

A CRITICAL DISCOURSE ANALYSIS OF NATIONAL SELF-GLORIFICATION IN THE SELECTED ARABIC POEM

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ABSTRACT

The current study is a critical discourse analysis of national self-glorification in Arabic poetry, which is represented by al-Hilli's poem "Sall al-rimah al-'awali 'an n ma'alina" ("Ask the lofty spears about our glories)". It aims study to investigate how the Arabic poets employ national self-glorification in their poems in the aim of glorifying their nation through using linguistic ideological strategies, in addition to that to display the most and least employing of these strategies. For the model of data analysis, Dijk's (2002, 2006) model is adopted. Nine representative extracts from the famous Arabic poem mentioned above are chosen and analyzed quantitatively and qualitatively. The results of the analysis show that the most frequent ones are metaphor and hyperbole, which are extensively used, while evidentiality and polarization are used less.

Keywords: Critical discourse analysis, National self-glorification, Metaphor, Hyperbole.

1. INTRODUCTION

Critical discourse provides an insightful perspective for examining how Arabic poetry acting as a vehicle for national self-glorification, it emphasizes concepts like identity, cultural pride, and historical legacy which stem from the great legacy of pre-Islamic poetry, especially the Mu'allaqāt (The Hanging Odes). This tradition evolved with poets like Al-Mutanabbi, who glorified Arab triumphs in poetic lines and represented the magnificence of Arab civilization in strong and evocative language (Ali, 1997, p. 45). Şafī al-Dīn al-Ḥillī works are recognized for their complex use of metaphor, exaggeration, and that evoke a sense of superiority and cultural pride. His poetry shows the way that Arab identity has historically been celebrated and national pride sparked via poetic discourse (Arberry, 1957, p. 112). This study focuses at how Arabic poetry creates and strengthens national identity while promoting communal pride by usin van Dijk's CDA framework. It reveals the relationship between ideology, language, and creative expression by combining ideas from van Dijk's discourse theory. This clarifies how poetry shapes and maintains Arab cultural identity and glorifying the national self across generations.

2.NATIONAL SELF-GLORIFICATION

National self-glorification is a strategy that is used when a speaker highlights the norms and values of his own nation, such as democracy, hospitality, and human rights, in order to create a positive image of themselves while ignoring or downplaying unfavorable information about their country for ideological reasons (van Dijk, 2000, p. 87). Group identification entails both connection to and glorification of the group. Both of the tendencies somewhat overlap. Thus, they characterize in-group glorification as believing that one's group is better than the outgroups(Roccas, et al., 2006:701). According to Van Dijk (2004:78), there are several ways that national

self-glorification can be used to regularly conduct positive self-presentation, including positive references to or praise for one's own nation, its values, history, and customs.

3.METHODOLOGY

Nine lines of the Arabic poem (Ask the lofty spears about our glories) are selected because they are more representative and suitable to self-glorification. The data are selected from a reliable website that is listed in the references section (see web source). Both quantitative and qualitative methods are employed for the data analysis. In his ideological square framework, van Dijk emphasizes both their negative aspects and our positive aspects (van Dijk, 2006, p. 49). However, the current study focuses on the national self-glorification analysis; positive self-representation will be mainly addressed . The researcher has chosen some ideological strategies based on van Dijk (2002, 2006); they will be illustrated below:

1. Polarization: This strategy is used to divide, categorize, and contrast the parties involved into a positively represented "us" and a negatively represented "them." Polarization may also apply to 'good' and 'bad' sub-categories of out-groups, such as friends and allies on the one hand, and adversaries on the other, which are rhetorically strengthened when articulated as a clear contrast" (van Dijk, 2006: 80). This discursive polarization of (good) Us and (bad) Them is consistent with more general patterns of ideologically oriented social cognitions of and about in-groups and out-groups displayed at all levels of text and talk (ibid: 81).

2. Illustration: Providing a concrete example is an effective strategy in an argument that increases the argument's plausibility and ease of comprehension. Occasionally, a concrete example, brief tale, or summary is used (van Dijk, 2002, p. 69-70).

3 Comparison: The tactic used by speakers to compare members of their own group with those of other groups. In-groups are compared positively while out-groups are compared negatively (van Dijk, 2006, p. 735).

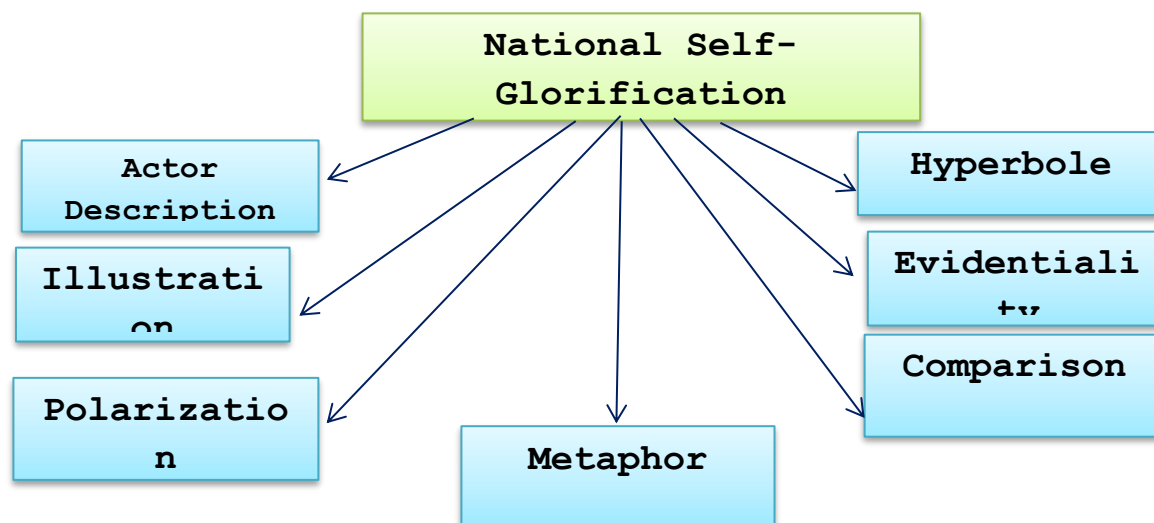
4.Metaphor: When two entities are compared, the traits of one are attributed to the qualities of the other. Through the use of metaphor, concept that are abstract, unusual, new, and emotional can become more concrete and identifiable. (van Dijk, 2002, p. 77).

5.Hyperbole: is a rhetorical device used to enhance or exaggerate meaning in order to affect or draw the attention of the listeners or the readers. (van Dijk, 2006, p.737)

6.Evidentiality: When speakers offer proof or explanations for their assertions or beliefs, their arguments and points of view gain credibility.

7. Actor Description: The goal of this strategy is to provide a thorough explanation of the discourse's entities (person, place, things). While out-groups are characterized and described negatively and their negative activities are highlighted, speakers frequently depict their group(in-group) positively and minimize its negative practices (van Dijk, 2006, p.735).

The model of analysis of national self-glorification is shown in figure(1)



Figure(1) Model of Analysis based on Dijk (2002, 2006).

4. DATA ANALYSIS

Qualitatively, the following nine lines of the Arabic poem will be analyzed descriptively to show how national self-glorification is involved through using the abovementioned seven strategies.

سلي الرماح العوالي عن معالينا"
 "Ask the lofty spears about our glories
 "وَاسْتَشْهَدِي الْبَيْضَ هَلْ خَابَ الرَّجَا فِينَا"
 "and call upon the white ones,has hope ever been disappointed in us?"

By using actor description strategy, the phrase "سلي الرماح العوالي" (Ask the lofty spears about our glories) highlights the strength and bravery of the people by depicting the spears as images of the nation's preparedness for fight. This vision of strong weapons presents the country as a valiant force that is determined to protect its honor. Hyperbole is used to point out the nation's infallibility in the following line: "هل خاب الرجا فينا" (Has hope ever been disappointed in us?). This suggests that there has never been a moment of failure, exaggerating the certainty of victory and reinforces a picture of unbroken success. The speaker uses the nation's history as proof of its ongoing victories in order to ask whether hope has ever been shattered. This statement also contains evidentiality. The poet uses the nation's history as evidentiality of its ongoing victories in order to ask whether hope has ever been shattered. The metaphor in "وَاسْتَشْهَدِي الْبَيْضَ" (and call upon the white ones) refers to the swords or shields as "the white ones," where white stands for strength and nobility, transforming them into representations of morality and bravery. These strategies :actor description, hyperbole, evidentiality, and metaphor glorify the country as a strong, morally upright, and historically successful force that is constantly ready for conflict.

"وَاسْأَلِي الْعَرَبَ وَالْأَتْرَاكَ مَا فَعَلْتُمْ
 "في أرض قبر عبيد الله أيدينا"
 "what have our hands done in the land of the grave of 'Ubaid Allah?"

Several strategies are used in this extract. To introduce the Arabs as the main characters, the phrase "وَسَائِلِي الْعَرَبِ وَالْأَتْرَاكِ" (Ask the Arabs and the Turks) highlights a comparison between the Arabs and the Turks. Using evidentiality and past acts, the sentence "مَا فَعَلْتِ" (whatever have done) emphasizes the supremacy of the Arab nation by claiming that the Arabs had achieved something that the Turks were unable to. The metaphor "فِي أَرْضِ قَبْرِ عُبَيْدِ اللَّهِ" (in the land of the grave of 'Ubaid Allah) gives the Arabs' accomplishments more weight by signifying the importance and respect given to their deeds in this crucial region. This establishes a direct analogy, elevating the Arabs' achievements as more significant or admirable than the Turks'. Furthermore, the word "مَا فَعَلْتِ" (what ever have done) creates polarization by dividing the Arabs and Turks into two opposed categories, one successful and the other failed, highlighting the Arab nation's achievements and portraying the Turks as inferior. By combining the tactics of actor description, evidentiality, metaphor, comparison, and polarization, the Arabs are exalted as being better and more competent than the Turks.

"O day of the Battle of Zawraa of Iraq, يا يَوْمَ وَقَعَةَ زَوْرَاءَ الْعِرَاقِ وَقَدْ " when we struck our enemies as they had" struck us"

The first part of the line employs actor description strategy to figuratively represent Iraq as an active participant in a pivotal event, presenting the country as a key player in a conflict centered on its identity and bravery. The reference to "the day of the battle" gives the country life as a participant in a significant historical or symbolic event by presenting an image of Iraq in a state of victory and struggle. By drawing a contrast between the tyranny Iraq endured in the past and its current victories, the phrase "كَمَا كَانُوا يَدِينُونَا" (just as they used to oppress us) strengthens the message of resiliency and overcoming hardship. By highlighting Iraq's political and moral superiority over its adversaries, this comparison presents the country as the winner. The stanza also uses hyperbole, exaggerating the battle's importance to convey a greater tale of bravery and patriotism. The conflict is a part of an epic struggle that embodies the nation's honor and strength, not just a single incident. Additionally, the phrase "يَوْمَ وَقَعَةَ زَوْرَاءَ الْعِرَاقِ" ("day of the Battle of Zawraa") serves as an illustration, graphically portraying the conflict and Iraq's moral or ideological fight against oppression and deception. By portraying Iraq as both a country involved in a direct combat and a symbol of virtue fighting against injustice, this visual imagery enriches the passage. Together, the techniques of actor description, comparison, hyperbole, and illustration create the impression that Iraq is a victorious, heroic country that has overcome its adversaries and bolstered national pride via its superiority in morals and politics.

" بِيضٌ صَنَائِعُنَا سَوْدٌ وَقَائِعُنَا " our deeds are white,our battles are dark" " خُضْرٌ مَرَابِعُنَا حُمْرٌ مَوَاضِينَا " our pastures are green,our histories are red "

The use of metaphor strategy is shown through different facets of the poet's community and its past which are symbolized by the colors employed in this line. "بيض صنائعنا" (our deeds are white) symbolizes the quality and purity of their activities, signifying good and honorable deeds. The phrase "سود وقائعنا" (our battles are dark) conveys the gravity, ferocity, and possibly even the grimness of their struggles. Whereas "حمر مواضعنا" (our histories are red) invokes murder, sacrifice, and heroism, signifying the bravery in their history, "خضر مراعنا" (our pastures are green) symbolizes prosperity, life, and a thriving land. An illustration strategy is exemplified through the use of color imagery. Each color gives a picture of a specific aspect of the nation: white for purity,

black for the intensity of battles, green for flourishing lands, and red for historical sacrifices. These colorful descriptions vividly illustrate the country's values, legacy, and achievements. The poem exaggerates and extols the virtues of the poet's community through the use of hyperbole. These attributes are presented in a glorified, exaggerated form by phrases such as "بيض صنائعنا" (our deeds are white) and "سود وقائعنا" (our conflicts are black). The poet magnifies his people by portraying his community's challenges and virtues as wholly noble, intense, and exceptional. The poet also uses actor description by giving the community's history, territory, activities, and fights specific characteristics. While "سود وقائعنا" (our battles are black) imparts a fiery and passionate nature to their struggles, "بيض صنائعنا" (our deeds are white) depicts the community's actions as noble and pure. Through their history and activities, the poet therefore describes the identity of the group.

people, when they are disputed, are Pharaohs"
But when they are in judgment, they are scales of justice"

A number of strategies are used in this line, including actor description, metaphor, hyperbole, comparison, and polarization, to exalt the poet's people country. "قَوْمٌ" (people) is a clear example of the actor description, which establishes the nation as the main character and presenting them as powerful, just, and capable in a variety of circumstances. The metaphor of "فَرَاغَةَ" (Pharaohs) emphasizes their dual nature by symbolizing their great power, dominance, and unwavering authority when they are challenged, and "مَوَازِينًا" (scales of justice) when they are in charge, which stands for justice and moral balance. This depiction is enhanced by hyperbole, since the scales of justice emphasize their fairness to an idealized degree and the comparison to the Pharaohs exaggerates their strength, equating them to mythical characters of absolute authority. Their actions are contrasted in two situations: as oppressive Pharaohs against outside forces (the out-group) and as merely ruling rulers represented by scales when handling internal issues (which consists of in-group). By indirectly depicting the challengers as weaker or lacking the nation's balance of power and justice, polarization distinguishes the in-group (the nation) from the out-group. Together, these tactics subtly exalt the country by depicting it as strong and morally superior.

Weakness does not appear in us without achieving our desires",
Even if we saw death in our wishes

In the line "المنايا في أمانينا" "death in our wishes", the poet uses metaphor where "where "death" is connected to "desires" or "hopes," implying that even death is entwined with their goals or aspirations. It suggests that their passions are so strong that they could, in a figurative sense, result in death. The poet shows that their ambition is high to achieve their aims. The strategy of hyperbole is imolented in the phrase "لا يظهَرُ العَجْزُ مِنَّا" "weakness does not appear in us" underlines that the poet and their group never display weakness under any circumstances, It highlights the poet's group's tenacity and strength in exaggerated manner.

"If we race towards the pursuit of high honor freely"
"إن لم نَكُنْ سَبَقًا كُنَّا مُصَلِّينًا"

The poet effectively conveys his meaning through the use of metaphor and hyperbole . The speaker's unrelenting quest for greatness is described by the metaphor "جَرَيْنَا إِلَى سَبْقِ الْعُلَى طَلْقًا" ("If we race towards the pursuit of high honor freely"), which implies that their work is quick, resolute, and uncompromising. This picture demonstrates the speaker's and their group's tremendous motivation and commitment to achieving their objectives. In the second line. Hyperbole can be found in the statement, "إِنْ لَمْ نَكُنْ سَبِقًا كُنَّا مُصَلِّينًا" "If we are not the first to achieve, we are still the ones praying". This overstated assertion highlights the poet's and his people determination and ongoing effort, regardless of whether they succeed or fail. The speaker conveys the idea that their steadfast dedication to their mission is still valuable even if they do not succeed or reach their desired outcome by employing this hyperbole. The act of praying is a metaphor for perseverance, optimism, and never-ending effort.

**"They donned reason as a cloak
"but when the fire of battle raged, "They seemed to be madmen
within it"**

In the above line, the poet glorify his nation group's strategic thought and courageous attitude to fight through the use of metaphor, hyperbole, and illustration. The metaphorical comparison of adopting reason to donning a cloak in the sentence "تَدَّرَّ عَوَا الْعَقْلَ جَلْبَابًا" ("They donned reason as a cloak ") highlights how the group deliberately envelops themselves in knowledge and wisdom, which acts as a protective shield in warfare. This metaphor demonstrates how reason is viewed as a protective and guiding force. Additionally, the strategy of illustration is used here , the idea of "clothing the mind" gives concrete form to the abstract idea of reason, describing how the community mentally prepares for combat with their intelligence serving as a defense. Hyperbole is introduced in the line "فَإِنْ حَمَيْتِ نَارُ الْوَعَى خَلْتَهُمْ فِيهَا مَجَانِيَا" ("when the fire of battle raged, They seemed to be madmen within it "), the poet uses exaggeration to highlight the group's bravery in the face of risk. By comparing them to "madmen," the great bravery they display in combat is accentuated, highlighting their recklessness. The poet glorifies his people actions through the group's strategic planning and their audacious, nearly irrational bravery in the midst of combat by using metaphor (reason as a cloak), hyperbole (looking like madmen in battle), and illustration (covering the mind with reason).

**"We are people whose morals, honor refuse
to initiate harm against those who do not harm us"**

The line highlights the moral superiority of the poet's people through the use of actor description, polarization, illustration and comparison strategies. The poet emphasizes the actors' "noble character through their description, highlighting their dedication" to ethical values and their refusal to inflict damage on those who do not harm them, this description is found in the phrase "إِنَّا لَقَوْمٌ أَبْتَأْتِ أَخْلَافُنَا شَرَفًا" "We are people whose morals, honor refuse...". Deliberate rejection is indicated by the verb أبتأ (refused), suggesting that their values are steadfast and deeply embedded. Moreover, he poet employs polarization and comparison strategies In the line "أَنْ تَبْتَدِيَ بِالْأَدَى مَنْ لَيْسَ يُؤْذِينَا" "to initiate harm against those who do not harm us." , the poet's people are elevated by the moral division created by the contrast between their dignified behavior and the inferred behaviors of those who might commit harm without cause. He compares the positive behaviors of his people with the negative actions of their antagonists. The emphasis on restraint in the description of the poet's people suggests that their honor keeps them from resorting to harm and aggression.

Quantitatively, percentages and frequencies are used in the analysis as displayed in the following below Table .

Table (1) The frequencies and percentages of The strategies of The National Self-Glorification

Type of Strategy	Frequency	Percentage (%)
Actor Description	6	18.8 %
Comparison	4	12.12%
Polarization	3	9.9%
Illustration	4	12.12%
Metaphor	7	21.21%
Hyperbole	7	21.21%
Evidentiality	2	6.06%

Table (1) illustrates that various strategies are used in different percentages and frequencies. It reveals that the metaphor and hyperbole strategies are the most widely used among the others; the poet uses metaphor and exaggeration in his poem to promote self-glorification through highlighting his people's outstanding qualities and values such as bravery, honor, and pride. These two strategies are the most influential ones in Arabic poetry; they create a vivid and an idealized image of the country and people. Since the poet intends to arouse feelings of pride, national glorification, and ideals rather than to document historical events, he included a little use of eventuality strategy as represented in the table above because his people's honorable achievements are famous; the poet is no longer needed to describe actual events in detail to prove that.

5. RESULTS AND DISCUSSION

The qualitative analysis shows that in the poem "Sall al-rimah al-'awali 'an ma'alina," the poet "Safi al-Din al-Hilli" uses various types of linguistic ideological strategies such as compassion, metaphor, actor-description, polarization, illustration, hyperbole, and evidentiality to show his national self-glorification through his pride and glorification of his nation and his people. He presents his country as an idealized entity by highlighting its strength, moral superiority, and cultural accomplishments. The poet depicts his nation as both ageless and heroic by using metaphors and hyperboles to inspire pride and unity. Together, all these strategies foster a sense of national identity and patriotism. The quantitative analysis shows that the metaphor and hyperbole strategies are the most frequent ones, while polarization and evidentiality achieve the least frequencies and percentages.

6. CONCLUSION

It is concluded that national self-glorification has a great importance and influence in Arabic literature; it is a prominent feature in Arabic poetry, and this is demonstrated in Al-Hilli's poem "Sall al-rimah al-'awali 'an ma'alina." ("Ask the lofty spears about our glories"). The poet utilizes some linguistic ideological strategies to express his glorification of his nation. These strategies are compassion, metaphor, actor description, polarization, illustration, hyperbole, and evidentiality. In terms of the most employed strategies, metaphor and hyperbole strategies are the most frequent ones, while the least one is evidentiality.

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