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PREDICATIVE ARRANGEMENT OF NATIONAL ANTHEM TEXTS IN ENGLISH- AND GERMAN-SPEAKING COMMUNITIES

Статтю присвячено вивченню морфосинтаксичної (супер)категорії “предикативність” в її екстраполяції на тексти англомовних (АНГ) і німецькомовних (ННГ) національних гімнів. Метою дослідження є визначення шляхів і способів когнітивно-комунікативної організації текстів цих гімнів у межах трьох предикативних мереж, утворених системою засобів реалізації (суб)категорій модальності, темпоральності та персональності.

Методологія дослідження визначається когнітивно-дискурсивним підходом до мовних явищ, який заснований на застосуванні відповідних лінгвістичних *методів*: описового (для відбору, класифікації та інтерпретації досліджуваних одиниць), функціонально-семантичного (для з’ясування синтагматичної специфіки вживання предикативних форм в текстах ЕНА/ГНА), дискурс-аналізу (для встановлення взаємозалежностей між комунікативною культурою суспільства і вибором граматичних форм в текстах ЕНА/ГНА). Дослідження використовує процедури кількісних розрахунків для виявлення реалізації, особливостей та тенденцій використання предикативних засобів у текстах ЕНА/ГНА.

Доведено, що модальна мережа текстів АНГ і ННГ характеризується низкою спільних рис якісного та кількісного ґатунку. У них у доволі близьких пропорціях представлені індикатив та імператив, тоді як кондиціоналіс не є затребуваним. При цьому імператив є їх обов’язковим модусом. З’ясовано також, що в обох лінгвокультурах спостерігаються приблизно однакові патерни темпорального оформлення текстів АНГ і ННГ. Найголовнішими серед них є ідея злуки теперішнього з майбутнім і ретельне уникнення будь-яких форм минулого. Центральною ланкою їх темпоральної мережі стає презенс, який маркує не тільки момент мовлення, а й захоплює у свою орбіту сферу майбутнього, стаючи панхронічною часовою формою. Персональна мережа текстів АНГ і ННГ зумовлюється специфічним використанням засобів особового дейксису в межах спрямованого (1 і 2 особи) і не спрямованого (3 особа) реєстрів комунікації. Третя особа тут є домінантною, а перша – найменш затребуваною, що пов’язано з “замовником” тексту, який перебуває в тіні мовленнєвих процесів.

Доведено, що усталена парадигма предикативних форм у текстах АНГ і ННГ є неповною та асиметрично викривленою. Це зумовлено низкою чинників: скороченням у реальному використанні кількості передписуваних узусом граматичних засобів, синтагматичною дифузією певних граматичних форм (використання кондиціоналісу на місці імперативу), кількісним домінуванням певних граматичних форм тощо. Граматична лакунарність парадигми предикативних форм є інгерентною властивістю текстів АНГ / ННГ, одним з низки системних параметрів, що відрізняє їх від інших малоформатних віршованих текстів політичної лірики.

Ключові слова: національний гімн, предикативність, модальність, темпоральність, персональність, індикатив, імператив, часова форма, особа.

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Introduction

The phenomenon of “anthem” is well known in contemporary humanities – social studies [Khoroshilov, 2021; Martin, Rose, 2008], literary studies [Zhuk, 2013; Martin, Rose, 2008], music studies [Zhulkovskii, 2021; Machin, 2017; Rottgeri, 2023; Schopp, 2021] etc. and, of course, linguistics [Baranova, Rozhenko, 2016; Prykhodko, 2024; Silaghi-Dumitrescu, 2023]. The experts think alike, and the anthem is interpreted as a cult work, a type of religious and heroic lyrics. Today, it appears, alongside the coat of arms and the flag, to be one of the most important symbols of the state, claiming to be an artistic and poetic organizer and inspirer of national identity [Mayo-Harp, 2002]. Awareness of the latter in the discourse of modernity and postmodernity by every citizen of the state is of high relevance now against the background of those challenges the world faces.

The national anthem is a poetic literary and artistic text of a short format, created for choral performance during official events. In this role, it is an integral part of the hybrid political, ideological, and patriotic discourses, which emphasize the national identity of the citizens [Machin, 2017; Mayo-Harp, 2002]. From the linguistic perspective, the texts of national anthems seem to be underexplored. However, there are a few papers, which mainly consider the lexical specificity of these texts with a smooth transition to linguoconceptology. Thus, the study by S.V. Baranova and O.S. Rozhenko is in focus. Therein, the national anthem is stated as a product of ideological discourse, accompanied by the lexical and stylistic arrangement of English-language national anthem text templates analysis [Baranova, Rozhenko, 2016]. R. Silaghi-Dumitrescu also studies the lexical arrangement features of anthems according to dominant themes (national identity, struggle for freedom, well-being of the people, etc.), as well as sociopolitical bias, which is traced in the studied anthem texts [Silaghi-Dumitrescu, 2020].

The structural and semantic analysis of the lexical arrangement against the background of the cultural and textual interpretation of the anthem “Song of the German People / Das Lied der Deutschen” is proposed by Bóris Blahak [Blahak, 2012]. Radu Silaghi-Dumitrescu, who described the conceptual substrate and lexical featured means of anthem texts from various countries and also raised the question of their specific role on different continents and in diverse cultures [Silaghi-Dumitrescu, 2023], uplifted the research of this genre to the level of linguistic and cultural comprehension and interpretation.

Linguocultural description of German-language national anthems is offered by A.M. Prykhodko, who describes the hypero-hyponymic structure of the conceptual system of anthems. He proves that at the highest level of abstraction there is a principle that provides a universal pattern of arrangement for the studied genre with the domains DIVINE, SYMBOLIC, NATIVE, PRINCIPAL, THREATENING, HEROIC PAST, HAPPY PRESENT and BRIGHT FUTURE. The variable mental values, such as autochthonous concepts, which ensure ethnospecific uniqueness of the studied texts conceptual sphere, are subordinated to the abovementioned domains [Prykhodko, 2024].

Against this lexical and conceptual background, it should be noted that the quantity and quality of the respective linguistic research is still insufficient for a comprehensive interpretation of anthem as a cognitive-communicative phenomenon. Grammatical features of anthems viewed from the linguistic perspective extend beyond the current research focus. Predicative parameters of anthem texts are often neglected despite their morpho-syntactic nature, which uplifts them to the highest level of the language system, where nominative units transform into communicative ones.

The material of this study comprises 13 English- and 13 German-language national anthems (hereinafter – ENA and GNA). The *research goal* is to establish the ways and means of cognitive-communicative organisation of ENA / GNA texts. Consequently, the subject-matter of analysis is the morpho-syntactic arrangement of ENA / GNA texts attained by means of the functional-semantic category of predicativity and its implementation. The *research methodology* is determined by the cognitive-discursive approach to language and speech phenomena, which is based on the implementation of relevant linguistic methods: descriptive (to select, classify, and interpret the studied units), functional-semantic (to clarify the syntagmatic specificity of predicative forms use in ENA / GNA texts), discourse analysis (to establish interdependencies between the communicative culture of the society and the choice of grammatical forms in ENA

/ GNA texts). The study implements the procedures of quantitative calculations to identify the implementation, features, and tendencies of predicative means implemented in ENA / GNA texts.

In this context, the primary research approach is “interlingual parallelism,” which, in many aspects, is grounded on the principles of contrastive linguistics. The latter, based on synchrony, seeks to identify the commonalities and differences inherent in the two languages being compared at the paradigmatic level. Conversely, “linguistic parallels” involve the examination of linguistic phenomena at the syntagmatic level. When applied to textual analysis, this approach entails determining how corresponding linguistic units and categories are realized in each language within textual communication. This includes identifying which elements are preferred or neglected in each language, which become dominant, and which are marginalized or entirely unused. Thus, “interlingual parallelism” proves effective in elucidating the algorithms of anthemographic text creation, including their grammatical structuring.

Predicative organization of ENA / GNA texts

The category of predicativity has already become a classical concept of grammar today, as it is one of its fundamental (super)categories belonging to linguistic universals [Yartseva, 2000, p. 393]. Predicativity contends and expresses “the actualized correlation of the sentence with reality” [Yartseva, 2000, p. 392]. Formally, it relies on the (sub)categories of modality, temporality, and personality with the corresponding linguistic implementation therein. Having the status of an axiom in linguistics, the category of predicativity is distinguished and remarkable both in academic grammars (e.g., [Zahnitko, 2011, p. 280; Ivanova et al., 1981, p. 165]) and in linguistic encyclopedias [Yartseva, 2000, p. 392; Bußmann, 1990, c. 597; Proffitt, 2024]. The definition of predicativity is quite informative, and therefore acceptable in terms of goals of this study, representing “the main feature of a sentence <...>, identifying the epitome of a certain event, which is implemented in the form of a message, relating it to reality, time and a certain speaker” [Selivanova, 2010, c. 586].

The studied definition is worth being interpreted as a hierarchically arranged supercategory: the hyperonym “predicativity” is subordinated to the hyponyms “modality”, “temporality”, “personality”, which, in turn, are based on a number of descending formants, in other words, corresponding linguistic forms. Hence, we consider predicativity as a thought-speech phenomenon, which integrates three aspects of grammar, such as extra-ordinary reality, thinking, and linguistic means, with further convergence and interplay, serving as catalysts of communication. Contributing to the “fermentation” of nominative units into communicative ones, predicativeness causes their actualization in speech, turning non-sentences into full-fledged sentences.

The category forms specific predicative networks (modal, temporal, personal, etc.) in texts of any genre. A **predicative network** is a (sub)system of grammatical means belonging to a particular predicative category. These means influence the morpho-syntactic arrangement of a text. The combination of these organized networks determines the unique grammatical organization of a text as a finished product of language communication, including ENA / GNA texts.

Modal networks of ENA and GNA texts

Addressing the predicative (sub)category of modality is the first step in the transformation of a non-sentence into a sentence, as it provides the basis for “decorating” the sentence with grammatical markers of temporality and personality. The functional-semantic invariant of modality is the speaker’s attitude to the content of his / her utterance in terms of its reality or unreality [Buniatova, 2003, c. 162; Selivanova, 2010, c. 462], which is assigned by the verb. Given another universal feature of modality, its asymmetry, comes into play, thus forming a one-dimensional unreality and the multidimensional reality. The latter embraces both objective (internal) and subjective (external) realities. The objective modality is contained in the predicate verb, emerging in the trinity of the indicative (narrative), the imperative (motivation) and the conditional (conditionality), while the subjective modality is located outside the predicate relying on the means of modifying (modal words and combinations) the main modal charge.

Similar to any other universal linguistic phenomenon, modality takes an active part in the predicative arrangement of ENA / GNA texts. Quantitative calculations show that the use of the

latter is approximately the same in both languages: the indicative is 58% in ENA and 55% in GNA, the imperative is 49% and 41% against the background of statistically irrelevant forms of the conditional (2% and 4%) – see Fig. 1a and 1b.



Fig. 1a. Modal forms in ENA

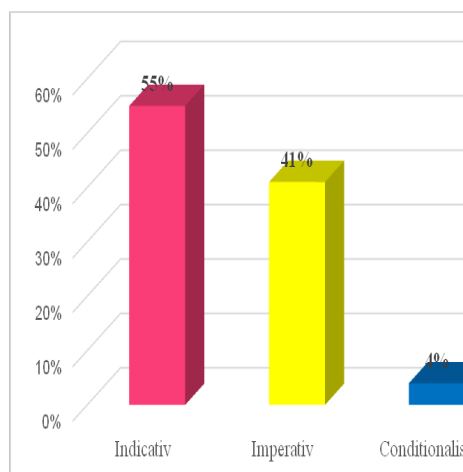


Fig. 1b. Modal forms in GNA

The indicative for natural languages is a neutral grammatical form, purified from any additional connotations. It serves as a kind of a substrate intended for the superstructuring of other predicative values. In view of this, it is reasonable to consider its role and place in constituting ENA / GNA texts in the context of temporality and personality. Therefore, it makes sense to focus primarily on the imperative.

Being a form of objective modality, the imperative is its unreal or potentially real manifestation, which explicitly expresses motivation and implicitly hints at the future. The most productive type of imperative in the ENA / GNA texts is the so-called optative imperative. The latter can be exemplified by the appeal to God for the protection of the homeland, typical of many anthems: *Oh Uganda! may God uphold thee* /NA of Uganda/¹; *God bless our homeland Ghana* /NA of Ghana/; *Keep us, great God of nations, | To The Gambia ever true; God defend New Zealand* /N. Zealand/; *Gott erhalte, Gott beschütze | Unsern Kaiser, unser Land!* /NA of A-H, 1854/. Astrained from its relationship with God, the US anthem stands out: it does not ask, beg, or call, but firmly and confidently declares: *And this be our motto: "In God is our trust"* /NA of USA/ (indicative).

Since the content of imperative expression includes a focus on the transformation of some unreal state into a real one [Bondarko, 1990, c. 78], the British anthem is rather distinguished in this regard. Therein, an appeal to God with a plea to save the king (*God save our {gracious} King*) sounds three times in the refrain and many times – a request in the form of a simple imperative to do something useful for the people (*O Lord, our God, arise | Scatter his enemies; | Confound their politics; | Frustrate their tricks; Save us all; And ever give us cause | To sing with heart and voice* /NA of UK/). The entire text of the UK anthem abounds in imperative-optative statements, and only one of them (*On Thee our hopes we fix* /NA of UK/) being framed by an indicative (the ratio of indicative to imperative in the UK anthem is 1:16).

The NA of New Zealand (26:6) and Ghana (13:9) are quite full of imperative impulses. A high percentage of such imperatives are contained in the GNA, dated 1797, of Austria-Hungary (A-H) (1:20), where the emperor is glorified through optative appeals to God in the refrain *Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz!* /NA of A-H/. The increased percentage of the optative imperatives in the texts of these and other anthems testifies to their tendency to

¹ In oblique brackets, a reference is provided to the state whose anthem is quoted, and, if necessary, to the year it came into force.

get closer to the discursive genre of a prayer. Over time, in these anthems, the imperative emphasis may decrease and even balance in a certain way with the indicative (1826, 9:10, 1854, 14:14), while in the present-day anthem of Austria, it is almost reduced to nothing (4:2). Being the brainchild of their time and discourse, anthems seem to be gradually adapting to the challenges thereof. Since today the authoritarian discourse is being replaced by an egalitarian one [Habermas, Luhmann, 1971, p. 139], the social demand for imperatives diminishes.

It is not surprising that some texts of ENA / GNA are distinguished by an increased percentage of indicative statements. These are the anthems of the USA (16:2), Canada (7:1), Uganda (10:1), Sierra Leone (21:1), Guyana (8:2). The anthem of Canada illustrates this tendency, with only one statement framed as an imperative therein (*God keep our land glorious and free!*), the rest being indicatives (seven of them in total, three of which represent a promise like *We stand on guard for thee*). The indicative “champion” among ENA is the anthem of Sierra Leone (21:1), which is a kind of ode to the native land, as if woven into an indicative carpet, with one centered unobtrusive imperative request *Show forth the good that is ever in thee* /NA of Sierra Leone/.

In the texts of GNA, similar tendencies are traced. With the exception of the above-mentioned Austrian anthems having a clear imperative connotation, there are also texts with an indicative emphasis. These are the anthems of Luxembourg (20:2), Switzerland (13:2) and Belgium (7:1). Similar to previous instances, such anthems constitute a lyrical ode, in which the homeland is indicatively praised in all its best manifestations, in the lyrical hero’s view, and it is crowned with an imperative plea to the Almighty: *O Du dort droben, dessen Hand | Den Völkern gibt Geleit, | Behüt das Luxemburger Land | Vor fremdem Joch, vor Leid !* /NA of Luxembourg/. It is notable that in the entire indicative-imperative array of ENA / GNA texts, only the anthem of Ireland turned out to be “non-imperative”.

If the means of objective modality are an integral attribute of the entire texts of ENA / GNA, the same cannot be said about the means of subjective modality. There are very few of them in the texts under analysis, and in most cases they are not there at all. First of all, it concerns the complete absence of modal words like Eng. *perhaps, probably, evidently, apparently, evidently, for certain, surely, highly likely, without fail* etc. and Germ. *eventual, vielleicht, wohl, möglich, wahrscheinlich* etc., which characterize such modalities as alethic (possible vs impossible), epistemic (truth, probability, supposedness), and axiological (evaluation) ones. Perhaps this phenomenon arises from the emanations of absolute knowledge, unwavering confidence, and steadfast faith – qualities dedicated in service to the cause for which the anthem stands. Such signals, transmitted by the agents of discourse (*de facto* represent the state), resonate with their clients (people and citizens as passive consumers of anthemic information). If there are no such signals or if there are other signals, then the anthem risks losing its national symbolism.

Instead, deontic modality, which embodies obligation, permission, prohibition, etc., fits quite harmoniously into the main pragmatic instruction of the anthems. That is why its formal markers – modal verbs (English *may* and *shall*, German *sollen*) as signals of dreams, hopes, appeals, and even threats are used quite regularly in ENA/ GNA. The imperatives, which include *may* (*Long may he reign: May he defend our laws; May Thy blessings never cease* /NA of UK/) or the indicative *may* or *shall* (*We strive and work and pray, | That all may live in unity; And the star-spangled banner in triumph shall wave* /NA of USA/) are quite common.

The UK anthem is characterized by many appeals, which integrate modal verbs with infinitive and/or imperative clichés (*Long live our noble King; make them {enemies} fall; Long may he {king} reign; On him be pleased to pour; May he defend our laws*). Among the German modal verbs, only *sollen* (9 cases) acquires the imperative form in the GNA texts. Cf.: *Und so soll es weiter klingen | Vom Geschlechte zu Geschlecht* /NA of Germany, 1922/; *Des Preußens Stern soll weithin hell erglänzen* /NA of Prussia, 1830/. The rest of the modal verbs (*müssen, können*) are a rare case and they resemble the indicative mode.

The verbs *let* / *lassen* take a significant part among the means of imperative modality. In both languages, they give the anthems a sense of grandeur, solemnity, pathos, and add to them a call to decisive action. Cf.: *Danach lasst uns alle streben, | brüderlich mit Herz und Hand!* /NA of FRG/; *Lass uns dir zum Guten dienen, | Deutschland, einig Vaterland* /NA of GDR/,

as well as *Australians all let us rejoice* /NA of Australia/; *Let us live and strive for freedom, | In South Africa our land Africa* /NA of South Africa/; *Let us all her people join as one, | Brothers under the sun* /NA of Zambia/.

Therefore, the modal picture of ENA / GNA texts is completely focused upon the use of internal means. The objective modality, apparently, triggers compensation / substitution for the anonymity and impersonality of speaker, the discourse agent, who *de facto* represents the state. The objective modality should increase the speaker's objectivity, but the subjective modality diminishes it. Radiating mainly from the predicative core, it relies on the modes of imperativeness and indicativity, while the mode of conditionality is hardly acceptable for an anthem. However, it does occur Figs. 1a and 1b).

The conditional mood, known as Konjunktiv in German, provides a lens through which actions are viewed in terms of alethic modality, that is, as assumed, possible, probable, or conditional. For ENA with its 3% thereof, it is actually excluded from the texts, and a couple of instances with *should*, where the abovementioned phenomenon occurs, fit into the established components of objective modality – the indicative (*A home and a country, should leave us no more* /NA of USA/) and the imperative (*Peace, not war, shall be our boast | But should our foes assault our coast* /NA of N-Zealand/). Similarly, in the German language, where the conditional mode is limited in its use to the form with *sei*, a possible way of expressing the imperative is as follows: *Glück und Friede sei beschieden Deutschland, | unserm Vaterland* /NA of GDR/; *Segen sei dem Land beschieden | Und sein Ruhm dem Segen gleich* /NA of A-H 1954/; *König stark und soft, und jedes Preußen Brust sei ihm one Schild !* /NA of Prussia, 1840/. All the cases of usage (4%) refer to no longer valid German-language anthems, and the majority relate to the 19th century texts.

Therefore, the modal network of the texts turns out to be rather narrowed in the texts of ENA / GNA. Therein, the use of objective modality is preferential. The former is represented by the indicative and imperative, while the third component of this group – subjunctive / Konjunktiv – is used rarely, tending to the imperative, and is used in parallel to identify direct speech acts, while the means of subjective modality are generally displaced from such texts. Actual reduction of the modal paradigm in the ENA / GNA texts qualifies them as an indicative-imperative type of political poetry.

The indicative-imperative nature of such texts is intricately linked to the delicate equilibrium between information quantity and quality therein. This balance is rooted in what we might call the matrix of collective existence, a framework from which the speaker-author crafts messages about the state of affairs in the life of the state, nation, or community, capturing both their current state and the aspirational continuity it should maintain.

Temporal network of the ENA / GNA texts

The temporal picture of the ENA / GNA texts correlates with the real-time events based on three temporal perspectives (tenses): past, present, and future. The past and the future are infinite, and the present is only a moment in between. It is the moment of the speaker's direct perception of reality, its cognitive processing, and verbal encoding of the information, addressed to the audience. All these steps are focused on the moment of speech, which becomes the point of reference and temporal packaging of the information through lexical, grammatical and lexical-grammatical means. For ENA / GNA texts, the most optimal grammatical means of packaging time is the tense form.

As a genre of political lyrics, the anthem hinges on rhythm and artistic conventions of the epoch. Consequently, its network of temporal elements assumes a distinct character. Primarily, it stands out due to pronounced quantitative and qualitative constraints. Thus, there occurred only 124 instances of tense form usage in the texts of the ENA under analysis, and 111 in the GNA texts. In terms of quality, this picture appears somewhat sparse. From the vast form-tense system of the English verb, only the Present Simple (86%) and Future Simple (19%) truly operate within ENA. Additionally, an extension allows for 6% usage of the Past Simple tense (see Fig. 2a). However, the Present Perfect (4%) and Past Continuous (1%) tenses should be deemed statistically irrelevant. The remaining tense forms are generally dormant as constituents of the ENA texts.

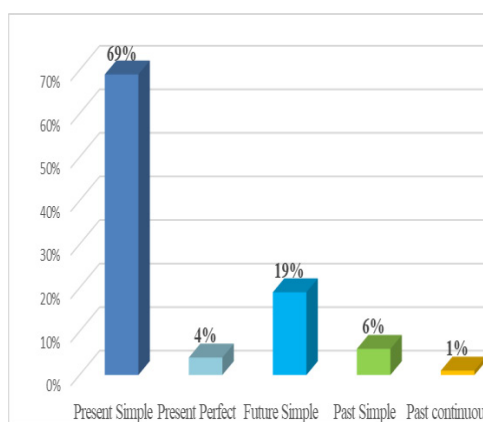


Fig. 2a. Tense forms in ENA

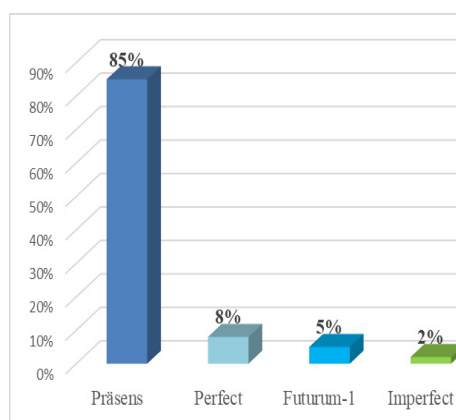


Fig. 2b. Tense forms in GNA

The use of tense forms in the GNA texts resembles the abovementioned tendencies (see Fig. 2b). Thus, out of six traditional tense forms of the German verb, only Präsens, Perfekt, Imperfekt and Futurum-1 are common ones, while Plusquamperfekt and Futurum-2 are not used at all. The absolute prevalence (85%) in the GNA texts belongs to the Präsens tense form. Considering that the category of Perfect is part of Present tense forms, this indicator rises up to 93%. Therefore, the rest of tense forms are statistically irrelevant for the GNA texts, including Futurum-1 (5%) and Imperfect (2%).

According to the calculations, an integrated feature of the ENA / GNA texts is the fact that Present tense forms are the major “chargers” therein, reflecting the decrease in Perfect and Imperfect tense forms. However, the featured differences between the linguistic cultures begin to emerge already of their consideration: the share of Present tense forms in the GNA is higher than in the ENA by as much as 16%. The opposite is the case with Futurum: its amount is relatively significant in the ENA (19%) and quite low in the GNA (5%).

However, distinct differences between the linguistic cultures emerge even at this early stage of analysis: the prevalence of the Present tense in the GNA surpasses that in the ENA by as much as 16%. On the contrary, Futurum forms are relatively substantial in the ENA (19%) but quite limited in the GNA (5%).

According to the calculations taken, an integrative feature of the ENA / GNA texts is that the major temporal load is exerted on the Present tense forms to the detriment of Perfect and Imperfect tense forms. However, the differences in the temporal arrangement of the texts under study can be expressed quantitatively in the following way: the part of Present tense forms in the GNA texts is 16% larger than in the ENA texts. Opposed to these qualitative factors, Future tense forms are represented in the ENA (19%) to a greater extent, while the GNA texts (5%) do not demonstrate the above tendency.

The GNA texts do not contain all four tense forms, but among the ENA texts there is a particular case. This is the national anthem of the United States in which almost all tense forms are used, except for Continuous. Affirming the country’s power and strength at present and directing it to the future, the US national anthem tells the story of Fort McHenry bombardment in 1812. “Involved” in this historic event, this anthem glorifies the past, which is especially noticeable in the first stanza that begins and ends with the Past Simple: *What so proudly we hailed at the twilight’s last gleaming, / O’er the ramparts we watched, were so gallantly streaming? / NA of USA*. As if embracing the past, the US anthem warns: without the past, there is neither present nor future. At the same time, the anthem’s lyrical hero does not forget to mention those to whom the country owes its freedom. The use of the Present Perfect tense to show the past action as valid at present is a rather effective rhetorical device: *Their blood has washed out their foul footsteps’ pollution /NA of USA*. The fourth stanza of the US national anthem begins with Future Simple, which seems to emphasize the happy fate of the free man: *...when freemen shall stand / Between their beloved homes and the war’s desolation /NA of USA*. The change

of temporal perspective, the transition from Present Simple to Present Perfect unobtrusively conveys the idea of the country's progressive movement towards a happy present, and Future Simple, in its turn, supports a sense of stability and confidence in a bright future.

Both the US national anthem and other national anthems are dominated by the Present tense forms, Present Simple (the English language) and Präsens (the German language). Therefore, the temporal (or tense) network of the entire texts of ENA / GNA is being constituted by the Present tense forms with the absolute dominance of the Present tense, respectively. The former, inherited from ancient Germanic times, along with the Imperfect, constituted the only two verb forms. Remarkably, the usage of these two tense forms effectively corresponded to all the communicative requirements of ancient Germanic linguo-society at that time due to their broad semantic range. The Present tense still performs its main paradigmatic function in Germanic languages today, correlating the action with the present and expressing its relevance at the moment of speech (the algorithm "ego/I – hic/here – nunc/now").

Among these three phenomena that mark the relevance of the action at the moment of speaking, *nunc* is decisive for us. It is in the ENA/GNA texts "now" being gradually transformed into "always", and the moment of speaking is the repeated act of the official or individual performance of the anthem. In this way, the Present in the texts of ENA / GNA is a certain kind of universal, all-encompassing, omnipresent tense form, the relevance of which extends both back into the past and forward into the future. According to I. Ivanova, "an action denoted by the present can be of an unlimited duration, while the present is extending, displacing or absorbing the past and future" [Ivanova et al., 1981, c. 54].

This is observed both in the ENA and GNA texts. Thus, with the help of the Present Simple in the Canadian anthem (*O Canada! / With glowing hearts we see thee rise... / O Canada, / We stand on guard for thee /*NA of Canada/) the idea that the state does everything for the good of its citizens who are always ready to rise to its defense is supported. The last line is not an act of swearing by the agents or clients of the discourse, but rather an act of self-conciliation by the authorities. This line shows the transformation of "now" into "always". Cf.: *Ever we seek to honor thy name / Ours is the labor, thine the fame /*NA of Siera Leone/. Obviously, scholars emphasize that the Present tense, marking a segment of time with the inclusion of the moment of speaking, endures from minutes to infinity [Ivanova et al., 1981, c. 52].

The panchronic Present is a fairly common technique of temporal arrangement of the GNA texts. In particular, every line of the Luxembourg national anthem, composed in the Present tense form (out of 21 tense forms 18 belong to Present ones), is saturated with reflections "so it was, so it is, so it will be". Cf.: *Wo die Alzette durch die Wiesen zieht, / Durch die Felsen die Sauer bricht, / Die Rebe längs der Mosel blüht, / Der Himmel Wein verspricht : / Dort ist das Land, für dessen Ehr / Kein Opfer uns zu schwer, / Die Heimat, die als teures Gut / In unseren Herzen ruht /*NA of Luxemburg/. In these lines, "time" appears as a hybrid of the past, present, and future, merged into a single and indivisible temporal unity.

Nevertheless, there are also texts with the only one tense form of any tense type. The anthem of Switzerland is composed as a certain echelon of various tense forms. Unlike other texts, it employs a very specific Present tense form, a frequentative one. The latter implies a regular return to an action, which, as the lyrical hero believes, is eternal. Cf.: *Kommst im Abendglühn daher, / Find' ich dich im Sternenheer, / Dich, du Menschenfreundlicher, Liebender! / In des Himmels lichten Räumen / Kann ich froh und selig träumen! / Denn die fromme Seele ahnt / Denn die fromme Seele ahnt / Gott im hehren Vaterland /*NA of Switzerland/.

Special mention should be made of the so-called praesens futuralis. Unlike panchronic, it implies a clearly defined segment of the future on the time axis but frames it with the Present tense to link the moment of speaking to the future, to show their inseparability. Cf.: *Alte Not gilt es zu zwingen, / Und wir zwingen sie vereint, / Denn es muss uns doch gelingen, / Daß die Sonne schön wie nie / Über Deutschland scheint /*NA of GDR/. The government, on behalf of the people, unobtrusively calls the latter to valiant service for the sake of a happy and bright future.

The future effect of the Present can be greatly strengthened by the modal verbs *müssen*, *sollen*, *können*. Cf. the fourth stanza of the national anthem of Germany, added after the 1919 Treaty of Versailles, unsuccessful for the Germans: *Deutschland, Deutschland über alles, / Und im Unglück nun erst recht. / Nur im Unglück kann die Liebe / Zeigen, ob sie stark und echt. / Und*

so soll es weiter klingen / *Vom Geschlechte zu Geschlecht* / NA of Germany, 1922/. In the first two lines of the stanza, the predicate verb is elliptic, thus making a temporal status of the phrase a panchronic one, and the modal verbs in the other lines lead the future to a new round of the narrative, inspiring the clients of the discourse to optimism.

The English modal verbs *must* and *shall* can also fulfil this function of an indicator of the future tense, but in the texts of ENA, unlike in those of the GNA, the Present tense implements lexical markers to bring the action in correlation with the future: *Never till the latest day shall the memory pass away* /NA of Ireland/; *But on the cause must go, amidst joy and weal and woe* /Ireland/; *O thus be it ever when freemen shall stand* /NA of USA/.

In general, futurity in its “pure” form does not include the moment of speech, as it covers actions that have not yet taken place but are planned after the present moment. For this reason, Future tense forms, as a rule, are not used for a coherent and consistent presentation of events. In the texts of ENA, this regularity can be seen quite clearly: the Future form glimpses here are very short and underserve the context: *We’ll chant a soldier’s song* /NA of Ireland/; *We’ll shout the freedom,* / *Of a race benighted* /NA of Liberia/; *We’ll meet the foe with valor unpretending* / NA of Liberia/. This rule is fairly consistently followed by the unstressed form *’ll*, but is sometimes broken with *shall*. Cf.: *Help our youth the truth to know* / *In love and honesty to grow* / *And living just and true Great lofty heights attained* / *To build a nation where peace and justice shall reign* /NA of Nigeria/, especially where tension, solemnity, and pathos should be maintained.

Against this background, the Futurum-1 appears somewhat peculiar, as the Present tense form is increasingly shifting towards aletic modality. Avoiding the implications of impossibility, probability, and possibility in the narrative background of German anthems is the reason why Futurum-1 becomes rather an exception (5%) in the texts of GNA. Cf.: *Groß und schön wirst du immer leben* / *Und der Wahlspruch deiner* / *Unverbrüchlichen Einheit wird heißen* : / *Für König, Recht und Freiheit* /NA of Belgium/. The GNA texts should sound in the mode of firm knowledge, insurmountable confidence, and undoubted persuasiveness.

This assumption is to some extent confirmed by the ENA texts, in which the share of Future Simple increases to 19%, because modern English does not reveal syntagmatic layering of modality in Future Simple, although sometimes this opinion is questioned, especially in connection with the *shall* form [Nehls, 1988, p. 305]. However, as experts prove, the two other forms -*’ll* and *will* astray from any modal coloring [Ivanova et al., 1981, c. 56]. They occur in the texts of ENA, although the latter forms are identified only in two of them (*Dear land of Guyana, to you will we give, Our homage, our service, each day that we live* /NA of Guyana/; *We will o’er all prevail,* / *With God above* / *Our rights to prove,* / *We will o’er all prevail,* / *We will o’er all prevail,* / *We will o’er all prevail!* /NA of Liberia/).

The foci on the present and the future is the main temporal line of the predicative network in the ENA / GNA texts. The GNA texts completely discard any markers of the past, which is evidenced by the absence of the Plusquamperfekt tense form and the statistical irrelevance of the Imperfekt tense form, while 2% of its occurrences are due, as it seems, to the pressure of rhythmic. The statistical relevance of Perfekt tense form (8%) is related to its paradigmatic value, which postulates the relevance of the past for the present. Cf.: *Gesang, Gesang, von Berg und Tal* / *Die Erd’, die uns getragen,* / *Die Lieb’ hat einen treuen Widerhall* / *In jeder Brust getan* /NA of Luxemburg/. The land given by God, and love in people’s soul, and devotion to the homeland – these values, once they have arisen, remain and will / should forever remain with the clients of the discourse, as its agents believe.

The Present tense is the central link of the entire temporal network of the ENA / GNA texts not only due to its syntagmatic potential. It can acquire frequency, future, and panchronic connotations, which allows it to grasp the space of the future. This is obviously related to the general outline of the solemn and official genre of “anthem” focused on stability of a certain state of affairs, reliability of the government, and the unbreakable unity of state and social institutions. Everything positive, which exists now, will exist in the future.

The present-panchronic nature of the anthem is also explained by quite obvious desire of the creators of national anthems to emphasize the collectivity and non-simultaneity of the process of struggling for the existence of the homeland [Khoroshilov, 2021, c. 221]. Hence the careful avoidance of references to the past and present is explained. Probably, that is why lexical

markers, which usually serve to specify the time perspective, are rarely found in the texts of both ENA and GNA. They are simply not needed for relating the present to the future, because they can disrupt the entire temporal picture of the artwork. Apparently, for the same reason, the texts of ENA impose a ban on the use of the Continuous tense forms, which create an enduring image of the action at a certain moment, and this prevents its expansion into the future.

Personal network of the ENA and GNA texts

Modality and temporality are verb categories, while personality is a noun category. It relies on a person – the so-called personal deixis, which in German has a complete morphological manifestation, and in English – a fragmentary and asymmetrical one [Dik, 1997, p. 137; Quirk et al, 1999, p. 543]. However, regardless of the completeness or incompleteness of its grammatical expression, personality is a semantic invariant of participation / non-participation of communicators in the interaction and their role status therein, as a participant in the communication situation (1st and 2nd person) or as a non-participant (3rd person), which, accordingly, reflects two registers of communication – directed and non-directed.

It should be mentioned that the texts of ENA / GNA are speech products that convey the state's communication with its citizens according to a certain pragmatic intention. The texts of the anthems are characterised by the dominant use of the 3rd person (41% ENA and 60% GNA), that is, a non-participant in the interaction. Cf.: *Thy choicest gifts in store, / On him be pleased to pour; / Long may he reign: / May he defend our laws* /NA of UK/. The participants of the interaction, who join or should participate in this dialogue (*O Belgien, o Alle schwören wir dir: / Du wirst leben!* /NA of Belgium/), play secondary roles in the texts of ENA / GNA: the 2nd person markers are used in one third of instances (34% in ENA and 31% in GNA), and the 1st person markers occupy the last position. In the GNA it is 9%, and in the ENA it comprises 25% (see Fig. 3a and 3b).

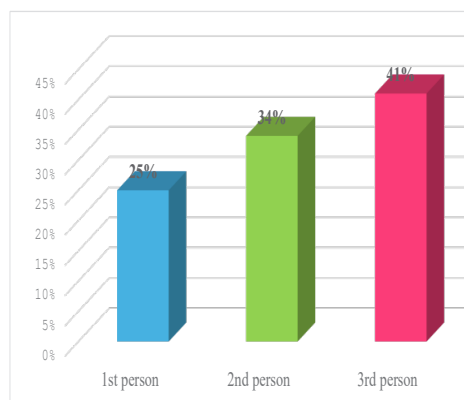


Fig. 3a. Personal deixis in ENA

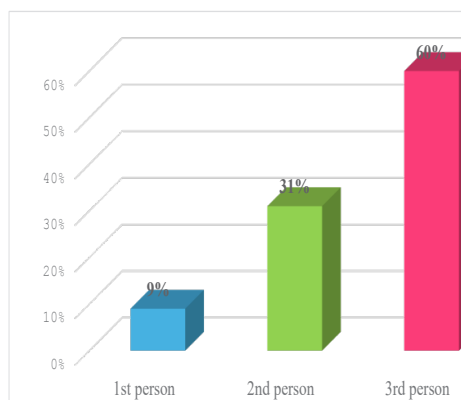


Fig. 3b. Personal deixis in GNA

Being by its very nature a discursively determined speech product, ENA / GNA texts are existentially dependent on homo loquens in their two roles – the agent and client of discourse. The former functions as the subject of speech, addresser, the lyrical hero, a propagandist, an ideological speaker (the 1st person), and the latter as the addressee, or a client. Accordingly, the discourse agent is marked as the 1st person (*I*-narration), and the client as the 2nd person (*You*-narration). The third parties do not belong to either of the two categories. They serve only as a means of, a subject-matter of, or a reason for the interaction between the agent and the client of the discourse.

Though the third person in the ENA / GNA texts is not involved in the interaction, it is the dominant participant in their personal network (Fig. 3a, 3b). The dominance of the 3rd person in the texts of the ENA / GNA is also noted in the political surveys of many multilingual anthems [Khoroshilov, 2021; Silaghi-Dumitrescu, 2023]. The plural form reflects the features of national mentality, the formula of political integration of the population, and the imposition of retro-, other- or prospective ideologies of collective existence [Khoroshilov, 2021, c. 221].

Although our empirical material does not confirm the use of a plural form, one should take the above observations into account, specifically concerning extralinguistic factors, which influence the third person dominance therein. Among them, personal integrity as part of the collective historical memory, the inborn need of a citizen to glorify his/her native land / homeland / country and his/her need to glorify God and the monarch, as well as the desire to valorize human values, that of happiness, justice, peace, goodness, etc.

There are good reasons to believe that extralinguistic factors influence the quantitative imbalance in the use of directed register personal markers, which is evident in the majority of replica appeals to the 2nd person compared to the number of replicas (see fig. 3f, 3b) from 1st person. Hereby, two varieties of the 1st person manifestations are distinguished: an implicit and explicit one. The implicit 1st person in the ENA / GNA is embodied in two different forms, those of the author and the recipient of the message. The authorship of the text, as a rule, is known, although it does not manifest itself in any way in the ENA / GNA. The client of the text, who, pretending to be a collective speaker, is an anonymous player, but a valid performer of the entire discourse: Cf.: *Alte Not gilt es zu zwingen* /NA of GDR/; *Liebe des Vaterlands*, | *Liebe des freien Manns* | *Gründen den Herrscherthron* | *Wie Fels im Meer* /NA of Germany 1871/; *And the Star-Spangled Banner in triumph shall wave* | *O'er the land of the free and the home of the brave!* /NA of USA/; *One with a faith that wisdom inspires*, | *One with a zeal that never tires* /NA of Sierra Leone/. In these examples, the agent of the discourse is not conveyed by the personal pronoun forms, and the linguistic personality being oppressed by its position or an implied text, is rather being conveyed in the minimal contexts, such as "we claim", "we have to", "we are sure", "we believe", etc. Thus, an implicit first person mediates the voices of the nation. In this way, the author and the client seem to merge into a single actor – the poet. According to Gustave Flaubert, the artist must be present in his work as God is in the universe: to be omnipresent and invisible [Flaubert, 2024].

The explicit embodiment of 1st person might be identified in the texture through respective linguistic means, formalized in the finite forms of the verb (German) and personal pronouns (German, English). Cf.: *Ich hab mich ergeben* | *mit Herz und mit Hand* /NA of Prussia/; *Alte Not gilt es zu zwingen*, | *Und wir zwingen sie vereint* /NA of GDR/; *O Canada, we stand on guard for you*; *O Ghana, To thee we make our solemn vow* /NA of Ghana/. The pronouns *ich*, *wir*, *we* are all explicit 1st person markers, related to someone who is delegated the honorable right to act as a lyrical hero. At the same time, the latter is usually embodied in the form of the 1st person pronoun. The singular *I* is regularly represented in the ENA / GNA through the plural *we* (100% for the ENA and 97% for the GNA). The plural form, filling the entire 1st person sphere, exemplifies the collective image of the lyrical hero (the so-called "We-image" of the community).

Not being the real author, the real agent of discourse in the ENA / GNA is a kind of mask, thus creating a narrative on behalf of the collective author, the abstract concept of "state", as well as on behalf of its citizens, its elite, and its patriots. In this way, the anonymous agent seems to proclaim the truth "*You need this*" to the impersonal client, although meaning "*I need this*". So, the beneficiaries are changed. The demonstrative representation of the collective image of the discourse agent (the state, authorities, elites), on the one hand, and the blurring and impersonality of its client (citizens), on the other, are two leading features of the ENA / GNA directed register, with the help of which the one-way communication of the state with its citizens is performed with a clear pragmatic intention to emphasize the collective nature of struggle for common existence, as well as the scale of responsibility for the success of the national project [Khoroshilov, 2021, c. 223].

The discourse agent (the 1st person plural form) implicitly models but does not explicitly build a dialogue with the 2nd person communicator, involving or not involving the 3rd person one. In general, the architectonic and speech formats of the ENA texts do not tolerate polylogues, being limited to dialogue and monologue. It should be noted, however, that such communication can be called dialogical only conditionally. In the ENA / GNA it looks very specific, as a kind of one-way street, where there is no exchange of communicative roles, and the speaker does not count on the addressees' response. Anthem as a discursive genre accepts the addressee as a silent person, that is the person who does not speak out but understands what is being said fully with all its expressiveness, pathos, and suggestions.

Therefore, the central figure of the ENA / GNA personal network is an anonymous collective agent of discourse (in the 1st person), and its nominal counterpart (in the 2nd person) is the country, homeland, state (*Oh Uganda! the land of freedom; / Advance Australia fair!; Dear land of Guyana* /NA of Guyana/) or the whole nation (*Australians all let us rejoice, / For we are one and free; / Men of ev'ry creed and race / Gather here before Thy face* /NA of New Zealand/). Accordingly, in the GNA: *Blüh im Glanze dieses Glückes, blühe, deutsches Vaterland!* /NA of FRG/; *O liebes Land, o Belgiens Erde, / Dir unser Herz, dir unsere Hand!* /NA of Belgium/. Undoubtedly, the 1st person also indicates the respective state. In such and similar contexts, the 1st and 2nd person forms are, in terms of formal logic, identical in their reference.

A reference to the 3rd person in the ENA / GNA has no less suggestive power than a direct appeal to the 2nd person. Cf.: *Long live Liberia, happy land!; Raise high the flag of Ghana; Hoch lebe Liechtenstein, / Blühend am jungen Rhein* /NA of Liechtenstein/; *Deutschland, Deutschland über alles, / Über alles in der Welt!* /NA of Germany 1922/. These and similar appeals, characteristic of the ENA / GNA texts, are made from the 3rd person, but in fact the appeal has the form of the second person addressee. It demonstrates a kind of cognitive diffusion: one grammatical meaning penetrates into another, and the addressee acquires something else. This is very clearly manifested in the first stanza of today's Austrian anthem, where there are formal markers of the 3rd person, but an appeal to Austria as the 2nd person is implied. Cf.: *Land der Berge, Land am Strome, / Land der Äcker, Land der Dome, Land der Hämmer, zukunftsreich. / Heimat großer Töchter und Söhne, / Volk, begnadet für das Schöne, / Vielgerühmtes Österreich, / Vielgerühmtes Österreich* /NA of Austria/.

The personal-dialogue picture of the ENA texts can be structured in binary and triary ways. The first part involves an alternate appeal first to God and then to the country or vice versa. Thus, in the national anthem of Nigeria, which consists of two stanzas, the first of them contains an appeal to the country (*Arise, O compatriots, Nigeria's call obey / To serve our fatherland* /NA of Nigeria/), and the second to God (*Oh God of creation, direct our noble cause / Guide our leader's right* /NA of Nigeria/). This is not observed in any GNA under study. Instead, there are successive transitions from appeals to God to appeals to the people: *Gott erhalte, Gott beschütze / Unsern Kaiser, unser Land! / Laßt uns seiner Väter Krone Schirmen / wider jeden Feind!* /NA of A-H, 1854/. This pattern resembles some archaic anthems, as it characterizes all three versions of the A-H-anthem, which have lost their validity.

The triary model is traced in the anthem of Ghana, where all three speech steps unfold in turn in the following sequence: first comes the "Agent/We → God"-address (*God bless our homeland Ghana, / And make our nation great and strong*), followed by "Agent/We → Ghana"-address (*Hail to thy name, O Ghana, / To thee we make our solemn vow*) and finally "Agent/We → all of you"-address (*Arise, arise, O sons of Ghanaland, And under God march on forever*). Such a model is not used in the GNA under analysis. Their second-person appeal is linked to the binary model in which the "Agent/We → God" appeal remains constant, and the other two links in this chain vary according to the disjunctive "either-or- pattern".

In case of the discourse agent's appeal to God, the 3rd person forms often occur, which, although not marking any participant of communication, remains its important link related to the existential fate of the country. Cf. in the texts of ENA: *God save the King; On Thee our hopes we fix* /NA of UK/; *God bless our homeland Ghana; God defend our free land* /NA of N. Zeeland/, as well as in the texts of the NNW: *{Gott} Lass Kraft mich erwerben / in Herz und in Hand, / zu leben und zu sterben fürs heil'ge Vaterland!* /StudA/. The 3rd person forms play a special role in the anthem of USA. Thus, in the US anthem the 3rd person singular is reserved for the main national symbol – the flag. The anthem begins with an appeal to a citizen (*O say can you see by the dawn's early light... O say does that star-spangled banner yet wave* /NA of USA/), where the you-appeal seems to be directed to every American (the 3rd person forms) and aims to evoke a sense of patriotic zeal.

Due to the above the US anthem compositionally looks like a narrative, the entire informational resource of which is represented as a dialogue between the speaker (in the 1st person and the listener (in the 2nd person) who keeps silence. A continuous layering of facts, events, and phenomena is conveyed by both persons. In this way, the unfolding of the patriotic narrative in the anthem actually "shifts" to the inner monologue of the lyrical hero with his

questions, considerations, and hopes. The internal monological architectonics is also traced in the anthems of Ireland, Gambia, Sierra Leone, and Switzerland. Quite typical in this respect is the ENA of Ireland, whose agent (*soldier*) identifies himself three times with the personal pronoun *we* (*Soldiers are we*).

Considering the kaleidoscope of personalities, quite interesting appears to be the internal monologue in the “student” anthem of Germany, which has six stanzas. Performed in the singular, it is distinguished by the following deictic sequence:

1 – 2 | 3 – 2 | 2 – 1 | 1 – 2 | 2 – 3 | 2 – 3,

where the 1st person forms always mark the lyrical hero (*Ich*), the 2nd person forms mark the addressee of the appeal (*Vaterland*), and the 3rd person is the topic of the conversation (*Gott, Herz, Blut, Kraft*). Such a sequence is determined not so much by the regularities of rhyming, but also by the need for a suggestive strengthening of the lyrical note due to the use of the 1st person pronominalization (*Ich*), usually not relevant for anthems, the regular duplication of the 2nd person pronoun by a noun (*du/dir Land, du Hermannsland, du/dir Vaterland*), “traces” of the first person in the third one (*mein Herz, mein jung Herzensblut, lass Kraft mich erchugen*). As, for example, in the third stanza of this anthem: (*Du Land {2 pers.}, reich an Ruhme, | wo Luther erstand, | für deines Volkes | reich ich {1 pers.} mein Herz und Hand /StudA/*). It is not only thanks to the interplay of individuals, that the “student” anthem abounds in heroic imagery, sublime pathos, deep patriotism, and a clear intentional vector that integrates all pragmatic goals of anthems.

Conclusions

The category of predicativity, which provides statements with their reference to reality, is designed to integrate nominative units into a sentence and sentences into a text. Such procedures are represented in the texts of ENA / GNA by three predicative networks – modal, temporal, and personal, where the former acts as a platform for the functioning of the other two.

The modal network of the ENA and GNA texts is characterized by the similarity of its qualitative and quantitative parameters: therein, two modes – indicative and imperative – are represented in fairly close proportions against the background of underperformed conditionalism and avoiding the use of subjective modality. Notably, the use of the imperative mood tends to be obligatory.

In both English and German anthems nearly the same patterns of temporal text arrangement are observed. Most importantly, it implies the idea of connecting the present with the future, while carefully avoiding reflections on the past. The present, extended into the future, becomes the central link of their temporal networks. Due to its powerful syntagmatic potential, the present is widely used in the modes of frequency, futurity, and panchronicity, which enables its semantic expansion into the sphere of the future, especially in the GNA. Simultaneous coverage of the spheres of the present and future is related to the general message of the national anthem – as one of the symbols of the state – that of stability of a certain state of affairs, the inviolability of power, the indissoluble unity of state and social institutions in the perspective of the future.

The personal network of the ENA / GNA texts is conditioned by the specific use of personal deixis within their direct (the 1st person, the 2nd person) and indirect (the 3rd person) registers. In such texts the third person forms are dominant, while the first person is least frequent. Its mostly implicit presence is associated with the shadowed text “customer” (the state). Foregrounding of the collective discourse agent (nation, state, government), the blurring and impersonality of its client (citizens) are the two leading features of the directed register in the ENA / GNA, through which one-way communication between the state and citizens is performed.

The predicative algorithm of the ENA / GNA texts is determined by the lacunarity and asymmetry of the paradigms of linguistic forms, caused by several groups of factors. The first one includes the reduction of individual grammatical forms: the decrease of three forms of objective modality to two (indicative and imperative); minimization of the use of Past tense forms in the anthems under study along with the avoidance of Continuous forms; the upheaval of the third person singular while reducing the share of personal forms in the directed register. The second group of factors concerns the practice of diffusing grammatical forms: the conditional forms penetration into the sphere of the imperative, the “merging” of the present and future

perspectives into some panchronic whole related to the present, the interpenetration of the third and second person forms in the appeals. The third group of factors relates to the quantitative dominance of some forms over the others: indicative and imperative in the modal network, Present tense forms of the temporal network, the third-person singular in the personal network.

The grammatical lacunarity of the predicative forms paradigm is an inherent property of the ENA / GNA texts, one of several parameters that distinguish them from other varieties of small-format political lyrics.

The absolute predominance of some common and few distinctive features in the predicative organization of the ENA and GNA texts cannot be explained by the close kinship of the two languages only. The reasons for it are deeply rooted in the affinity of linguistic cultures, based on the same cognitive type of thinking.

Further research would focus on a broader field of study both considering syntactic organization and cognitive-discursive properties of the studied texts (linguistic and conceptual substrates, communicative and functional potentials, pragmatic intentions and semantic potential, verbal expressiveness, etc.). Translation studies could be also integrated therein to a certain extent.

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List of abbreviations

A-H: Austria-Hungary

ENA: English-language national/s anthem/s

GDR: German Democratic Republic

GNA: German-language national/s anthem/s

pers: a person

StudA: "Student" anthem (conditional name), which was performed in Germany in 1945-1952, as no official anthem existed

UK: United Kingdom

PREDICATIVE ARRANGEMENT OF NATIONAL ANTHEM TEXTS IN ENGLISH- AND GERMAN-SPEAKING COMMUNITIES

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Key words: *national anthem, predicative category, modality, temporality, personality, indicative, imperative, tense form, person.*

This article examines the predicative organization of English (ENA) and German-language (GNA) national anthems. Our *aim* is to explore the cognitive-communicative mapping strategies employed in these anthems through three predicative networks shaped by subcategories of modality, temporality, and personality. This objective is supported by specific tasks, such as describing the current state of the problem in the humanities and clarifying the modal, temporal, and personal features of the studied texts. These features determine the predicative algorithm for their function in public communication.

The research *methodology* is based on a paradigmatic cognitive-discursive approach, considering language and speech phenomena through the philosophical postulates of induction and deduction, analysis and synthesis, form and content. This involves the comprehensive application of relevant linguistic methods (analytical-descriptive, structural semantic, functional grammatical, pragmalinguistic), techniques (classification, systematization), and procedures (contextual analysis, quantitative calculations).

The category of predicativeness, which correlates linguistic units with reality, binds nominative units into sentences and sentences into cohesive texts. In the texts of ENA/GNA, this process is mediated by three predicative networks: modal, temporal, and personal, with the modal network serving as the foundation for the other two.

The organization of the modal network in the studied texts is characterized by several common qualitative and quantitative features. The indicative and imperative moods are almost equally represented, whereas the conditional mood is underrepresented. Unlike other types of small-format poetic texts, the imperative becomes a mandatory mode in the texts of ENA and GNA.

Both ENA and GNA exhibit similar patterns of temporality, focusing on connecting the present with the future while avoiding any reference to the past. The present tense serves as the central link in the temporal network of these texts, emphasizing the moment of speech and extending its influence into the future, thus becoming a panchronic temporal form.

The study highlights that the individual networks of ENA and GNA texts are shaped by the specific use of personal deixis within direct (1st and 2nd person) and indirect (3rd person) registers. The third person is predominantly used, while the first person is the least common. The latter often appears implicitly, relating to the "target reader" of the text, who remains in the background of the speech processes.

The established paradigm of predicative forms in the texts is found to be incomplete, influenced by factors such as neglect, diffusion, and dominance. In the modal network, the neglect of certain grammatical forms in favor of others results from the asymmetric reduction of three forms of objective modality to two (indicative and imperative). In the temporal network, the present tense extends into the future, leading to an indifferent attitude toward past temporal forms. In the personal network, the role of the third person is elevated, while the significance of direct register persons is diminished. The predicative system of ENA/GNA texts demonstrates the diffusion of grammatical forms, integrating rare conditional forms into the imperative sphere to express wishes and requests. Additionally, there is a symbiosis of temporal perspectives of the present and future, forming a panchronic whole. Furthermore, the interchange of the third and second persons occurs in appeals. The paradigm's incompleteness is also influenced by the quantitative dominance of certain forms over others. In the modal network, indicative and imperative forms are predominant. In the temporal network, present tense forms prevail. In the personal network, the third person is dominant.

The paper proves that the established paradigm of predicative forms in the studied texts is incomplete and asymmetrically distorted. This is caused by a number of factors: reduced number of conventional grammatical means, the syntagmatic diffusion of certain grammatical forms (the use of the conditional mood instead of the imperative), the quantitative dominance of certain grammatical forms, etc. The grammatical lacunarity of predicative forms paradigm is an inherent property of ENA / GNA texts, one of system parameters that distinguishes them from other small-format versed texts of political lyrics.