Institutional Symbolism and Solidarity: A Stylo – Linguistic Exploration of the Anthem of the University of Education

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Abstract: Just as logos and crests of institutions identify them visually, anthems also identify institutions lyrically and rhythmically. The words in anthems may be few but encode a great deal of vital latent meanings which could best be identified through holistic in-depth linguistic analyses. It is based on this premise that the present study seeks to conduct a linguistic analysis of the lyrics in the anthem of the University of Education, Winneba using the linguistic and stylistic categories framework postulated by Leech & Short (2007). The results of the study border around the use of lexical items, grammatical structures, figures of speech and context tied cohesive devices. Regarding the use of lexical items, the study finds out that rich but simple lexical items are used to help in the basic comprehension and memorization of the lyrics in the anthem. Declarative and compound sentences are predominantly used as grammatical devices to express members’ level of respect and commitment towards the university. Figures of speech such as alliteration, assonance, repetition, personification and metaphors are also used to establish a strong correlation between the sound and lyrics in order to enhance the musicality as well as foreground important ideas in the anthem. Last but not least, diverse context tied cohesive devices such as repetition, co-referencing, and synonymy are used to cement bits and pieces of the ideas expressed in the anthem. The study concludes and affirms that, the anthem of the University of Education, Winneba is lyrically and rhythmically enriched with a plethora of stylo-linguistic devices.

Keywords: Anthems, Stylo-linguistics, Linguistic and Stylistic Categories, University of Education, Winneba.

1. Introduction

Institutional anthems are symbolic lyrical and rhythmic renditions that portray the uniqueness and identity of institutions. They could also be considered as musical and lyrical symbols that seek to unite and awaken institutions to live up the task underpinning their establishment. They help to distinguish one institution from another. Just as logos and crests of institutions identify them visually, anthems also
identify institutions lyrically and rhythmically. The putting together of lyrics and rhythms in the composition of anthems forms a powerful combination that helps to make the lyrics permanent in the mind such that, whenever the rhythm is being played, the accompanying words are remembered automatically and sung to back the rhythm. This explains why most anthems are sung off head. Anthems are composed for institutions in order to repeatedly remind members and the general public about their core mandate and values when performed. The composition of anthems by institutions also signals autonomy just like in the case of nations where the national anthem symbolises freedom from imperialism. Anthems may also help in the publicity of institutions. The university community is one of such autonomous institutions, which in its quest to distinguish and spell out its core values, resort to the use of anthems as a cohesive bond to hold its members committed to its objectives and goals (Mwinwelle, Adukpo and Mwinwelle, 2019). Institutional anthems therefore create homogeneity in the midst of heterogeneity. Being a genre of poetry, anthems in general and institutional anthems in particular are characterised by few words expressing inexpressible meanings (Oyeyemi, 2018). The words in anthems may be few but encode a great deal of vital latent meanings which could best be identified through in-depth holistic linguistic analyses.

Universities usually offer a varied array of programmes, nonetheless, most universities are identified with particular programmes or areas of specialization. Universities may be science oriented, business oriented, health oriented, education oriented and many others. The University of Education, Winneba (UEW) is one of such universities that offers a plethora of programmes but has a special focus on education. It is a public university in Ghana situated in Winneba in the Central Region of Ghana. It was established in 1992 as University College under PNDC Law 322 which consisted of different diploma-awarding institutions which were merged and converted into an autonomous university in 2004 under the University Education Act, Act 672 (Quarcoo, 2013). The University’s ultimate mandate is to train teachers to serve the nation Ghana, the West African sub-region and the world at large. The university has a vibrant department of music which pushed for the early composition of an anthem a year after the institution’s establishment. The anthem of the university was composed by Professor Cosmas Worlanyo Kofi Mereku in 1993. The anthem of the University of Education, Winneba proves to be one of the best in terms of lyrics and rhythm in Ghana and on the continent of Africa (deGraft-Yankson, 2017 sourced from the video documentary).

One thing that caught the researcher’s attention to conduct this study was a video documentary on the anthem of the University of Education, Winneba which was sourced from YouTube. In the documentary, the composer of the anthem spoke about how he composed the anthem, the applause received from students, lecturers and politicians after the first and subsequent performances of the anthem. In the documentary, other music lecturers, teaching assistants and students also related their take on the anthem. One striking statement made by the composer of the anthem that caught the researcher’s attention most was when he said that, the ex-president of the Republic Ghana, John Dramani Mahama in 2016 after witnessing a performance of the anthem made the statement that if he had the power, he would have replaced the anthem of the university with that of the national anthem of Ghana because of the rich musical and lyrical quality in the anthem. The composer also recounts how other politicians and music scholars have praised the anthem. In the documentary, the author stressed on the fact that, a great deal of time and research was invested in composing and writing the anthem. Authors therefore go through strategic processes coupled with research to compose their works. The same strategic processes are required by researchers in order decode such works to bring out the encoded latent meanings. It is based on this premise that the present study seeks to conduct a linguistic analysis of the lyrics of the anthem of the University of Education using the linguistic and stylistic framework proposed by Leech & Short (2007). Through the analysis, the study will seek to unearth latent encoded stylistic meanings that cannot be identified through the mere reading of the lyrics and listening to the rhythm of the anthem.

2. Review of Related Literature

Varied shades of linguistic items are used to encode messages in anthems. These linguistic items serve as mediums or vehicles used by song writers to help construct such anthems. Works on the previous analysis of anthems have always focused on analyzing particular linguistic features in
anthems. Some of the key linguistic features analysed in anthems are thematic and genre features (Dze-Ngwa, 2014; Azam and Negar, 2014; Mustafa, 2015; Oluga, Seng & Rajoo, 2015a; Oluga, Send, Rajoo, 2015b; Voros, Osvath, Vincze, Pusztyay, Fekete, & Rihmer, 2016), content words (Oyeyemi, 2018; Onditi, 2018; Amenorvi and Grumah, 2019), cohesive devices (Mwinwelle, Adukpo and Mwinwelle, 2019) and clauses (de Souza, 2008; Mwinlalaaru, 2012; Wang and Ma, 2018). The review of literature is thematically structured along these four linguistic features analysed in anthems.

Regarding the analysis of thematic and generic features in anthems, Dze-Ngwa (2014) examines from the historical perspective a review on rethinking Cameroon’s National Anthem and the challenges it poses to internal cohesion. His study reveals that unlike other national symbols, Cameroon’s anthem rather breeds discord instead of promoting concord and harmony among a people who had been torn apart by their colonial masters and reunited. Azam and Negar (2014) also conduct a linguistic study on national anthems of forty-eight (48) Asian countries as well as countries of the UN Security Council's five permanent members to find out the linguistic similarities and differences between the findings in these anthems. Their study establish that among the permanent members of the Security Council, the Russian national anthem had similarity in language use with other Asian countries which is divergent from the anthems of the other members of the Security Council. Mustafa (2015) in his study on semantic framing in national anthems of England and Egypt finds out that the anthems of the two countries have different scenes represented in their anthems’ frames but with a similarity in the scene of nationalism which activates the frame of people, place, power in order to create national hegemony. Oluga, Seng & Rajoo (2015) conduct two different studies on national anthems where they look at linguistic violence and linguistic sexism respectively. The findings of their study on linguistic violence reveal an encouragement on using arms, shedding blood and going to war in anthems of UN member states which contrast the United Nations’ mission of creating peace and unity among member states. The findings of their study on the use of sexism in translated versions of anthems also indicate that, the replication of linguistic sexism originates from the source texts which are duplicated in the translated texts of the anthems. Voros, Osvath, Vincze, Pusztyay, Fekete, & Rihmer (2016) also examine suicidal behaviour in the first verses of six selected national anthems. The results of their study indicate that ‘anthems of countries with lower suicide rates tend to contain relatively more positive contents, emotions and intentions, while in the anthems of countries with higher suicide rates more ambivalence, denial, loss or even aggressive and self-destructive implications were found’ (Mwinwelle et al. 2019, p. 163). These studies on the varied themes in anthems therefore indicate that anthems contain various themes which may be influenced by geographical, historical, cultural and other factors.

Secondly, studies have been carried out on the analysis of content words in anthems. Some of such studies include Onditi (2018) who examines the pattern of lyrics within African national anthems as potential sources of ‘norms’ for framing the philosophy of ‘African potentials.’ The study reveals that lyrics emerging from national anthems present both harmony and tension in the evolution of ‘African Potentials.’ In terms of harmony, nation-building and peace building models are represented as a harmonious process depicted by the need to maintain unity and peace in the African land, with a recognition of the significant role played by natural forces, gods and ancestors. On the other hand, the tension was reflected as a disjunction to the African potentials in both material and non-material symbols. Oyeyemi (2018) conducts a linguistic analysis on the Nigerian national anthem with the aim of exploring its linguistic elements for optimal understanding and comprehensibility. The findings of his study reveal that the composer combines the techniques of grouping, prominence and cohesion in organizing the text in a complementary way, so that shifts are created, to some extent, through the role assigned to the participants to bring some linguistic materials into greater prominence than others through words like unity, love, loyalty and peace as indicators of the fact that Nigeria is a heterogeneous society that needs these elements to maintain her nationhood. Amenorvi and Grumah (2019) also investigate major themes espoused in the national anthems of English West Africa and find out how these themes are projected linguistically and literarily. Findings show that the major themes espoused in these national anthems are the themes of unity, religion, freedom, and modesty. The themes are projected linguistically by conscious use of diction in the form of lexical items and non-content words. Content lexical items such as nouns, verbs, adjectives, and adverbs which are preferred to non-content words are used in projecting these themes. Concluding on the analysis of content words
in anthems, literature indicates that most national anthems with similar historical and political backgrounds have similar themes (Smith, 2009; Amenorvi and Grumah, 2019). However, the results of Onditi’s (2018) study reveals that the meanings and frequency of occurrence among anthems of countries with similar backgrounds vary across and within sub-regions based on areas such as inclusive development, nation-building, Pan-Africanism, governance and identities, values and ethics.

In terms of the analysis of cohesive devices in anthems, the only known study is by Mwinwelle, Adupko and Mwinwelle (2019) who examine the communicative implications encoded in the use of lexical cohesive devices in selected Ghanaian university anthems. To achieve the main goal of their study, four Ghanaian public university anthems are analysed underpinned by the lexical cohesion theory by Halliday and Hassan (1976). The results indicate that among the types of lexical cohesive devices, repetition and collocation are predominantly used to make the anthems lyrical and rhythmic in order to draw the attention of listeners. On the other hand, the minimal use of superordination helps to economise the use of words in order to make the anthems less wordy and easy to memorise. The study concludes that university anthems employ lexical cohesive devices in the form of repetition, synonymy, antonymy, collocation and superordination to achieve certain purposes such as directness, emphasis, rhythm and appeal in the process of negotiating meaning in the use of language.

Last but not least, other studies have also been conducted on the analysis of clauses in anthems. Among such studies is a study by Souza (2008) who carries out an appraisal analysis of the construction of interpersonal meanings in the texts of eighteen (18) national anthems written in English across the world. His analysis focused on generic structure, transitivity patterns and appraisal resources. In terms of transitivity analysis, his study reveals a dominant use of material processes in anthems. In these dominant material clauses, citizens of the nations of the selected anthems have often been captured as the Actors, whereas their countries have often been represented as the Goal, Client or Recipient in relation to the actors. This representation of Actor-Goal, Client or Recipient correlation, therefore presents the citizens as actors who need to carry out some actions to inure to the development of their nations. Mwinlaaru (2012) follows up with a study centered on the analysis of the metafunctional profile of the national anthems in four Anglophone African countries. His analysis focuses on transitivity choices, mood and theme. From the transitivity analysis, material, verbal and causative processes were the most frequently used process types. The preponderant use of material processes in his study corroborates de Souza’s (2008) finding that national anthems are usually dominated by material processes. Another meaningful work done in the area of transitivity analysis of anthems is the work by Wang and Ma (2018) who explore the anthem of the People’s Republic of China (PRC) and its three English translations. Their study reveals that material process types are preponderantly used to further indicate a call to arms, which is in sync with earlier findings by Souza (2008) and Mwinlaaru (2012). The analyses of process types in anthems have established that anthems are enriched with linguistic meaning in the form of experiences, thoughts and happenings which are encoded in clauses.

The studies reviewed thematically above border on the analysis of themes, content words, lexical cohesive devices and clauses in anthems. From the review above, it is very palpable that anthems are rich in linguistic resources which buttresses Oyeyemi’s (2018) assertion that, anthems are characterised by few words expressing inexhaustible meanings. The present study is conducted on the anthem of the University of Education, Winneba and has a similarity with the previous study by Mwinwelle et al. (2019) in that, they both center on the analysis of Ghanaian university anthems generally and the analysis of the anthem of the University of Education, Winneba specifically. While the study by Mwinwelle et al. (2019) only touched on the analysis of lexical cohesive devises in the anthem together with other anthems, the present study conducts an extended study on the anthem of the university by considering the lexical categories, grammatical categories, figures of speech categories and the context and cohesion categories. In making a holistic use of the stylistic and linguistic categories framework by Leech and Short (2004), this study would analyse themes, content words, literary devices, cohesive devices and clauses which are represented in the four categories presented in the linguistic and stylistic categories framework thereby making this present study similar to all the reviewed studies above to some degree. The current study is therefore a holistic linguistic analysis which will aid in unearthing
the hidden and latent encoded meanings that could not have been identified through the mere singing, listening and reading of the anthem of the University of Education, Winneba.

3. Theoretical Framework

Stylistics as a linguistic field of study investigates language usage and supplies adequate information regarding the significance accompanying such usage in a particular context. Stylistics allows for a greater freedom of selection or variation with lesser conformity with established rules. Literary writers, have always harnessed this opportunity to appropriate the use of language to achieve desired effects. Sukeiman, Jauro and Job (2012) also aver that ‘Stylistic analysis examines how linguistics and rhetorics are used in writing and it tries to explain the choices of the devices made by an author’ (p. 268). The main aim underlying the study of stylistics is actually to study the style of an author (Agu, 2010). This paper conducts a linguistic analysis of the anthem of the University of Education, Winneba from the stylistic perspective using the checklist for linguistic and stylistic categories by Leech and Short (2007). The term *stylo-linguistic* therefore means a linguistic study which is conducted from the stylistic perspective. ‘The linguistic and stylistic categories framework is a textual analytical framework that identifies and stratifies linguistic items into their respective levels in order to analyse and identify their functions and effects in texts’ (Mwinwelle, 2017, p. 19). The framework is selected on the premise that, its categories are common to those who have a basic familiarity with the workings of the English language and aid in linguistic descriptions, whether in literary or non-literary contexts. The framework serves a heuristic purpose which enables researchers to collect data on a fairly systematic basis. Leech & Short (2007) say that since the purpose of the checklist is heuristic, there is no harm in mixing categories because these categories overlap such that the same feature may well be noted under different headings. Hence, in the analysis, some features may be put under more than one category because a feature in one category may carry a different implication in another category. The categories in the framework are placed under four general headings: lexical, grammatical, figures of speech, and cohesion and context categories. These categories are discussed briefly below.

3.1 The Lexical Category

The lexical category is the first and most basic amongst the categories under the linguistic and stylistic framework proposed by Leech & Short (2007). Chan (2007) says that Leech and Short who proposed the linguistic and stylistic categories framework did not provide a definition for the term *lexical* in the lexical category’s checklist as they assume it as a basic terminology. In the study of stylistics, the term *lexical* is understood as a feature concerning vocabulary usage in general. The lexical category examines the general use of lexical items and their stylistic value in texts. Leech and Short (2007) aver that the lexical category can be analysed based on five main sub-headings: General, nouns, adjectives, verbs and adverbs. The first component “General” deals with the general use of lexical items (vocabulary) while the other four categories deal with the use of nouns, verbs, adjectives and adverbs and their underlying stylistic significance in texts. The framework presents a plethora of leading questions under each subheading in the lexical category regarding the frequency, functions and other typical associations of lexical items. The analysis of various lexical items in this study employ the use of the frequency of lexical items as well as the motive behind the selection of such lexical items to determine their stylistic function in the anthem.

3.2 The Grammatical Category

The grammatical category is the second on the checklist of linguistic and stylistic categories proposed by Leech and Short (2007). This category accounts for the syntactic component in the levels of the organization of language. Chan (2007) says that the grammatical category is the largest category among the four categories since it is the only category with nine subheadings which cover different areas of distinguishing sentential features. These subheadings include sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types of word classes and a general component. In applying the elements in this category to a text, the principle of
selectivity is employed to analyse only the available subheadings in the category that are present in a text while the absent subheadings are left out.

### 3.3 The Figures of Speech Category

The figures of speech category is the third category in the Linguistic and Stylistic Categories framework by Leech and Short (2007) which deals with foregrounded features in a text that have departed from the norms of communication by means of language code. The use of figures of speech in a text makes the meaning in a text non-literal. Figures of speech are words or phrases that avoid the use of the literal meaning for the creation of rhetorical effect. They are used as writing devices to create emphasis, concision, clarity, rhythm, novelty, peculiarity and style. According to Leech and Short (2007), figures of speech can be organised into three sub-categories. These are grammatical and lexical schemes, phonological schemes and tropes. Grammatical and lexical schemes refer to the formal and structural repetitions such as anaphora and parallelism or of mirror-image patterns. Phonological schemes deal with the use of sound devices in a text and their stylistic effect while tropes are used to alter the meaning of a sentence in a different way by the use of words.

### 3.4 Context and Cohesion Category

Context and cohesion category is the fourth and last of the linguistic and stylistic categories proposed by Leech and Short (2007). The category basically looks at the concepts of cohesion and context and the stylistic value they carry in text(s). Cohesion deals with the ways in which the components of a text are connected while context refers to the circumstances surrounding the use of language. Cohesion signal relations among sentences and parts of texts through the use of explicit linguistic devices. Cohesion therefore serves as a form of linguistic glue that aids in the establishment of sequences in texts. Leech and Short identify substitution, ellipsis, repetition and reference as types of cohesion in texts. When the stylistic value of these cohesive devices are identified, it helps to boost the meaning of texts since cohesion aids in the semantic interpretation of some linguistic elements in the discourse which depend on other linguistic elements. Context generally refers to the significant changes of style according to who is speaking, who is spoken to and where the speech takes place. Widdowson (2000, p. 126) defines context as “aspects of the circumstance of actual language use which are taken as relevant to meaning”. Context reveals the relationship between an addressee and an addressee in a text. In the analysis of the context of a text, cognisance is given to the time, place, audience, the mode of presentation and other paralinguistic factors.

### 4. Methodology

The study is descriptive qualitative in nature which is underpinned by Leech and Short’s (2007) linguistic and stylistic categories framework using the anthem of the University of Education, Winneba (UEW) as data. The lyrics and the musical score of the anthem were requested from the composer as evidenced in the appendix. The anthem of the University of Education, Winneba was selected for this study because of its quality in rhythm and lyrics as made evident by the composer, politicians, lecturers and students in a video documentary on the anthem sourced from YouTube. The framework for the study was selected on the premise that the categories namely lexical, grammatical, figures of speech, and cohesion and context categories are common to those who have a basic familiarity with the workings of the English language and aid in linguistic descriptions, whether in literary or non-literary contexts. The anthem is composed of 13 (thirteen) lines with each line containing a minimum of four words to a maximum of eight words. The researcher employed the manual code-recode strategy to check the dependability of the coding process. The study was conducted over a period of three years i.e. from 2017 to 2020. The researcher after every two months revised the coded linguistic items in the anthem to deal with any possible error in coding. This process was repeated till the start of the analysis of the data. Three main steps were employed to code and analyse the data. First of all, the checklist of linguistic and stylistic categories as postulated in the theoretical framework underpinning the study was used to isolate the various linguistic items in the anthem. Secondly, the coded or isolated linguistic items were put under their respective categories namely, lexical, grammatical, figures of speech and
5. Results and Discussions

The results of the analysis are discussed and structured in line with the four levels of language notably, the lexical, grammatical, figures of speech and cohesion and context categories as presented in the linguistic and stylistic categories framework by Leech and Short (2007). The contextual use of the linguistic items in the anthem are identified together with the communicative functions underpinning their use. Extracts are sourced from the anthem as illustrations to back the analyses and discussions.

5.1 Analysis of the Lexical Categories

The analysis of the lexical categories will mainly deal with the general nature of the lexical items and the specific communicative implications underlying use of the various lexical items in the anthem. Mwinwelle (2017, p. 24) states that ‘the syllabic complexity criterion is able to determine the complexity of all words including foreign and classical words hence the choice of the syllabic complexity criterion over the morphemic criterion’. The study therefore uses the syllabic criterion to analyse the general nature of the lexical items in terms of their simplicity or complexity. The table below presents the syllabic classification of lexical items used in the anthem in order to identify the simplicity or complexity in the vocabulary.

<table>
<thead>
<tr>
<th>Syllabic classification</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monosyllabic lexical items</td>
<td>21</td>
<td>68%</td>
</tr>
<tr>
<td>Hail, name, hearts, are, proud, make, strong, love, thoughts, words, deeds, heights, shall, learn, serve, grow, God, fight, lord, is, will.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disyllabic lexical items</td>
<td>6</td>
<td>21%</td>
</tr>
<tr>
<td>Up-hold, na-tion’s, tea-chers, no-bl er, po-wer, suc-ceed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Polysyllabic lexical items</td>
<td>3</td>
<td>11%</td>
</tr>
<tr>
<td>U-E-W, a-rou-ses, vic-to-ry.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>30</td>
<td>100</td>
</tr>
</tbody>
</table>

From Table 5.1 above, the total number of lexical items used in the anthem is thirty (30). Monosyllabic lexical items appear to be used predominantly with a frequency of twenty-one (21) representing 68%, disyllabic lexical items occur with a frequency of six (6) representing 21% and polysyllabic lexical items record the least frequency of three (3) representing 11%. The predominant use of monosyllabic lexical items in the anthem indicates that the anthem has a simple vocabulary structure. The dominant use of monosyllabic words makes the pronunciation of the words in the anthem during singing very simple. The simplicity in the structure of the lyrics helps singers to make a smooth transition from the pronunciation of one word to the other when singing. Aside aiding a smooth transition from the pronunciation of one word to the other, the simplicity in vocabulary structure also helps to make the anthem explicitly comprehensive in order to aid easy understanding and memorisation since anthems are most often than not meant to be sang off-head.

Again, the lexical items used in the anthem are classified into nouns, verbs, adjectives and adverbs. These lexical items and their frequency distributions are analysed and discussed. The table below presents the list of lexical items, their frequency and percentage in the anthem.
Table 5.2 List and Frequency of Lexical Items

<table>
<thead>
<tr>
<th>Lexical Class</th>
<th>List of words</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td>UEW, name, hearts, teachers, love, thoughts, words, deeds, heights, power, God, victory, lord</td>
<td>13</td>
<td>43.3%</td>
</tr>
<tr>
<td>Verbs</td>
<td>Hail, is, uphold, are, make, arouses, shall, learn, serve, grow, fight, succeed, will</td>
<td>13</td>
<td>43.3%</td>
</tr>
<tr>
<td>Adjectives</td>
<td>Proud, strong, nobler, nation’s</td>
<td>4</td>
<td>13.4%</td>
</tr>
<tr>
<td>Adverbs</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>30</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

From Table 5.2 above, the total number of lexical items used in the anthem is thirty (30). Nouns and verbs appear to be used predominantly with each recording a frequency of thirteen (13) representing 43.3% respectively. Adjectives follow with a frequency of four (4) representing 13.4%. Adverbs records a zero occurrence. The discussions of the communicative implications underpinning the use of various classes of lexical items are detailed below.

5.1.1 Nouns

Nouns appear to be used with a frequency of 13 representing 43.3% of the lexical items used. Nouns are generally used to present various ideas in the anthem. These ideas border around the university, its products and the expectations of its products. The uses of nouns in the anthem are classified and analysed in three groups namely: proper, abstract and concrete nouns. The lines from the anthem illustrated below are used to advance the discussion on nouns.

We hail you, Oh UEW (line 1)
For you’ll make the nation’s teachers strong (line 4)
Our love for you arouses us (line 5)
To nobler thoughts, to nobler words, to nobler deeds, (line 6)
And to nobler heights (line 7)
by the power (line 10)
by the power of God. (line 11)
Victory, Shall be ours! [3 times] (Oh Lord) (line 12)

Proper nouns such as God, Lord and UEW are used in the lines 1, 10, 11 and 12 to indicate that the university’s establishment is predicated on God thereby considering God as a central figure in the establishment of the university. God is therefore considered as the mighty one who has the power to help the university progress and develop. The identification of the university with God is also realized in the graphological form of the words God and UEW which both contain three letters respectively which establishes a strong graphological correlation of synonymy between God and the university. The anthem also makes use of abstract nouns in lines 6 and 7 such as thoughts, deeds, words and heights to reveal the processes that would be employed by the university in order to help it attain its expectations. This process starts with the thoughts which are revealed through words and the words are further translated into deeds which therefore culminate in the achievements or heights attained by the university thereby ultimately granting the university victory. This also presents the university as an institution with orderliness in its plan of action ranging thoughts to words to deeds which are ultimately metamorphosed into greater heights in achievement. The abstract noun love is also used in line 5 to indicate the affection that members of the university community have for the institution such that they are able gear their thoughts in sync with the university’s mission and vision. The concrete noun teachers is used in line 4 to refer to the kind of products the university hopes to produce. The use of the noun teachers therefore indicates that the university is a university of education whose core mandate is to train and produce teachers.
5.1.2 Verbs

Verbs are also used dominantly representing 43.3% of the lexical classes used. The anthem makes use of the present tense action verbs *hail, uphold, learn, serve, fight* and *arouses* as seen in lines 1, 2, 3, 4, 8 and 11 below to indicate the actions which members of the university community need to carry out in order to help the university meet its goal in the future. All these present tense verbs denote praise, commitment and progress. The lines illustrated below are used to detail the discussion on verbs in the anthem.

*We hail you, Oh UEW* (line 1)
*Your name is in our hearts* (line 2)
*We uphold you and are proud of you* (line 3)
*For you’ll make the nation’s teachers strong* (line 4)
*Our love for you arouses us* (line 5)
*We shall learn to serve* (line 8)
*UEW shall grow* (line 9)
*Victory shall be ours (oh Lord)* (line 12)
*We shall learn to fight, fight on and succeed* (line 13).

The use of the verbs *hail and uphold* as seen in lines 1 and 3 invites the university community to eulogise, respect, honour and dignify the university as a sacred institution that needs to be praised. This is corroborated by Grancea and Blaga (2013) who assert that anthems are meant to praise and eulogise institutions as sacred entities. The verbs *arouse, learn, serve* and *fight* as seen in lines 5, 8 and 13 also present a wakeup call to members of the university to champion the cause of making the institution progress. The use of these verbs in the present tense indicates that the university does not believe in procrastination but in urgency. The verbs “*grow, succeed and make*” are also used in lines 4, 9 and 13 to indicate the effect of the actions carried out by the members of the university community on the university, its products and the nation at large. The use of the verb *grow* captures the expected progress of the university in concrete or physical terms. The verb *make* directs the effect of the university’s progress on the teachers of the nation in order to further elaborate the mandate of the university as a teacher training institution. The verb *succeed* also spells out the outcome of consistent efforts made by the products of the university. The modal auxiliary verb *shall* is repetitively used in lines 8, 10 and 12 to indicate the institution’s expectation of growth and development in the future predicated on the fact that the anthem was composed a year after the establishment of the university in 1993 when it was still a university college of education. This dream of the university was achieved in 2004 when it finally became a fully-fledged university under the University Education Act, Act 672. The absence of the use of past tense verbs indicates that the university did not have any past achievements at the time of the composition of its anthem since the anthem was composed just a year after the establishment of the institution. This stylistically indicates that the university does not focus its past but rather on the present and future.

5.1.3 Adjectives

Adjectives are the least used lexical items in the anthem with a frequency of four (4) representing 13.4% of the lexical classes used. The anthem uses the adjectives *strong, nation’s, proud* and *nobler* to describe the physical and psychological qualities expected of the products of the university. The instantiations below are used to detail the discussion on adjectives in the anthem.

*We uphold you and are proud of you* (line 3)
*For you’ll make the nation’s teachers strong* (line 4)
*To nobler thoughts, to nobler words, to nobler deeds*, (line 6)
*And to nobler heights* (line 7)

The adjective *strong* is used in line 4 to indicate the physical and mental toughness that will be imbued in the products of the university who submit themselves to train under the tutelage of the
university to become teachers of the nation whereas the use of the adjectives proud and nobler indicate the psychological state of the products of the university. The products of the university are expected to be proud because of their uniqueness as teachers trained from the only University of Education among the other universities in the country. The use of the adjective nobler also shows the good moral qualities that are expected to accompany the thoughts, words and deeds of the products of the university as they serve and aspire for greater heights. Amenorvi (2018) avers that repetition can serve a dual purpose of serving as a memory aid and as a point of emphasis. The repetitive use of the comparative adjective nobler in lines 6 and 7 also signals and emphasises that, the university expects its products to be ahead of their counterparts in other universities in terms their thoughts patterns, speech, deeds and achievements. Conclusively, the use of the adjective nobler therefore self-places the University of Education, Winneba as better than other universities.

5.2 Analysis of Grammatical Category

The analysis in the grammatical category mainly looks at the phrases, clauses and sentences. The discussion would be centered on structural and functional types of sentences together with their communicative implications in the anthem. In terms of the use of functional sentences, the anthem makes a preponderant use of declarative sentences while compound sentences are dominantly used in terms of the structure of the sentences in the anthem. The anthem makes a conscious use of declarative and compound sentences to make a plethora of declarations about the university. The sentences illustrated below are used to detail the discussion of communicative implications underpinning the use of declarative sentences in the anthem.

We hail you, Oh UEW (line 1)
Your name is in our hearts (line 2)
We uphold you and are proud of you (line 3)
For you’ll make the nation’s teachers strong (line 4)
Our love for you arouses us (line 5)
We shall learn to serve (line 8)
UEW shall grow (line 9)
Victory shall be ours (oh lord) (line 12)
We shall learn to fight, fight on and succeed (line 13).

In lines 1, 2, 3 and 4, declarative sentences are used to express the degree of respect and commitment the members of the university community have for their institution. In line 4, the declarative sentence is also used to indicate role of the university as a university of education. Declarative sentences are also used in lines 8, 9, 12 and 13 to signal the expected successes that the university envisages in the future. Oluga, seng & Rajoo (2015) say that countries which were under colonial domination employ linguistic violence in their national anthems to indicate their quest to fight for liberation. Just like those countries, the UEW anthem also employs the use of declarative sentences in line 13 to indicate linguistic violence through the foregrounded use of the verb fight thereby making the anthem look militaristic. The foregrounded use of fight presents the university as an institution fighting for its liberation just as countries under colonial domination did. Possibly, the university is fighting to succeed because at the time of the composition of its anthem, it was not an autonomous institution. So the fight here could be seen as a fight for its autonomy which it finally got in 2004. In the present time, the fight could also represent the challenges the university strives to overcome.

In terms of the structural types of sentences, the anthem uses compound sentences made possible through the use of run-on-lines to express a balance in the issues presented about the university in the anthem. These compound sentences are musically presented as simple sentences but grammatically as compound sentences through the use of punctuations and coordinating conjunctions to coordinate the simple sentences or independent clauses as seen the lines 3, 8, 9 and 13 below
5.3 Figures of Speech Categories

The analysis on figures of speech center on the three types of figures of speech postulated by Leech and Short (2007) in the linguistic and stylistic categories framework namely grammatical and lexical schemes, phonological schemes and tropes.

5.3.1 Phonological schemes

The discussion will start with the analysis of phonological schemes in the form of repetition, rhyme, assonance, alliteration. The discussion of phonological schemes or sound devices in texts must always complement the meaning expressed by the text. This was proffered by Yankson (1987) when he contends that, ‘Any sound features which a poet may employ to echo, suggest or enact meaning can work only in conjunction with the meaning of the poetic text’ (P. 54).

5.3.1.1 Repetition

Repetition is a sound device that makes use of the recurrence of words to draw attention to what a writer is actually saying. It is also intended to emphasis meaning. Repetition adds rhythmic effects to the lines in which they occur. The anthem employs repetition to create aesthetic effects. Here are some aspects of repetition from the text to illustrate the function of repetition.

We shall learn to serve, UEW shall grow (line 8)
To nobler thoughts, to nobler words, to nobler deeds, (line 6)
And to nobler heights (line 7)
We shall learn to serve (line 8)
UEW shall grow (line 9)
We shall learn to fight, fight on and succeed (line 13).

The anthem has a stimulating effect orchestrated by the repetition of the some words in the lines to unearth specific sounds and their correlating meanings. For instance the repetition of the word nobler in lines 6 and 7 ends with the schwa sound /ə/ which connotes sobriety or gentility that usually accompanies nobility since the sound /ə/ is a weak unstressed vowel sound that does not sound loud and rough. The word fight is repeated in line 13 to demonstrate how serious the university is bent on achieving its goals and is repeated to emphasize this meaning and also enriches sound effects in the anthem. The use of repetition therefore makes the lines catchy, which aligns with the meaning in the text.

5.3.1.2 Alliteration

The anthem makes a stylistic use of alliteration, assonance and rhyme to boost the musicality in lyrics and also enhance aspects of linguistic meanings in the anthem. According to Yeibo and Alabrabra (2011, p. 1065) alliteration is, ‘the use of words that begin with alphabets which have the same sounds and are relatively close in a particular line’. It is mainly used for aesthetic and functional purposes in texts as evidenced in the lines below. In line 13 below, the composer alliterates the /fl/ labio-dental fricative consonant in the repetition of the word fight. The strong, voiceless consonant sound in fight can be said to have been used consciously or unconsciously to evoke strong feelings that the word fight is meant to express.

We hail you, Oh UEW (line 1)
We uphold you and are proud of you (line 3)
We shall learn to fight, fight on and succeed (line 13).
5.3.1.3 Assonance

Assonance deals with the repetition of identical vowel sounds where there is no full rhyme. The sounds are produced when two syllables in words that have the same vowels and different consonants are placed close together. Adeyanju (2008) describes assonance as, “… the use of the same vowel sound in the middle of nearby words” (p. 97). The anthem uses assonance to subtly present sounds that encode stylistic meanings. For instance, assonance is used in the repetition of the word fight in line 13 to show how the university is bent on succeeding. The word fight contains the loud diphthong /ai/ which creates a formal correspondence between the relative loudness of the sound and the determined and charged mood of the university to succeed. These two words learn and serve which contain the middle vowel sound /ɜ:/ are also used in line 8 of the anthem to signal that the learning and serving will extend from the present to the future which corroborates with the extension of the vowel sound /ɜ:/ Assonance is therefore used in the stylistic sense to back the linguistic meaning of the text. The illustrations below are used to support the discussion above.

We shall learn to serve (line 8)
We shall learn to fight, fight on and succeed (line 13).

5.3.1.4 Rhyme

The anthem employs the use of final rhyme in lines 5, 6 and 7 where the words thoughts, words, deeds, heights, arouses and us all end in the sound /s/. The use of the sound /s/ therefore carries a latent stylistic effect of portraying the serenity or calmness that accompanies noble actions and also enhances the musicality in the lyrics of the anthem. This is evident in the illustrations below

Our love for you arouses us (line 5)
To nobler thoughts, to nobler words, to nobler deeds, (line 6)
And to nobler heights (line 7)

5.3.2 Grammatical and Lexical Schemes

Grammatical and lexical schemes refer to the formal and structural repetitions such as anaphora and parallelism or of mirror-image patterns. Parallelism happens to be one of the grammatical and lexical schemes evident in the anthem. Yeibo and Alabrabra (2011, p. 1065) postulate that parallelism ‘is a deliberate manipulation of linguistic resources to achieve beauty and convey meaning’. It establishes a relationship of equivalence among linguistic items and fosters a strong bond amongst them. The anthem employs the use of parallelism to foreground various ideas as illustrated and discussed below.

To nobler thoughts, to nobler words, to nobler deeds, (line 6)
And to nobler heights (line 7)
We shall learn... (line 8)
We shall fight... (line 13).

The parallel construction as sourced from lines 6 and 7 all have the grammatical structure preposition + adjective + noun respectively as presented below

<table>
<thead>
<tr>
<th>Preposition</th>
<th>Adjective</th>
<th>Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>to</td>
<td>nobler</td>
<td>thoughts</td>
</tr>
<tr>
<td>to</td>
<td>nobler</td>
<td>words</td>
</tr>
<tr>
<td>to</td>
<td>nobler</td>
<td>deeds</td>
</tr>
<tr>
<td>to</td>
<td>nobler</td>
<td>heights</td>
</tr>
</tbody>
</table>

The words thoughts, words, deeds, and heights are in a paradigmatic relationship because they all belong to the same word class (Yankson, 2011) i.e. they are all nouns. The similarity in the grammatical structure of the phrases translate into a semantic similarity thereby considering the words thoughts, words, deeds, and heights as synonyms under the general semantic feature [+human acts].
The words *thoughts, words, deeds, and heights* are therefore contextually conditioned as synonyms referring to diverse human actions thereby giving equal significance to each of them. This stylistically indicates that, these human acts are equally important and should be carried out by members of the university in a noble manner ranging from the thoughts until they reach their heights or achievements. Again, in lines 8 and 13, the parallel structures *We shall learn* and *We shall fight* are also in a paradigmatic relationship of antonymy where learning contrasts with fighting. One can only learn when there is mutual agreement to cooperate but fighting occurs in the absence of mutual cooperation. Extra-textually, that is in normal language code, the words *learn* and *fight* are anonymously related but intra-textually, that is within the context of the anthem, they are given the same value, that is to say that, to the composer, there is practically no difference between fighting and learning. Stylistically, the extra-textual semantic opposition in the words *fight* and *learn* is neutralized using parallelism to place the two words in the same structure. The composer therefore uses the linguistic technique of neutralization of semantic opposition to establish that both learning and fighting are ways of helping the university achieve its goal. The fighting in this context, may not refer to a physical fight but the aggressive spirit with which the university hopes to achieve her goals.

5.3.3 Tropes

Tropes turn the meaning of a sentence in a different way by the use of a word(s). Leech and Short (2007) describe tropes as forms of artful variation from the typical or expected way a word or idea is expressed. Tropes therefore encode figurative meanings which require various strategies to help decode. The forms of tropes analysed in the anthem are mainly metaphors and personifications

5.3.3.1 Metaphors and Personifications

The anthem makes use of the metaphor *Your name is in our heart* as sourced from line 2. This metaphor is used to compare the name of the university to a concrete item that can therefore be placed in the heart to indicate that the university is given a central place in the lives of its members hence its name placed not in any part of their bodies but in their hearts. The heart is the seat of emotions in the human being hence the metaphor highlights the intricate relationship between the University of Education, Winneba (UEW) and its members. The metaphor *Victory shall be ours* as seen in line 12 is also used to compare victory to an asset which belongs to the products of the university. This metaphor stylistically indicates that the university hopes to have holistic victory as its hallmark thereby making victory an asset of its products. It is in the light that the composer christened the anthem as a victory anthem. The anthem makes use of personification to indicate that the university is a king or important entity who is to be praised, hailed, served and upheld as seen in lines 1, 3, 5, and 8 as well as a human being who needs to grow as seen in line 9.

5.4 Cohesion and Context Category

The context and cohesion category basically identifies and discusses context related cohesive devices such as repetition, synonymy and the use of co-reference grammatical cohesive devices. The sections that follow detail the discussion of each of these context tied cohesive devices as presented in the lyrics of the anthem.

5.4.1 Repetition

The anthem employs the use of lexical repetition as a cohesive device to emphasise some keys points through the repetition of the lexical items as indicated below.

- Shall (4x), Nobler (4x), Power (2x), Fight (2x), We (4x), Your (4x), UEW (2x)

The repetition of these lexical items serves the stylistic value of first of all, hammering on the composition of the university (the university and its members) through the repetition of the words *we, your, and UEW*, how poised the university is for action through the repetition of the word *fight*, the qualities of the university through the repetition of *nobler* and *power* and then the future expectations of the university through the repetition of the word *shall*.
5.4.2 Synonymy

Yankson (2011, p. 6) says that ‘two or more lexical items are synonymously related when they share a general semantic feature’. The anthem employs the use of the synonyms that may not be synonymous extra-textually, that is in normal language code, have been contextually conditioned intra-textually, that is within the context of the anthem, under the same general semantic feature. The contextually conditioned synonyms *Hail-uphold, Grow-succeed, Power-strong, we-our, Shall-will, You-UEW, God-lord* are used to establish a semantic relation of synonymy in order to create a kind of smooth transition from one sentence to another and to avoid unnecessary repetition of words.

5.4.3 First Person Plural Pronouns as Co-reference Grammatical Cohesive Devices

Pronouns are intensively used for co-reference as a grammatical cohesive devices. The first person plural pronoun *we* and its variants *us*, *our* and *ours* are dominantly used inclusively in the anthem. The plural personal pronoun *we* is inclusively used in lines 1, 3, 8 and 13 to identify the composer of the anthem as a member of the university community thereby creating solidarity with all members of the university community to marshal their efforts to ensure the growth of the university as corroborated by Adegouju (2005:140) who defines the inclusive use of *we* as, "the Coalescence of the voice of the person with the voice of the people". Bramley (2001) asserts that the use of *us* invokes an inclusivity of every one. The pronoun *us* is therefore used inclusively in line 8 in the objective case to establish solidarity among members of the university as a people united in purpose. Sacks (1992) postulates that *our* is a marker of category membership and institutional identity. *Ours* on the other hand is used to indicate collective possession. The plural possessive pronouns *our* and *ours* are stylistically used in lines 2, 5 and 11 to present the university as the collective property of its members thereby evoking the sense of responsibility among members to ensure the well-being of the institution. The discussions above are illustrated in lines below.

- *We* hail you, *Oh UEW* (line 1)
- *Your* name is in *our* hearts (line 2)
- *We* uphold you and are proud of you (line 3)
- *Our* love for you arouses *us* (line 5).
- *We* shall learn to serve (line 8)
- *Victory* shall be *ours* (oh lord) (line 12)
- *We* shall learn to fight, fight on and succeed (line 13)

5.4.4 Second Person Pronoun as Co-reference Grammatical Cohesive Device

The pronouns *you* and *your* are used as co-reference devices in place of UEW in order to avoid the repetition of UEW. Mwinwelle, Aduko and Mortey (2019, p. 15) proffer that ‘The pronoun *you* traditionally refers to the person(s) spoken to by the speaker’. The second person pronoun *you* and its variant *your* are used in the anthem first of all, to draw a line of distinction between the identity of members of the university on one hand and the university on the other hand. They are also used to personify the institution as a human being who is spoken to and has certain human attributes. For instance, in lines 3 and 5, the institution is considered as a human being or deity who is cherished and loved so much and by so doing, creates room for praises to be showered on it as confirmed by Grancea and Blaga (2013). The lines below illustrate the discussions on the use of the pronouns *you* and *your* in the anthem.

- *Your* name is in *our* hearts (line 2)
- *We* uphold *you* and are proud of *you* (line 3)
- *Our* love for *you* arouses *us* (line 5)

6. Implications for Research and Practice

The findings drawn from the study have implications for research and practice. Relating to research, the study contributes significantly to Leech and Short’s (2007) linguistic and stylistic categories framework and the anthem of the University of Education, Winneba. The study confirms...
Leech & Short’s (2007) assertion that there is no harm in mixing categories because some categories may overlap and yet convey different communicative effects. This was evident in the study where the analysis of repetition both as a phonological and a cohesive device revealed different communicative implications in the lyrics of the anthem. Another implication of the study on research is that, the study has confirmed the remarks from lecturers, students and politicians in the video documentary that the anthem of University of Education is rich in lyrics and rhythm. The study also corroborates Yankson’s (1987) assertion that meaning suggested or enacted by sound devices can work only in conjunction with the meaning of texts. The sound devices in the study therefore enriched the meaning of the lyrics of the anthem from the phonological perspective. There is the popular notion that single anthems contain few words and cannot be representative enough to be used as data for studies. This study has unequivocally confirmed otherwise that, anthems are poetic literary pieces that encode inexhaustible meanings encoded in few words and can be the single source of data for studies. For practice and pedagogy, the study will be a wholesome material to teachers for illustrating to students how stylistics analysis is carried out within each of the four levels of language usage.

7. Conclusion

Conclusively, the study has demonstrated beyond doubt that anthems may be composed in few words yet encode inexhaustible meanings that can only be arrived at through in-depth rigorous linguistic analysis. First and foremost, the analysis of the lexical category indicates that the anthem of the University of Education, Winneba contains rich but simple lexical items meant to aid in the basic comprehension and memorization of the lyrics of the anthem. Declarative and compound sentences are predominantly used as grammatical devices to express the level of respect and commitment members have for the institution. The analysis of the figures of speech categories reveals a strong correlation between sound and lyrics to boost the musical aesthetics and enrich the literariness of the anthem. Last but not least, the context and cohesion categories also reveals the use diverse cohesive devices in order to cement bits and pieces of the ideas expressed in the anthem.

8. Further Research

This study captures holistically and sufficiently, the linguistic analysis of the anthem of the University of Education, Winneba. Future studies could consider working on the analysis of the correlation between sound and meaning in anthems. In so doing, the correlation between sound and meaning would be made palpable to guide songwriters and composers to take into account the sounds contained in the words they choose as lyrics for their compositions. Other joint studies on linguistic and musical analysis could be conducted by linguists and musicians to identify the points of convergence and divergence in the findings of their respective studies in order better deepen the ties between music and linguistics.

9. References


Danso, J. (2017, July 14). A documentary of the anthem of the University of Education, Winneba [Video file]. Retrieved from https://www.youtube.com/watch?v=k0TFgXos3o0&t=160s


10. Appendix

**THE UNIVERSITY OF EDUCATION, WINNEBA (UEW) ANTHEM**  
(The Victory Anthem)

Composed

(Music, Lyrics & Orchestration for Band)

By

**Cosmas W.K. Mereku** (1993)  
Department of Music Education, UCEW

We Hail You Oh UEW,  
Your name is in our hearts.  
We uphold You, and proud of You;  
For You’ll make the nation’s teachers strong.  
Our Love for you arouses us:

To nobler thoughts, to nobler words, to nobler deeds,  
And to nobler heights;  
We shall learn to serve,  
UEW shall grow;  
By the Power  
By the Power of God.

Refrain:  
Victory, Shall be ours! [3 times] (Oh Lord)  
We shall fight, fight on and succeed.
UEW Anthem
(The Victory Anthem)

Composed and Arranged for Military Band
by Cosmas W. K. Mereku
Music Department, UCEW, 31/01/1993

DEDICATED TO ALL
PIONEERING LECTURERS AND
STUDENTS

Vigoroso  mf

f

ff

mf

A

f

B

B

mf

mp

C

24 cresc

D

fff

E

allagando

1

hail You, Oh U E W! Your name is in our hearts; We up-
hold You, and proud of You, For You'll make the na-
tion's tea-
chers strong.

strong.

Our love for You a - rou - ses us, To no - bler thoughts, To
no-bluer words, To no-bluer deeds, And to no-bluer heights; We shall learn to serve, U E -
W shall grow By the pow-er, by the pow-er of God. Vic-to-ry! Shall be-
ours Vic-to-ry Shall be ours Vic-to-ry Shall be ours,(Oh Lord) We shall

fight, fight on and succeed.  fight fight on and succeed.
The Author

Peter Mwinwelle received both his Bachelor of Arts Degree in English Language Education and his Master of Philosophy Degree in English Language from the University of Education, Winneba (Ghana). He also attained a Post-graduate Diploma in Pastoral Ministry from Valley View University, Oyibi (Ghana). He is currently an English Language Tutor at E.P. College of Education, Amedzofe (Ghana) in the Department of Languages. He has been teaching courses such as Drama Studies, Prose Fiction, Language and Linguistics, Language and Literacy, Semantics, Communication Skills and other courses. His research interests include Systemic Functional Linguistics, Discourse Analysis, Stylistics Analysis, Literary Studies, and Biblical Linguistic Studies. He has authored some journal articles such as The Use of Lexical Cohesive Devices in Anthems of Selected Ghanaian University Anthems, Analysis of the Use of Personal Deixis in Concession Speeches of John Mahama and Akuffo Addo, A Lexical Stylistic Analysis of Kwame Nkrumah’s 1957 Independence Day Declaration Speech and Creating Institutional Solidarity: A Transitivity Analysis of Anthems of Selected Ghanaian Universities. He has published in international journals such as International Journal of Art, Language & Linguistics, International Journal of Social, Politics & Humanities and International Journal of English Language & Linguistics Research. This paper happens to be his fifth publication. He is currently working on other papers on Speeches of Kings, Political Speeches, Funeral Tributes, Academic Discourse, Religious Discourse, Institutional Anthems and Literary Discourse. He is also working on a book on Language and Literacy which will be published soon.