (speaker and listener), the context (physical, social, and cultural), linguistic and textual features. The title of the anthem "**Ey Reqib**" (**oh enemy**) provides a hint at the topic of the discourse. The speaker in this anthem is a collective voice referring to the poet Dildar and the Kurdish people who are addressing the enemy directly (**Oh enemy!**). The poet wrote the anthem in a jail. The place symbolizes the collective Kurdish struggle. The listener can be represented by the Kurdish people, reminding them of their identity and struggle, and the enemy who have exhausted the Kurdish nation. The cultural context is evoked by highlighting the cultural identity of the Kurds and the strong sense of belonging and feeling proud of being Kurdish. The social context recognized through emphasizing

the continuous fight for Kurdish autonomy, freedom and resistance against defeat in the lines:

ئه ی رقیب، هەر ماوه قهومی کوردزمان،
نایشکینی دانهری توپی زهمان
کەس نەڵێ کورد مردوو، کورد زیندوو

“**Kurds have not been crushed by weapons over time. Let no one say Kurds are dead, Kurds are alive**”. The linguistic and textual elements are marked by the collective pronouns (ئێمه، مان) (**we** and **our**) which evoke the shared Kurdish identity and common purpose of the speaker and the listener. The Kurdish flag and the mortality of the nation represent the symbolic language of the anthem which serves to establish a discourse world reverberating with the listener’s experience.

4.3.1.2 The Text World

The text world represented by the Kurdish national anthem "**Ey Reqib**" evokes a complex mental construct that reflects the struggle of Kurdish people for survival, freedom, and identity. The anthem manipulates its characters, entities, setting, and events to generate clear account of the Kurdish solidity, hope and prototypical view of their national glory.

To draw a clear mental representation of the anthem, the readers should identify certain linguistic elements as cues to comprehend the poem. These elements are evoked by world builders and function advancing propositions. The world building elements in this anthem consist of setting (time and place), characters, entities, and objects. Time is represented by the historical setting of the anthem’s establishment. It was written in 1938 during the period of Kurdish struggle for rights and independence. The place is not explicitly described in physical terms. The spacial setting of the anthem is implicitly reflected by Kurdistan region. The geographical context of Kurdistan is triggered by referring to the Kurdish nation and its symbols. The focal collective character in the anthem is represented by the pronouns (ئێمه، مان) (**we**, and **our**) which represent the Kurdish nation. These pronouns give a sense that all Kurdish people are identified as a single cohesive group which has a strong sense of identify and struggle to confront the threat. The pronoun (**our** مان) in *زیندوو، قەت نانەوی نالاکەمان* (“**our flag will never fall**”) indicates the sense of collective ownership of pride and identity. The other key entity is represented by the enemy (**Reqib**). This serves as a personification of the factors that threat the autonomy and existence of the Kurds. As a world builder, objects also carry a deep symbolic meaning in building a text world that reflects the Kurdish continuous conflict for identity. They are exemplified by certain linguistic elements as *the flag, the weapons, and the crown*. The flag symbolizes unity, pride, and the persistent spirit of Kurdish people. The weapons refer to the different means of injustice and violence used against the Kurds. The crown originally symbolizes power and authority. In the context of Kurdish national anthem, it symbolizes pride and nobility retained by the Kurdish nation despite the gloom it has witnessed. Based on Stockwell (2002, p.138) the function advancing propositions identified in the Kurdish national anthem include predications (attributive, relational, or descriptive), actions, and events. These propositions serve to convey the theme of the poem and highlight the ambition of the Kurds. The attributive propositions assign the strong, fearless, and immortal attributes to the Kurdish nation as in (*کەس نەڵێ کورد مردوو، کورد زیندوو،*) (“**Let no one say Kurds are dead, Kurds are alive**”) and (*لاوی کورد هەستایه سەر پێ وەک دلێر،*) (“**Kurdish youth rise bravely**”). The relational propositions create a relationship between the Kurds and the concept of weapon highlighting the sense of resilience Vs persecution. Hence, although the

weapons reflect the threat evoked by the external forces, the Kurdish nation still unbeaten. Finally, the descriptive propositions in the anthem serve to move the events forward describing the Kurds' continuous liveliness as in (لاوی کورد هەر حازر و ئامادهیه،) (گیانفیدایه، گیانفیدا، هەر گیانفیدا **have**”).

4.3.1.3 The Sub-World

The sub-worlds, or world switches, identified in the Kurdish national anthem evoke a variation in the thematic elements that highlight the texture of the world in focus represented by the Kurdish experience. Following Gavins (2007), the sub-world of the current national anthem constitutes three levels, deictic, attitudinal, and epistemic.

The deictic sub-world is represented by direct speeches, flashbacks, and flashforwards. The deictic expression **"Ey Reqib" (oh enemy)** in the opening lines of the anthem represents a direct speech. It directly addresses the enemy and creates a sub-world in which the opponents of the Kurdish nation are highlighted. The deictic sub-world employed in this anthem also signifies a shift in perspective or reference point. This is represented by specific pronouns as (ئیمه، مان) (**we, our**). The personal pronoun (ئیمه، **we**) in (سهیری که،) (ئیمه رۆلهی رهنگی سوور و شورشین، خویناوییه رابردوومان)

"We are the descendants of the red banner of revolution") shifts the perspective to the collective Kurds creating an inclusive deictic sub-world which highlights unified identity and collective struggle. At the same time, this shifts the perspective to the past creating a flashback of the Kurdish revolution and fighting. The possessive pronoun (**our**، مان) in (**"Our faith and religion are our homeland"**) shifts the perspective to a deictic sub-world which integrates the Kurdish faith and beliefs with their sense of belonging. In other words, their homeland is not a physical location but it is represented by the cultural and religious aspects that define their identity. The line (سهیری که،) (**"Look at our past, how bloody it is"**) constructs a deictic subworld which represents a flashback that shifts the perspective of the reader to the past highlighting the sacrifices made by Kurdish fighters through history as a part of their ongoing struggle. The context of the anthem also evokes a deictic shift which reveals a sense of hope for a brighter future. In the lines (قهت نانهوی ئالاکهمان) (**"our flag will never fall"**) and (لاوی کورد هەر حازر و ئامادهیه،)

(گیانفیدایه، گیانفیدا، هەر گیانفیدا **have**”) the Kurds are looking forward to achieve their aims in getting freedom. Their flag will never fall and their identity remains strong. Correspondingly, these lines evoke an attitudinal sub-world in which the desires, beliefs, and dreams of the Kurds and their ongoing struggle and sacrifice to get independence are implicitly recognized. The epistemic sub-word in the current national anthem is explicitly triggered by the modal auxiliary (**will**). The frequent line:

کەس نەئێ کورد مردوو، کورد زیندوو،
زیندوو، قهت نانهوی ئالاکهمان

"Kurds are alive and our flag will never fall") evokes a hypothetical sub-world of certainty that asserts the existence of the Kurdish people and the persistence of their identity. Despite the challenges, the national symbols of the Kurds will stand strong forever.

4.3.2 Analysis of The American National Anthem "The Star-Spangled Banner"

4.3.2.1 The Discourse World

The context of the "**The Star-Spangled Banner**" gives rise to a split discourse world since the writer and the reader are not involved in the same environment. According to Werth (1999), the discourse world reflects the immediate temporal and spatial context that surrounds a specific language event. Consequently, the discourse world of the American national anthem is created by the interaction between the participants (the speaker and the audience) and the context of communication (physical and historical). The speaker in this anthem is an individual American patriot whose voice represents the emotions and the perspectives of the ancient Americans who are involved in the events mentioned in the anthem. The audience is represented by the contemporary Americans who should remember their national legacy. The historical context in which the anthem is situated is the war of 1812. The physical and situational setting is the Baltimore Battle. Accordingly, the atmosphere of the anthem is filled with symbolism and imagery including "**the flag**", "**the rocket's red glare**" and "**the bombs bursting in air**", "**That the havoc of war**", "**the terror of flight, or the gloom of the grave**" These expressions reflect a deep emotional meaning which grounds the anthem in a discourse world of battle and danger.

4.3.2.2 The Text World

Werth (1999) argues that the text worlds are mental representations of language which combines linguistic context with the reader's background knowledge. Accordingly, the linguistic context of the current anthem evokes a text world which encompasses world building elements and function advancing propositions.

The word building elements in "**The Star-Spangled Banner**" are represented by the setting (time and place), the characters, and the objects. These elements help the reader to visualize the depicted scenario of the struggle and survival of the American nation. The time of the event is triggered by the phrase "**by the dawn's early light**". The word **dawn** refers to early morning at the moment the sun begins to rise. Hence, the scene happened at daylight after a long night of bombing. This transition in time between night and day, darkness and light convey a symbolic meaning of hope and survival attributed to the American nation. The place of the scene is Fort McHenry in Baltimore, Maryland. It represents the spatial point where the battle happened. Two characters are identified in the context of the anthem: the speaker and the enemy. The speaker is an American soldier who witnessed the consequences of the war. The enemy is implicitly represented by the British forces whose presence is triggered by the description of the war atmosphere and the continuous bombing. The key object in the anthem is the flag. It is cued by the title "**The Star-Spangled Banner**" symbolizing the survival and endurance of the American nation. Other objects identified in the context are **the rockets** and **the bombs**. These elements serve to depict the battle which happened in the previous night and generate the sense of danger and fear. The function advancing elements are evoked by the actions and events that propel the drama of the scene giving a dynamic sense to the created text world. These events are represented by certain verbs as (**the bomb bursting, star-spangled banner yet wave, blows, catches the gleam of the morning, swore**). These events convey the continuous bombardment and the sight of the flag flying over the fort.

4.3.2.3 The Sub-World

According to Gavins (2007) and Stockwell (2002), sub-worlds or world switches are triggered by certain linguistic elements which create departures from the original text world through shift in time and place generating a shift in the perspective of the reader to a new

text world. These world-switches are typically marked by deictic, attitudinal, and epistemic elements.

Likewise, the context of the American national anthem reinforces the narrative through evoking switches in perspective, time, feelings and physical reality. The first deictic sub-world is triggered by the line "**O say can you see, by the dawn's early light...**". the personal pronoun "**you**" creates a direct deictic shift which connects between the narrative and the audience. In this sense, the listener is directly addressed and actively engaged within the scene. The second deictic sub-world is historical oriented. The anthem as a unified text constructs a flashback recalling the past events of Fort McHenry battle in 1812. This historical event is implicitly reflected by the lines "**O'er the ramparts we watched, were so gallantly streaming?**", and "**And the rocket's red glare, the bombs bursting in air...**". on the other hand, the lines "**On the shore dimly seen through the mists of the deep...**", and "**O say can you see, by the dawn's early light...**" create a temporal deictic sub-world which shifts the attention of the audience from the night of the battle to an imaginative present moment, early morning at the time the sun sets, within the whole scenario.

The speaker's sense of pride and analytical viewpoint portray the attitudinal sub-world in this anthem. At the end of each stanza, the repeated line "**O'er the land of the free and the home of the brave**" stresses the speaker and the listener's sense of pride in the American identity, and highlight the American freedom and courage. Consequently, the line "**Gave proof through the night that our flag was still there**" develops attitudinal subworld through shedding light on the endurance and the strength of the Americans in spite of the hard circumstances of the battle.

The epistemic sub-world in the "**The Star-Spangled Banner**" is triggered by the sense of doubt and uncertainty regarding the existence of the flag after the hard events of the war as it is shown by the line "**O say does that star-spangled banner yet wave...**". The modal auxiliary verb (**shall**) in "**O thus be it ever when freemen shall stand / Between their loved home and the war's desolation!**" triggers the epistemic subworld of hope and prediction of bright future when the Americans defend their homes.

5. DISCUSSION OF RESULTS

The analysis of the the Kurdish national anthem, "**Ey Reqib,**" and the American national anthem, "**The Star-Spangled Banner**" clearly shows that the cognitive framework of TWT can help audience to comprehend how meaning is constructed in both texts through conveying emotions and reflecting cultural identities. The framework of TWT shows how imagined worlds are constructed through language. Accordingly, the context of the selected anthems provides a rich linguistic ground for establishing these worlds through discourse worlds, world building elements, and sub-worlds. This provides answer to the first research question which states "Can the three levels of TWT, discourse world, text world, and sub-world account for the process of meaning construction in the selected national anthems? Consequently, the first adopted hypothesis which reads "The three levels of the TWT can account for the phenomenon of the imagined world raised by the context of the national anthems under study" is verified. The results also prove that both anthems utilize the elements of TWT to create powerful narratives that deeply suits the pererspective of the audiences. TWT enables the speaker and the audience to engage with multiple mental representations of different worlds within the contexts of the selected anthems. For

instance, through references to the Kurdish homeland, flag, and identity in the context of the Kurdish national anthem *Ey Raqib* conceptualizers can understand the intended message of unity and struggle against injustice. Similarly, in the **American national Anthem** the setting of Fort McHenry and the imagery of the "**Star-Spangled Banner**" serve as world building elements that ensure the communication of the intended patriotic messages to the audience and generate specific emotions such as pride and relief. This provides an answer to the second research question which states "Can the cognitive framework of TWT help the conceptualizers of the selected national anthems recognize the intended messages evoked by these types of texts?". Likewise, the second hypothesis which reads "The cognitive framework of TWT constitutes a powerful tool for communicating the hidden meanings to the audiences of the selected national anthems". The process of data analysis in the light of TWT cognitive framework reflects parallel insights which reveal similarities in the construction and interpretation of the selected anthems. These similarities are represented by their shared focus on national symbols as the flag, highlighting the collective Identity, parallel themes of persistence and struggle, using temporal shifts, and the conceptualization of the enemy. These findings present an answer to the third research question which states "Does applying the three-level framework of TWT to the analysis of Kurdish and American national anthems reveal any similarities or differences, and if yes, what are these similarities and differences?". This in turn verifies the third hypothesis adopted in this study which states "applying the three-levels of TWT to the analysis of Kurdish and American national anthems reveal notable similarities".

6. CONCLUSIONS

The results of the present research lead to the following conclusions:

- 1- Kurdish and American national anthems constitute rich and multifaceted texts that serve as a historical record and a symbolic representation of the Kurdish and American national identity. Through their world-building, sub-worlds, and attitudinal shifts, they convey a narrative of struggle and persistence to the intended audience.
- 2- The TWT model is applicable to the analysis of Kurdish and American national anthems. However, the three levels of the model reflect different views when they address the process of meaning construction in the selected national anthems. Discourse world constitutes the contextual background which helps the readers to draw inferences when processing the context of the national anthems. On the other hand, text worlds provide the audience with the basic deictic information which serve as a reference point for interpreting meaning in the selected texts. The world switches evoke the shift in perspective of the audience and provide reference to the hypothetical or imagined worlds.
- 3- The context of the Kurdish and American national anthems evokes a split discourse world in which the participants, author and reader, share different spatiotemporal contexts.
- 4- Both Kurdish and American national anthems manipulate certain linguistic elements to highlight the collective identity for their audiences.
- 5- Both anthems manipulate temporal switches to pass their messages. The context of the American national anthem evokes shift in time from the past represented by the battle to the present, the waving of the flag in the early morning. On the other hand, the Kurdish national anthem shifts the reference from the present struggles of the Kurdish people to the future hope of freedom.

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APPEDIXES

Appendix (A) The Kurdish National Anthem

(Retrieved from : www.kurdishlobbyaustralia.com)

ئەه ی ره قیب

ئەه ره قیب، هەر ماوه قەومی کورد زمان،
نایشکینی دانەری تۆپی زەمان
کەس نەڵی کورد مردوو، کورد زیندوو،
زیندوو، قەت نانەوی ئالاکەمان

ئیمه رۆلهی رهنگی سوور و شۆرشین،
سەیری کە، خویناوییه رابردومان
کەس نەڵی کورد مردوو، کورد زیندوو،
زیندوو، قەت نانەوی ئالاکەمان

ئیمه رۆلهی میدیا و کەخوسرەوین،
دینمان، نایینمان هەر نیشتمان
کەس نەڵی کورد مردوو، کورد زیندوو،
زیندوو، قەت نانەوی ئالاکەمان

لاوی کورد هەستایه سەر پێ وهک دلێر،
تا به خوین نهخشی بکا تاجی ژیان
کەس نەڵی کورد مردوو، کورد زیندوو،
زیندوو، قەت نانەوی ئالاکەمان

لاوی کورد هەر حازر و نامادیه،
گیانفیدایه، گیانفیدا، هەر گیانفیدا
کەس نەڵی کورد مردوو، کورد زیندوو،
زیندوو، قەت نانەوی ئالاکەمان

Oh enemy, the Kurdish people live on.

Kurds have not been crushed by weapons over time.

Let no one say Kurds are dead, Kurds are alive.
Kurds are alive and our flag will never fall.
We are the descendants of the red banner of revolution.
Look at our past, how bloody it is.
Let no one say Kurds are dead, Kurds are alive.
Kurds are alive and our flag will never fall.
We are the children of Media and Kai Khosrow
Our faith and religion are our homeland.
Let no one say Kurds are dead, Kurds are alive.
Kurds are alive and our flag will never fall.
Kurdish youth rise like lions,
To colour the crown of life with their blood.
Let no one say Kurds are dead, Kurds are alive.
Kurds are alive and our flag will never fall.
Kurdish youth are ever ready
To sacrifice each life they have.
Let no one say Kurds are dead, Kurds are alive.
Kurds are alive and our flag will never fall.

Appendix (B) The American National Anthem

(Retrieved from : https://amhistory.si.edu/starspangledbanner/pdf/ssb_lyrics.pdf)

O say can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
Gave proof through the night that our flag was still there,
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore dimly seen through the mists of the deep
Where the foe's haughty host in dread silence reposes,

What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream, '
Tis the star-spangled banner - O long may it wave
O'er the land of the free and the home of the brave!

And where is that band who so vauntingly swore,
That the havoc of war and the battle's confusion
A home and a Country should leave us no more?
Their blood has washed out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave,
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave.

O thus be it ever when freemen shall stand
Between their loved home and the war's desolation!
Blest with victory and peace may the heaven rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto - "In God is our trust,"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.