

## Original Research

# Colombian national anthem as the dialogicity continuum

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*National anthems play a crucial role in expressing cultural identity and collective memory. Despite their significance, the study of anthems remains underexplored from cognitive, linguacultural, and discursive perspectives, particularly in the Latin American context. This study seeks to bridge this gap by undertaking a multi-modal interpretation of the Colombian national anthem, exploring its lexical and discursive elements while investigating how precedent phenomena reflect Colombian collective memory and its evolution. The study's research questions are centred around exploring how lexical and grammatical resources, precedent phenomena, rhetorical devices, and dominant discursive elements interact within the Colombian national anthem to convey its thematic messages and reflect the evolution of Colombian collective memory. The research employs a comprehensive approach encompassing discourse analysis, stylistic analysis, linguistic-semiotic analysis, and linguacultural exploration. The method of linguacultural analysis, in particular, provides the foundation for understanding native speakers' cognitive processes. Study results have revealed that the anthem's discourse is characterised by contextual oppositions, metaphors, and allusions. Central concepts such as liberty, honour, devotion to the motherland, and independence form its core, while eloquent lexical choices enrich its persuasion. The results have also demonstrated that precedent phenomena of the Colombian national anthem are complex in their construction from a lexical, semantic, grammatical, rhetoric perspective and capitalise on different geographical, historical, national, regional, metaphorical, onomastic, and cultural symbols. The findings underscore the vital role of precedent phenomena in the Colombian national anthem's composition, potentially extending to other national anthems. Integrating anthems into language courses can enhance linguistic and cultural competencies, while exploring precedent phenomena in teaching bolsters understanding of culture-specific discursive practices.*

**KEYWORDS:** anthem, precedent phenomena, pluricentric language, linguaculture, cognitive linguistics, identity, collective memory, Colombia



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## 1. INTRODUCTION

The complex Latin American cultural landscape, shaped by borderline civilisations, has given rise to a rich array of symbols that are closely tied to the Latin American identity. Among these, national anthems stand as quintessential expressions of unity, patriotic devotion, and collective memory, emblematic of national pride. However, the study of national anthems remains an area that is yet to be extensively explored from cognitive, linguacultural, and discursive perspectives (Bushuev, 2019; Chesnokova & Kotenyatkina, 2022; Hromenkov, 2015; Vorkachev, 2020).

The linguistic culture of Colombia represents a distinctive amalgamation of European, indigenous, and African elements. Contemporary Colombians embody a Colombian variant of the Spanish language that incorporates traces of traditional European (primarily Spanish), indigenous, and African influences (Chesnokova, 2021). Consequently, the texts of national an-

thems from different Spanish-speaking countries can be regarded and examined as indicators of their respective national identities (refer to the linguacultural interpretation of the Mexican national anthem by Chesnokova & Kotenyatkina, 2022). In this context, the analysis of rhetorical and lexical-grammatical resources, as well as precedent phenomena found in national anthems holds immense value in facilitating a profound understanding of culture-specific discursive practices, particularly relevant for teaching pluricentric languages.

This article aims to undertake a multi-modal interpretation of the national anthem of Colombia, the second-largest Spanish-speaking country after Mexico (Fernández Vitores, 2020, p. 19), and the only South American nation with both Atlantic and Pacific coastlines. To that end, the study will scrutinise the linguistic, cognitive, linguacultural, and symbolic attributes embedded within the Colombian national anthem, ultimately addressing the following key research questions.

*'Scholars like Bakhtin (2002) point out that any utterance, be it spoken or written, is imbued with the echoes of prior expressions, while also anticipating responses and existing within an evolving context of discourse. Applied to the study of the Colombian national anthem, this continuum provides a lens to scrutinise how the anthem embodies an ongoing conversation with historical events, cultural symbols, and linguistic nuances'*

1. What lexical and grammatical resources are employed in the Colombian national anthem?
2. How do precedent phenomena found in the anthem reflect Colombian collective memory and its evolution?
3. What rhetorical devices are employed in the anthem's narrative composition?
4. What are the dominant discursive elements present in the text of the anthem?

## 2. MATERIAL AND METHODS

This research uses the text of the Colombian national anthem as its primary material. The anthem's lyrics were authored in 1850 by Rafael Wenceslao Núñez Moledo, who held the presidency of Colombia in 1880 and 1884. The musical composition of the anthem was crafted by Oreste Sindici. Comprising a chorus and eleven stanzas, the Colombian anthem is customarily performed by singing the chorus followed by the first stanza, and then concluding with the chorus.

The study was carried out by consulting various resources including Latin American, Spanish, and Colombian Spanish dictionaries, a diverse array of texts, discourse samples, and online sources, employing the 'slow reading' technique advocated by Novikov (1988), who described philology as the science of slow reading. Employing methodologies such as discourse analysis, the linguacultural approach, stylistic analysis, insights from native speakers, and linguistic-semiotic analyses, this research offers a three-dimensional interpretation encompassing semantic, syntactic, and pragmatic facets.

The linguacultural method, which involves an exploration of the cognitive processes within native speakers' minds (Kovshova, 2022), serves as the foundation for the approach adopted in this article. Additionally, special emphasis is placed on understanding the dynamics of Colombian national memory in the context of modern memory studies (Wertsch & Roediger, 2008), as well as the intricacies of national idiosyncrasies.

## 3. THEORETICAL BACKGROUND

Culture stands as an inherent facet of the distinctive national characteristics in countries with pluricentric languages. A pluricentric language is generally described as a type of language that has multiple standard varieties or 'centres' that are considered equally valid for speakers in different regions or countries (Norrby et al., 2020). In other words, a pluricentric language has

more than one recognised standard version, each with its own distinct grammar, vocabulary, pronunciation, and sometimes even spelling conventions. The concept of pluricentricity stands in contrast to monocentric languages, which have a single, dominant standard variety that is typically associated with the country of origin or a specific region.

The differences between pluricentric standard varieties of a language are often not drastic enough to hinder mutual intelligibility among speakers of different varieties. However, there might be differences in vocabulary, spelling, grammar, and even cultural references that distinguish the various centres. Pluricentric languages are thus a reflection of linguistic diversity, and the way languages evolve and adapt in different cultural and geographical contexts. They acknowledge the fact that languages are not static entities and can take on different forms while maintaining their core identity. These pluricentric languages are closely linked to national identity and self-awareness, a subject currently under rigorous scholarly exploration (Muhr et al. 2022; Shaibakova, 2019).

Spanish, inherently pluricentric (Fernández Vitores, 2020), displays diverse geographical variations. These nuances in pluricentric Spanish have been a consistent focus in contemporary Romance philology, which views Spanish as a complex interplay of divergence and convergence parameters (Alba, 1992; Aleza, 2010; Firsova, 2007; Chesnokova, 2021; Rayevskaya, 2021). These parameters can be unearthed in the investigation of the Colombian national anthem as a dialogicity continuum, whereby a confluence of interconnected theoretical constructs converges to facilitate a comprehensive understanding of the anthem's multifaceted linguistic, cultural, and discursive dimensions.

At its core, the concept of the dialogicity continuum draws inspiration from the pioneering works of Bakhtin (2002). This conceptual framework elucidates communication as an ongoing, dynamic dialogue, extending from authoritative monologues to the interplay of voices in polyphony. Scholars like Bakhtin (2002) point out that any utterance, be it spoken or written, is imbued with the echoes of prior expressions, while also anticipating responses and existing within an evolving context of discourse. Applied to the study of the Colombian national anthem, this continuum provides a lens to scrutinise how the anthem embodies an ongoing conversation with historical events, cultural symbols, and linguistic nuances.

Furthermore, embedded within the anthem's text, the concept of precedent phenomena significantly deepens its layers of meaning. These phenomena encompass references to historical occurrences, shared cultural symbols, and collective memories of significance. As elucidated by previous studies (Bushuev, 2019; Hromenkov, 2015; Malyuga & Akopova, 2021), precedent phenomena act as touchpoints linking the anthem to pivotal moments in Colombian history and reflecting the cultural fabric. Notably, the Mexican national anthem's linguacultural interpretation by Chesnokova & Kotenyatkina (2022) exemplifies the role of precedent phenomena in illuminating national identities through linguistic expressions.

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Intertextuality, a cardinal concept expounded upon by literary theorists like Kristeva (1980) and Barthes (1975), emerges as another pivotal element in comprehending the anthem’s complexity. This concept exposes how texts are interwoven within a vast network of references, allusions, and shared cultural knowledge. Through this lens, the anthem emerges as not merely a discrete entity but rather an integral node within a broader dialogue. It draws on Colombia’s rich literary and cultural heritage, establishing connections with other texts and narratives that contribute to the ongoing discourse of Latin American identity (Chesnokova & Kotenyatkina, 2022; Vorkachev, 2020).

By amalgamating the dialogicity continuum, precedent phenomena, and intertextuality, the study endeavours to unearth layers of meaning that extend beyond the anthem’s linguistic composition. This approach resonates with the broader scholarly conversation on the study of national anthems (Chesnokova & Kotenyatkina, 2022; Hromenkov, 2015), contributing to an enriched comprehension of the anthem’s role in capturing the linguistic, cultural, and discursive essence of Colombia.

## 4. STUDY RESULTS

### 4.1. Lexical and grammatical resources

Throughout the entire text of the Colombian anthem, one can observe the use of elevated nouns, adjectives, and numerous modifiers that are otherwise rarely employed. The Chorus, in particular, employs lexemes with sublime connotations, such as the verb *germinar* (‘germinate’), along with eloquent word combinations like *gloria inmarcesible* (‘unwithering glory’) and *júbilo inmortal* (‘immortal jubilation’). These linguistic choices contribute to an appealing depiction of the enduring values of the 1808-1826 War of Independence, which is verbally, lexically, and semantically associated with joy and untarnished glory. In the first Stanza, the phrase *la Libertad sublime* (‘sublime liberty’) employs the adjective ‘sublime’ to amplify the meaning of the anthem’s key concept, freedom, imparting a solemn tone.

The text abounds with colourful adjectives in phrases such as *glorioso orgullo* (‘glorious pride’) and *alba tez* (‘fair skin’) in Stanza 8, and *mortal el viento hallando* (‘finding the wind mortal’) in Stanza 9, which collectively enhance the expressive aesthetics of the anthem. Personification is also widespread throughout the text. For example, in the Chorus, pain, glory, and jubilation are personified and linked to wrinkles. Latin America itself is per-

sonified and metaphorically referred to as the ‘land of Columbus’ in Stanza 2, while all Latin Americans are encompassed in the hyperbole ‘American world’.

Geographical objects like the Orinoco River in Stanza 3, the city of Cartagena de Indias in Stanza 4, and abstract concepts like liberty, as in *la libertad se estrena* (‘liberty is first felt’) in Stanza 7, are also endowed with personification. Synecdoches, such as *almas* (‘souls’) and *ojos* (‘eyes’) in Stanza 2, recur throughout the anthem’s text.

Among the notable grammatical devices, inversions of the hyperbaton type are prominent, exemplified by phrases like *invencible luz* (‘invincible light’) and *entre cadenas gime* (‘that groans within chains’) in Stanza 1, *Se baña en sangre de héroes la tierra de Colón* (‘the land of Columbus is bathed in heroes’ blood’) in Stanza 2, *de sangre y llanto un río* (‘of blood and tears a river’) and *admiración o espanto sentir* (‘admiration to feel or fear’) in Stanza 3, *hambriento un pueblo lucha* (‘a famished people fight’), *horrores prefiriendo* (‘preferring horror’) and *de Cartagena la abnegación* (‘hardship from Cartagena’) in Stanza 4, *su varonil aliento de escudo les sirvió* (‘their virile breath as shield served’) in Stanza 5, *de la epopeya el fin* (‘of the epic’s end’) in Stanza 6, *del cielo americano formando un pabellón* (‘from the American sky forming a pavilion’) in Stanza 7, *mortal el viento hallando* (‘finding the wind mortal’) in Stanza 9, *el gran clamor no acalla* (‘the great clamour doesn’t silence’) in Stanza 10, and *Del hombre los derechos Nariño predicando* (‘Of men the rights Nariño’s preaching’) in Stanza 11. The noun *un pabellón* (‘a pavilion’) in Stanza 7 acts as an allusion to the short-lived state Republic of Colombia (1819-1831), which included today’s territories of Colombia, Venezuela, Ecuador, and Panama.

Furthermore, lexical, and semantic resources are enriched by terms referring to symbols from Greek mythology. In Stanza 6 the soldiers of the Independence Army are termed ‘centaurs’, an allusion to ancient Greek mythology, conjuring an unbeatable image of these soldiers as creatures part horse and part man.

Equally impactful, metaphors, like the *constelación de ciclopes* (‘constellation of cyclopes’) in Stanza 9, and *con llamas escribió* (‘with flames he wrote’) in Stanza 11, further contribute to the anthem’s tone. The latter metaphor imbues the account of the independence fighter Antonio Ricaurte’s death in 1814 with solemnity and pathos, highlighting his devotion to his homeland.

All the aforementioned lexical, semantic, and grammatical features, particularly inversions, intricately interrelate and form the bedrock of the text’s rhetorical and discursive domains.

### 4.2. Precedent phenomena

Precedent phenomena within the Colombian anthem encompass, primarily, references to significant historical events and notable public figures, along with allusions to the broader War of Independence shared by Latin American nations. Consequently, the Colombian national anthem becomes intertwined with the pan-Latin American patriotic ethos and contributes to the ongoing continuum of Latin American precedent phenomena. For example, Stanza 2 reads:

*‘¡Independencia!’; grita  
el mundo americano.  
Se baña en sangre de héroes  
la tierra de Colón.*

*Pero este gran principio;  
‘El rey no es soberano’  
resuena, y los que sufren  
bendicen su pasión.*

*‘Independence!’ shouts  
the American world;  
The land of Columbus  
Is bathed in heroes’ blood.*

*But this great doctrine;  
‘The king is not sovereign’  
resounds, and those who suffer  
bless their passion.*

The concept of personified precedent geographical names emerges notably in Stanza 3 of the Colombian anthem, specifically with the mention of the Orinoco River and Barbula. The reference to the Battle of Barbula holds immense historical and cultural significance, deeply rooted in the axiological values of Colombians. This reference forms an integral part of Colombia’s historical toponyms, representing a significant episode within the broader narrative of the Independence struggle. It is enshrined in the collective memory and national consciousness of Colombia. The Battle of Barbula, occurring in 1813 near the Barbula hacienda, stands as a pivotal event in this context, marking

the heroic sacrifice of Atanasio Girardot, a revered Colombian national hero, whose demise in the battle holds profound meaning in the nation’s cultural landscape.

This representation serves as a testament to the enduring legacy of Girardot’s sacrifice and finds resonance within the national and Latin American self-consciousness and identity. The anthem encapsulates the moral dilemma between admiration and fear, culminating in the profound decision to give one’s life for the homeland. This collective national value and legacy are conveyed through the anthem, enriching the cultural fabric, and resonating as a cherished national ethos.

*Del Orinoco el cauce  
se colma de despojos,  
de sangre y llanto un río  
se mira allí correr.*

*En Bárbula no saben  
las almas ni los ojos,  
si admiración o espanto  
sentir o padecer.*

*The bed of the Orinoco  
Is heaped with plunder,  
Of blood and tears a river  
is seen to flow there.*

*In Bárbula know  
neither souls nor eyes,  
whether admiration to feel  
or fear to suffer.*

Stanza 4 makes mention of the geographical placement of one of Colombia’s most exquisite colonial cities, Cartagena (officially known as Cartagena de Indias), situated along the Caribbean coast. It metaphorically alludes to the siege known as the Sitio de Cartagena de Indias, which took place from August to

December 1815. This historical event involved a 106-day battle, ultimately compelling the Colombian defenders to surrender. This siege stands as another poignant illustration of a precedent event within Colombia’s cultural landscape, vividly reflected in the anthem’s text.

*A orillas del Caribe,  
hambriento un pueblo lucha,  
horrores prefiriendo  
a pérfida salud.*

*¡Oh, sí!, de Cartagena  
la abnegación es mucha,  
y escombros de la muerte  
desprecia su virtud.*

*On the shores of the Caribbean  
a famished people fight,  
preferring horror  
to fickle health.*

*O, aye! From Cartagena  
heavy is the hardship,  
and death’s rubble  
disdains her virtue.*

In the collective consciousness of Colombians, Cartagena de Indias remains steadfastly associated with heroism and unwavering resistance, a sentiment reflected in numerous contemporary texts and discourses (Saba et al., 2023; Segovia, 2013). The cultural and historical significance of the Battle of Boyacá is underscored through the annual observance of Bogota’s foundation on August 6, a mere day preceding the commemoration of the battle. Each year, on August 7, Colombians invariably mark the

anniversary of the Battle of Boyacá – an observance that not only integrates their patriotic values and collective memory but also encapsulates an essential precedent event. The term ‘Boyacá’ is indelibly etched in the nomenclature of Colombia, evident in the designation of the nation’s highest honour, the Order of Boyacá. This prestigious award was initially established to recognise those who displayed exceptional military valour during the Battle of Boyacá in 1819.

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Of immense significance to all Latin Americans is the distinguished name of Simón Bolívar, who is succinctly referred to in the anthem's text as 'Bolívar'. Thus, Stanza 6 opens by alluding to this eminent statesman, periphrastically acknowledged as the 'Liberator' and 'The Father of the Motherland' (Chesnokova et al., 2020, p. 92-93) – attributes that firmly root him within the original culture. Numerous anthems of Latin American nations incorporate references to their national heroes. For instance, in the Peruvian anthem, the name of José San Martín, an Argentine politician and one of the most prominent figures of the War of

*Bolívar cruza el Ande  
que riegan dos océanos,  
espadas cual centellas  
fulguran en Junín.*

*Centauros indomables  
descienden a los llanos,  
y empieza a presentirse,  
de la epopeya el fin.*

Stanza 7 stands as a tribute to the renowned Battle of Ayacucho, a significant engagement that unfolded on December 9, 1824. Within this historical context, noteworthy figures such as Antonio José de Sucre, José María Córdova from Gran Colombia, and José de la Mar and Agustín Gamarra from Peru, emerged as prominent figures in the history of Colombia. Their names have etched themselves as integral components in the collective memory of not only Colombians but also South Americans and Latin

*La trompa victoriosa  
en Ayacucho truena,  
que en cada triunfo crece  
su formidable son.*

*En su expansivo empuje  
la libertad se estrena,  
del cielo americano  
formando un pabellón.*

Further on, Stanza 8 ingeniously combines mythological and biblical allusions. Both Greek mythology and the Bible serve as steadfast and universally applicable precedent phenomena, offering fertile ground for diverse interpretations prompted subtly by the anthem's text.

What sets Stanza 8 apart is its distinctive portrayal of the Virgin, whose interpretation extends to encompass any woman who has suffered the loss of a loved one in the throes of war.

Independence alongside Bolívar, is featured: *Por doquier San Martín inflamado, Libertad, Libertad, pronunció, y meciendo su base los Andes, la anunciaron también a una voz* ('Everywhere San Martín inflamed, Libertad, Libertad, pronounced, and the Andes rocking their base, also announced it with one voice').

Stanza 6 gathers symbols and metaphors that allude to a pivotal episode within the Independence movement – namely, the Cruce or Paso de los Andes in June 1819. During this event, the army fighting for independence, led by Simón Bolívar and Francisco de Paula Santander, embarked on a journey up the Andes to liberate it from Spanish rule, despite facing resistance from some officers. Furthermore, within this sixth stanza, a vivid description of the Andes landscape comes to life, along with a notable mention of a significant part of North and South America's terrain – the *llanos*, commonly referred to as 'the plains'. The stanza also pays homage to the value-laden precedent placename *Junín*, which holds significance due to the Battle of Junín fought on August 6, 1824.

*Bolívar crosses the Andes  
bathed by two oceans,  
swords as though sparks  
flash in Junín.*

*Indomitable centaurs  
descend to the plains,  
and a premonition begins to be felt,  
of the epic's end.*

Americans in general, forming a crucial link in the broader continuum of Latin America's precedent phenomena. While these distinguished personalities are not explicitly mentioned within this stanza, their names carry profound weight in the collective memory of Colombians. Their contributions and legacies resonate across the landscape of South American and Latin American history, enriching the shared identity and historical consciousness of the people.

*The victorious trumpet  
in Ayacucho loudly thunders,  
as in every triumph grows  
its formidable sound.*

*In its expansive thrust  
Liberty is first felt,  
from the American sky  
forming a pavilion.*

This portrayal features a poignant depiction of the Virgin tearing out her hair – a profoundly natural gesture born of despair. The image of the Virgin, as she tearfully tugs at her hair, can also be seen as an embodiment of the religious worldview shared among Spanish-speaking nations. It's a juncture where the realms of the divine and the earthly meld, resulting in Jesus, the Virgin Mary, and Joseph taking on tangible, relatable traits that can be directly observed. This phenomenon finds expression

across various genres of Spanish verbal art, such as the Holy Week saeta and folk religious songs called ‘villancico’ (Chesnokova & Bayo Julve, 2019).

Cypress, in Greek mythology, symbolises sorrow (Bremmer, 2014). In the Bible, cypress is among the trees that flourish in the Garden of Eden. In this way, this stanza seamlessly blends

*La virgen sus cabellos  
arranca en agonía  
y de su amor viuda  
los cuelga del ciprés.*

*Lamenta su esperanza  
que cubre loza fría,  
pero glorioso orgullo  
circunda su alba tez.*

Stanza 9 brings forth an allusion to the battle of Paya, often likened to the Termópilas de Paya, which historically marked the inaugural clash of the Liberation Campaign of New Granada on June 27, 1819. This particular allusion finds its backdrop in the culturally significant precedent phenomenon of the anthem

*La patria así se forma,  
termópilas brotando;  
constelación de cíclopes  
su noche iluminó.*

*La flor estremecida  
mortal el viento hallando,  
debajo los laureles  
seguridad buscó.*

Stanza 11 introduces Antonio Nariño, a close ally of Simon Bolivar and a highly significant figure in Colombian history. Nariño was not only a renowned Colombian politician but also one of the most celebrated intellectuals of his era – a true harbinger of the independence movement. During his youth, he actively engaged in covert gatherings dedicated to discussing ideas of independence. In 1794, Nariño translated the ‘Declaration of the Rights of Man and of the Citizen’ from French to Spanish, circulating copies among his acquaintances (Chesnokova et al., 2020, p. 98-99). The anthem’s reference to Nariño, particularly in connection with the Declaration holds semiotic significance.

In the collective memory and commemorative traditions of Colombians, Antonio Nariño holds an esteemed position. His name graces one of the country’s departments, and the Presidential palace in Colombia is known as Casa Nariño, or the ‘House of Nariño’.

*Del hombre los derechos  
Nariño predicando,  
el alma de la lucha  
profético enseñó.*

allusions from both mythological and biblical realms. The interpretation of the Virgin extends beyond her own persona to resonate with any woman who has suffered the irreplaceable loss of a cherished individual in the context of war. Both Greek mythology and the Bible stand as steadfast and universal precedent phenomena, ripe for a multitude of interpretations.

*In agony, the Virgin  
Tears out her hair,  
and bereft of her love,  
leaves it to hang on a cypress.*

*Regretting her hope  
covered by a cold headstone,  
but glorious pride  
hallows her fair skin.*

– the Battle of Thermopylae in 480 BC. The soldiers engaged in the Paya battle are evocatively labelled as ‘cyclops’, giving yet another nod to the realm of Greek mythology. The substantial number of soldiers involved is vividly depicted through the metaphor of a ‘constellation’.

*Thus the motherland is formed  
Thermopylae bursting forth;  
a constellation of cyclops  
the night did brighten.*

*The trembling flower  
finding the wind mortal,  
underneath the laurels  
safety sought.*

Another notable persona highlighted in Stanza 11 is Antonio Clemente José María Bernabé Ricaurte Lozano, acknowledged within the anthem as Ricaurte. The final lines of this stanza metaphorically recount the heroic demise of Antonio Ricaurte during the Battle of San Mateo on March 25, 1814. Upon sighting royalist troops, Ricaurte ignited the gunpowder, sacrificing himself in the ensuing explosion. The metaphor *escribir con llamas* (‘to write with flames’) evokes a solemn tone, encapsulating Ricaurte’s selfless death and unwavering dedication to his homeland.

The words Ricaurte utters in his final moments, ‘duty before life’, draw upon the precedent phenomenon of Immanuel Kant’s ethical concept concerning duty and morality. This rich interplay of historical allusions and philosophical underpinnings enriches the stanza’s depth and resonates within the collective consciousness.

*Of men the rights  
Nariño’s preaching,  
the soul of struggle  
was prophetically taught.*



<i>Ricaurte en San Mateo, en átomos volando, 'Deber antes que vida,' con llamas escribió.</i>	<i>Ricaurte in San Mateo, in atoms flying, 'Duty before life', with flames he wrote.</i>
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#### 4.3. Rhetorical means

The entirety of the Colombian anthem is marked by contextual oppositions that contribute to its overarching rhetoric. Within the Chorus, the juxtaposition of pain and goodness is notably uncommon and profoundly expressive, magnified by the plural form of the abstract noun *dolor* ('pain'), rendering it *dolores*. Stanza 1 highlights significant contrasts between light and shadow, night, and sunshine. Stanza 2 introduces an opposition between lexemes denoting admiration and fear. Stanza 3 presents the contrast of suffering and blessing. Stanza 4 encapsulates the opposing forces of horror and health. Stanza 5 brings to

light the dichotomy between the absence of armour and the presence of victory. Stanza 6 and Stanza 8 delve into the duality of agony and pride. Stanza 9 highlights the intricacies of life and death. Stanza 10 contrasts glory with silence, while the final Stanza 11 explores the interplay between duty and life.

Remarkably, the anthem does not explicitly direct its address, yet its rhetoric is inherently intended for all Colombians, creating a distinctive form of dialogicity. For instance, the exclamations personifying glory and jubilation within the Chorus are directed towards both individuals and the collective populace, culminating in an assertion of the potency of goodness:

<i>¡O, gloria inmarcesible! ¡O, júbilo inmortal! En surcos de dolores, el bien germina ya.</i>	<i>Oh, unwithering glory! Oh, immortal jubilation! In furrows of pain, goodness now germinates.</i>
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Periphrasis and allusions also serve as rhetoric means. Jesus Christ is referred to in a periphrastic way as 'He who died on the cross':

<i>¡Cesó la horrible noche! La libertad sublime Derrama las auroras De su invencible luz.</i>	<i>The horrible night has ceased. Sublime Liberty spills the auroras of her invincible light.</i>
<i>La humanidad entera, Que entre cadenas gime, Comprende las palabras Del que murió en la cruz.</i>	<i>The entirety of humanity that groans within chains, comprehend the words of He who died on the cross.</i>

The spirit of the independence movement and the struggle it entailed finds embodiment in Stanza 2 through the potent slogan 'the king is not sovereign'. This phrase serves as both a symbol of protest and an invocation to embrace the ideals of the emerging democracy. Lexemes that depict the suffering fighters and their fervent passions blend seamlessly, forging an intertwined ideological and aesthetic message. A recurrent rhetorical device, observable throughout the entire text, is the inversion of hyperbaton type, as discussed in section 4.2. This stylistic recourse holds notable significance, actively contributing to the creation and amplification of the anthem's solemn and sacred tonality.

#### 4.4. Discursive domains

In the Colombian anthem, references to notable battles of the War of Independence – conveyed through metaphors, allusions, and both explicit and implicit mentions – form consistent threads of discourse. These references predominantly spotlight

distinguished politicians and military leaders, thereby establishing the anthem's pivotal discursive themes: fostering unity, evoking collective memory, and rousing a sense of purpose. The anthem's unique discursive identity is further shaped by its recourse to biblical and mythological rhetoric.

An eloquent allusion in Stanza 1 invokes the biblical narrative of Jesus addressing a fellow condemned man in Luke 23:42: 'truly I tell you, today you will be with me in paradise'. In the anthem's text, this allusion bridges one individual's experience to encompass all of humanity: *la humanidad entera... comprende las palabras del que murió en la cruz* ('the entirety of humanity comprehends the words of He who died on the cross'). Here, collective values overshadow individual ones, and the stanza's lyrical hero emerges as a representative figure – oppressed, groaning, and resolutely struggling for mankind.

The spirit of the independence movement and its enduring struggle is encapsulated in the resounding slogan of Stanza 2: 'the king is not sovereign'. This phrase reverberates as both a symbol

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of protest and a call to embrace the ideals of nascent democracy. The moral crossroads between admiration and fear culminates in the anthem's acknowledgment of the choice to lay down one's life for the motherland, underscoring this decision as a shared national value and legacy (Stanza 3).

The anthem's discourse escalates into an exhortation to persevere, culminating notably in Stanza 10. Within this evolving narrative, poetic imagery draws evocative comparisons between the sun and justice, while the synecdoche 'arm' poignantly encapsulates the role of a soldier. The anthem further equates liberty with justice, illustrating their intrinsic connection. In this complex interplay, the anthem's dialogic nature springs from its rhetoric, which is intertwined with its themes and vice versa. The anthem thus thrives as a dynamic discourse that not only echoes historical and cultural echoes but also resonates with the aspirations and collective identity of the Colombian people.

## 5. DISCUSSION

This study's exploration of the lexical, grammatical, linguistic, and symbolic dimensions of the Colombian national anthem has revealed a multitude of precedent phenomena that are seamlessly woven into its complex backdrop. The anthem illuminates Colombia through its multifaceted relationship with its landscape, historical evolution, and notable figures. Drawing from Bakhtin's (2002) concept of chronotype – a framework encompassing the temporal and spatial configurations in language and discourse – the anthem's chronotype unmistakably centres around Colombia and the broader South American geographical expanse. In this framework, the anthem casts a spotlight on the period of the War of Independence, intertwining significant battle names and the personas of remarkable leaders. In doing so, it both constructs and transfers Colombians' collective memory through a tapestry of precedent phenomena.

Among the array of precedent phenomena intrinsic to the Colombian anthem, this study has identified certain universal elements and symbols with connections to Greek mythology, such as the mentions of centaurs, cyclops, and the symbolic cypress.

Additionally, the anthem features a plethora of allusions to the Bible, some of which can be reconstructed through direct quotations. Furthermore, the analysis has discerned a subtle yet playful reinterpretation of religious allusions, which seems to resonate with the underlying ontology of Hispanic religious consciousness. This interpretation finds alignment with other instances of creative expression within the Spanish language, underscoring a broader pattern of verbal ingenuity.

A concept gaining prominence in contemporary cognitive linguistics is the notion of a 'concept sphere', understood as an 'ordered set of concepts, serving as the informational foundation of thought' (Radbil, 2018, p. 36). Viewed from this perspective, the precedent phenomena found in the Colombian national anthem, which pertain not only to Colombia and South America but also reach back into the broader history of Latin America, can be said to embody the Colombian, South American, and Latin American concept spheres.

The anthem's discursive and functional utilisation of place names – such as the Orinoco River, the Andes, the Caribbean coast, Cartagena de Indias, Boyacá, Barbula, and San Mateo – lends support to Sternin's (2008) contention that a toponym, in itself, encapsulates a concept within the national toponymic concept sphere. Such toponyms actualise a select few semantic attributes while concurrently conveying a wealth of conceptual information regarding the sign's referent (Sternin, 2008, p. 28).

Allusions to Colombian prominent figures, both overt and veiled, manifest as a distinctive form of personal reverence within the anthem's discourse. These allusions harmoniously integrate Colombian axiological values, forming a socially validated facet of collective memory that bridges the gap between distinctively Colombian and broader Latin American values.

The text is significantly shaped by contextual oppositions, metaphors, and allusions, which establish the core discursive elements. Central concepts such as liberty, honour, devotion to the motherland, and independence serve as organisational pillars across the entire discourse. In the text, diverse persuasive lexical and semantic features emerge, particularly the use of eloquent and uncommon nouns, adjectives, and modifiers, spanning the entire composition. Notably, the anthem includes commentaries aimed at enhancing contemporary readers' and listeners' comprehension of its symbolism.

The rhetoric of the anthem serves to highlight the ideas of solidarity and fosters social and interactive connections between the speakers – namely, the anthem itself – and its listeners. The tone predominantly exudes positivity, optimism, and celebration. However, it's worth acknowledging that the anthem's benevolent qualities do not preclude instances of its desecralisation within certain discursive practices. A central grammatical feature employed throughout the anthem is inversion, specifically hyperbaton, which amplifies its impact and contributes to the distinct tonality of the text.

The anthem's addresses and exclamations are directed both individually and collectively, creating a unique form of dialogic interaction. This interaction bridges the gap between the text,



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which alludes to the chronotype of the War of Independence, and contemporary audiences. Through a diverse array of explicit and implicit precedent phenomena embedded in the national anthem, the anthem acts as a conduit for transmitting themes of civility and solidarity to present-day speakers. This dynamic interplay engages both historical and modern contexts, fostering a dialogue that resonates across time.

Drawing on contemporary theories on intertextuality, which advocate for an active approach to the text by revealing coexisting layers of interpretation within a single work (Piégay-Gros, 2008, p. 132), the ramifications of precedent phenomena extend to various types of texts and art forms, notably painting and cinema. For example, the acclaimed film *Colombian Dream* (2006) by Colombian director Felipe Aljurre offers a satirical and grotesque reinterpretation of the Colombian national anthem. Through artistic irony, this film explores themes related to the axiological values of modern Colombian society.

Thus, the study's findings strongly support the hypothesis that precedent phenomena are intricately incorporated into the fabric of the Colombian national anthem – an observation that could potentially extend to other national anthems as well. Integrating national anthems into theoretical courses on lexicology, linguistic culture, and translation offers a valuable avenue for enhancing students' linguistic, professional, and broader humanitarian competencies. This approach serves as a catalyst, inspiring students to look deeper into the linguistic realm of the studied language.

The use of the national anthem in foreign language teaching holds immense promise. Tasks that warrant particular attention include providing explanations and exploring the far-reaching implications of precedent phenomena that constitute its backdrop. Leveraging dictionaries and digital resources available in the public sphere, these tasks encompass a wide range of communication patterns – both positive and negative. This multifaceted approach enriches students' expertise not only in cultural nuances but also in the linguistic variations inherent in pluricentric languages. The benefits extend beyond the immediate context, offering insights applicable to foreign language education as a whole.

## 6. CONCLUSION

The findings presented in this paper provide compelling evidence for interpreting the Colombian national anthem through the lens of precedent philology and linguistic culturology. The anthem's chronotype encompasses the Colombian and Southern American geographical space, spanning the entire period of the War of Independence. Through the integration of lexical and semantic meanings, nuanced connotations, precedent phenomena, and various morphological and syntactic elements, the anthem weaves together an ideological message brimming with themes of hope, solidarity, pride, and civility. This firmly situates it within the Colombian and Southern American concept sphere, establishing a dialogicity continuum with the values inherent to the national liberation movement – a dominant force shaping Colombian national identity and heritage.

The Colombian national anthem embodies a distinct form of dialogue that seamlessly connects the past, present, and future, while effectively conveying civic ideas and ideals. Its expressions encompass solidarity, community, social justice, and social activism. Referencing the Independence War of Latin American nations within the Colombian national anthem extends beyond national borders, contributing to the broader Latin American axiological values and precedent phenomena continuum. This collective memory-building process is a collaborative effort, shaping both Colombian and Latin American identities.

The contexts in which the national anthem thrives significantly amplify its intertextual potential. Our belief is that empirical and theoretical explorations of anthems from other Latin American countries can yield valuable outcomes, enriching foreign language education by delving into the intricacies of pluricentric linguistic variants and cultural nuances. Employing anthems and actively interpreting them in intercultural communication fulfils the cumulative function of language. This process, in turn, boosts dialogue with Latin American partners, fostering trust and emotional resonance within business communication.

The pedagogical implications of anthems merit continued attention. Incorporating national anthems into theoretical courses on lexicology, linguistic culture, and translation offers a valuable means of enhancing students' linguistic, professional, and broader humanitarian competencies. This approach will stimulate students' curiosity to explore the complex nature of the language they are studying. Within foreign language teaching, the anthem's utilisation presents opportunities for engaging tasks, such as providing commentaries and unravelling the ramifications of precedent phenomena that form its contextual foundation. This exploration, rooted in dictionaries and digital resources, can encompass both positive and negative communication patterns. Collectively, these efforts enrich professional competence in the diverse cultural and linguistic variants of pluricentric languages – an enrichment that can be seamlessly extrapolated to foreign language teaching more broadly. Considering the pedagogical implications of anthems, particularly their harmonious blend of culture and iconic texts emblematic of national idiosyncrasies, remains a worthy endeavour deserving of future attention.

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