

Anti-Americanism Discourse in Hasan Hegazy's Poetry Anthology *Fi Intizhar Al-Fajr*: A Critical Discourse Analysis Perspective

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ABSTRACT

Historically, the United States has been involved in various conflicts in the Middle East. This involvement has not been limited to acting as a direct combatant, but has also positioned the United States as a behind-the-scenes orchestrator that guarantees the perpetuation of conflict in the region. The aim of this research is to explore anti-United States discourses in the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy from the perspective of critical discourse analysis. This study employs a descriptive qualitative approach using Norman Fairclough's Critical Discourse Analysis method. The primary data source of this research is the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy. Secondary data are derived from journal articles, books, and official websites relevant to the study. The data are analyzed using Norman Fairclough's critical discourse analysis, in collaboration with the data analysis techniques proposed by Miles and Huberman. Based on the analysis of the poetry anthology *Fi Intizhari Al-Fajr* through critical discourse analysis, the study identifies the use of specific lexical choices and grammatical structures at the textual dimension to construct anti-Americanism discourse. At the discursive practice dimension, the findings indicate that the production of anti-Americanism discourse is contextualized through narratives of political and economic instability in the Middle East. Meanwhile, at the socio-cultural practice dimension, the study finds that the anti-Americanism discourse constructed by Hegazy emerges as a consequence of United States military, political, and economic interventions in the Middle Eastern political constellation.

Anti-Americanism; Critical Discourse Analysis; Hasan Hegazy

Introduction

The United States has historically been involved in various conflicts that have occurred in the Middle East. This involvement has not been limited to acting as a combatant, but has also positioned the United States as a behind-the-scenes director that guarantees the perpetuation of conflict in the Middle East. Among these conflicts are the invasion of Iraq, the invasion of Afghanistan, arms supplies to Israel, the Gulf War, the invasion of Libya, and others. These interventions represent the arrogance and ambitions of the United States in the Middle East. Jimmy Carter in (Jones, 2012) asserted that “any attempt by an outside force to gain control of the Persian Gulf region will be regarded as an assault on the vital interests of the United States of America, and such an assault will be repelled by any means necessary, including military force.”

These conflicts are driven by the will to power, the protection of interests, and the appropriation of resources. The U.S.-led invasion of Iraq in 2003 and the subsequent American military occupation there constitute the latest phase of American militarism in the Middle East. Although larger in scale, duration, and destruction than previous military adventures in the region, the Iraq War was the product of decades of strategic thinking and policymaking focused on oil (Carapico & Toensing, 2006). Gause (2010) states that terrorism, particularly the September 11, 2001 attacks accelerated the push toward war in 2003, but an excessive focus on 9/11 neglects and underestimates the long-standing militarization of oil and oil producers, the role of oil in regional confrontations for nearly four decades, and the connections between the most recent confrontation with Iraq and those of the past. Oil and war have become increasingly intertwined in the Middle East.

America’s oil wars are not about directly controlling oil fields, nor about liberation or political freedom for the people of the region. Rather, these wars are primarily intended to protect friendly oil producers. The objective is not always to ensure that Middle Eastern oil reaches the United States, although meeting basic domestic energy needs remains an important part of broader calculations. Maintaining price stability (not necessarily keeping prices low) and keeping pro-American regimes in power lie at the core of U.S. strategic policy (Jones, 2012).

This reality has given rise to various forms of resistance, both direct resistance such as demonstrations, military involvement, and militias, and indirect resistance such as the writing of books, scholarly works, and literary texts. Literary works represent cultural values and the life of a social group as tangible manifestations of human experience. The flexibility of literature gives it the power to be present in various aspects of life (Wibowo, 2013). Through the various problems encountered, individuals can engage in self-reflection, which is then manifested in the form of literary works. Literary works are created by authors to be appreciated, understood, and used by society (Damono, 1984).

Wellek and Warren explain that literary works are not merely arenas for the display of syntax, stylistic devices, or other aesthetic elements, but also spaces for the performance of social and cultural values (Nurfitriani, 2017). The depth of U.S. involvement in Middle Eastern regional geopolitics has led to the infiltration of anti-United States discourses into literary works, particularly poetry. One literary work that criticizes U.S. policy and intervention in the Middle East is the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy. Hegazy challenges U.S. dominance through various representations of anti-United States discourse by employing lexical instruments and other linguistic devices. Hasan Hegazy composes his poetry from the reality of the contemporary Arab world, which is filled with oppression and wounds, where pain merges within him among Al-Aqsa Mosque, the Palestinian people, and Palestinian children.

Munir Mazid states in his commentary of Hegazy's Anthology: "Anyone who reads Hasan Hegazy's poetry at a glance might consider it simple. This is due to the flexibility of expression and the gentleness of the poetic diction used by the poet, in addition to the precision of imagery, its distance from complexity, and the presence of many elements familiar to readers within his verses. His poetry speaks directly to the feelings, emotions, and sensitivities of readers and listeners, relying on the dynamic rhythm of words that are sometimes laden with anger and condemnation, and at other times shrouded in tones of satire—an atmosphere created by ideas that seek to influence the course of social life. As for the themes addressed by the poet, they are so diverse that they are difficult to confine. However, in his poetry collection *Fi Intizhar Al-Fajr* (Waiting for Dawn), he chooses to become the voice of the people, the bearer of the suffering of the nation and its citizens, without neglecting the important issues faced by Arab humanity, which have become part of national concern and have inspired his poetry. Thus, issues such as Palestine, Iraq, and suffering surrounding Arab unity appear strongly in his work" (Hegazy, 2008).

Explorations of poetry using critical discourse analysis theory are still predominantly dominated by themes of identity (Novianti et al., 2024), injustice (Kumalasari et al., 2025), nationalism (An Shory et al., 2024), sarcasm (Ahmed & Al-Utbi, 2025), love and loss (Hasan, 2025), self alienation (Hijazy, 2020) and puritanism (Ilham, 2024). Whereas research on anti-Americanism discourses is still very limited to issues such as; anti-Americanism in numerous countries (Fisher et al., 2022), in Arab countries (Romney et al., 2021) and (Mohammed et al., 2024), in Russia and Ukraine (Zaporozhchenko, & Nikulin, 2024), in China (Piao & Wu, 2023) and (Zhang & Zhou, 2025), in Muslim Countries (Jati, 2021), in Turkiye (Korb et al., 2023), in South Korea (Wellman, 2022), in North Korea (Yea, 2024), and anti-Americanism in Pakistan (Hussain & Hamid, 2022). These studies indicate that research on anti-Americanism discourse in Arab poetry remains highly relevant to be further developed, given the increasing relevance of such discourse to the linguistic and socio-political context of the Middle East today.

This study is based on the assumption that Hasan Hegazy combines his poetry to propagate anti-Americanism discourses. These discourses adhere hegemonically within lexical choices, the use of metaphors, and the syntactic structuring of the poetic narratives presented. Furthermore, this topic is interesting to examine because it offers a perspective that negates U.S. superiority in propaganda and in the political and economic constellation of the Middle East.

The aim of this research is to explore anti-United States discourses in the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy from the perspective of critical discourse analysis. The exploration is carried out by implementing three dimensions of critical discourse analysis: the textual dimension, the discursive practice dimension, and the socio-cultural practice dimension to uncover anti-Americanism discourse employed by Hegazy in his poetry. These three analytical frameworks is expected to help in answering how text, its production, and social reality interconnected together to construct anti-Americanism discourse.

Literature Review

Textual Dimension of Critical Discourse Analysis

The textual dimension explains that texts are formed from texts that have been previously produced and from potentially diverse types of texts (genres and discourses). Within the textual dimension, texts are analyzed at the phonological, grammatical, and lexical levels. Fairclough states that texts negotiate socio-cultural contradictions and, more loosely, the “differences” that emerge in social situations, and construct forms through which social struggles are actualized (Fairclough, 1995). Text is a dimension related to the way words are combined to form meaning. Within this dimension, there are three important elements used to understand the issues contained in a text. First, representation, which refers to how people, groups, situations, or particular conditions are portrayed in the text. Second, relations, which refer to how interviewers, readers, and participants are positioned or presented in the text. Third, identity, which refers to how the identities of interviewers, readers, and participants are constructed in the text (Kumalasari et al., 2025).

Discursive Practice Dimension of Critical Discourse Analysis

The discursive practice dimension is related to the processes through which a text is produced and consumed. This dimension differs from the production or consumption processes found in ordinary texts (Kumalasari et al., 2025). Text producers have nothing other than existing linguistic conventions and orders of discourse as resources to deal with centrifugal pressures, yet they are able to use these resources in new ways, for example by generating new configurations of genres and discourses (Fairclough, 1995). Discursive practices have the potential to create ideology (Kumalasari et al., 2025).

Socio-Cultural Practice Dimension of Critical Discourse Analysis

The socio-cultural practice dimension involves contexts outside the text itself. This dimension includes various forms of economic and political media activities that are reflected in the text. It also reveals the social and cultural aspects contained within the text (Kumalasari et al., 2025).

Anti-Americanism

Anti-Americanism has been broadly defined across various disciplines as a form of systematic rejection or hostility toward the United States, its policies, and its influence, often expressed through political discourse, public opinion, or cultural narratives rather than isolated criticism (Jamal et al., 2015). Scholars emphasize the importance of distinguishing between policy-based criticism and deeply rooted prejudice or bias. For instance, research indicates that what is labeled as “anti-Americanism” frequently reflects fears of hegemonic intervention and concerns over political autonomy rather than mere cultural antipathy (Herrmann & Kertzer, 2015).

A significant period in the history of anti-Americanism is associated with the Cold War between the United States and the Soviet Union in the second half of the twentieth century. During the postwar period, the United States and the Soviet Union were engaged in intense geopolitical, military-industrial, and ideological confrontations, which included participation in military conflicts such as the Korean War, the Vietnam War, the Cuban Missile Crisis, and the war in Afghanistan.

In the Middle East, anti-Americanism has emerged as a hegemonic discourse dominating socio-political narratives. According to Sitaula (2019), anti-Americanism in the Middle East arises as a consequence of the United States' persistent support for Israel, its backing of oppressive regimes in the region, and its intervention in the domestic affairs of Middle Eastern states. Similarly, research published in *International Studies Quarterly* demonstrates that the promotion of foreign policy agendas (e.g., democracy or women's political participation) may backfire when perceived as external interference, thereby intensifying anti-American attitudes among certain segments of the public (Bush & Jamal, 2015). The Middle Eastern Sentiments in the region is neither fixed nor static and irrational. Instead, their attitude of anti-Americanism primarily results in America's blind support to Israel, and hostile American policies towards other nations of the Middle East (Sitaula, 2019).

Conversely, several scholars argue that anti-American discourses emerge as a direct outcome of media framing (Blaydes & Linzer, 2012). Birol (2024) contends that such media function as instruments employed by vested elites to simplify complex Middle Eastern issues by centering negative perceptions of the United States. Survey analyses conducted by Nisbet &

Myers (2011) indicate that anti-American sentiment among Arab populations and concerns regarding U.S. foreign policy choices are closely associated with media exposure and political affiliation. Amaney Jamal (in Lynch, 2013) argues that anti-Americanism in the Arab world does not stem from an inherent hostility toward Western civilization, a spontaneous reaction against ruling elites, or opposition to the United States' preferential support for Israel. Instead, this discourse originates in a deep-seated rejection of non-democratic political systems in the Middle East that are sustained by American backing. In this sense, the United States has come to function as a structural barrier to regional stability.

Despite a substantial body of research examining public opinion and geopolitical determinants, scholarly engagement with anti-American discourse in literary texts, particularly poetry, remains limited, especially from a Critical Discourse Analysis (CDA) perspective. Existing CDA-based studies of Arabic poetry have predominantly focused on themes such as identity (Novianti et al., 2024), injustice (Kumalasari et al., 2025), nationalism (An Shory et al., 2024), sarcasm (Ahmed & Al-Utbi, 2025), love and loss (Hasan, 2025), and puritanism (Ilham, 2024). These studies indicate that research on anti-Americanism discourse in Arab poetry remains highly relevant to be further developed, given the increasing relevance of such discourse to the linguistic and socio-political context of the Middle East today.

Critical discourse studies of anti-Americanism in Arabic poetry can bridge socio-political explanations with the linguistic and narrative construction of anti-American sentiment by examining how poets such as Hasan Hegazy articulate resistance, identity, and power relations through poetic language. Given the evidence that anti-Americanism often reflects responses to tangible geopolitical experiences and identity formation rather than abstract hostility, analyzing poetry through a CDA framework can reveal how poetic devices both enact and contest power relations embedded within anti-American discourse.

Method

In exploring anti-United States discourses in the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy, this study employs a descriptive qualitative approach using Norman Fairclough's Critical Discourse Analysis method. The analysis is conducted based on three dimensions: the textual dimension, the discursive practice dimension, and the socio-cultural practice dimension.

The primary data source of this study is the poetry anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy. This anthology was published by the publisher *Ashwat Mu'ashiroh* in 2019. The poems examined in this research include: *Akaanat Tadri*, *Al-Bashir wa al-'asho Makan*, *Fi adz-Zaakirah*, *Nuridu Filisteen*, *Musafir ila al-Ghad* and *Ma ba'da Qaana*. The data consist of words, sentences, narratives, and dialogues that are relevant to the research objectives. Secondary data are

derived from journal articles and books, particularly (Fairclough, 1995), as well as websites relevant to the study.

The data were collected by reading the poems in the anthology *Fi Intizhar Al-Fajr* by Hasan Hegazy. The first reading was conducted to gain a general understanding of the poems. The second reading aimed to identify anti-United States discourses. Data related to anti-United States discourse that were identified were then recorded. The data were analyzed using Norman Fairclough's critical discourse analysis method, which includes three dimensions: textual analysis, discursive practice, and socio-cultural practice. This method was combined with the data analysis techniques of Miles and Huberman, which include: (1) reducing the collected data based on their relevance to the research objectives; (2) presenting the reduced data; and (3) drawing conclusions from the presented data in accordance with the research objectives.

Result and Discussion

Textual Dimension on Anti-Americanism Discourse in Hasan Hegazy's Poetry Anthology Fi Intizhar Al-Fajr

In the textual dimension, texts are analyzed at the phonological, grammatical, and lexical levels. Fairclough states that texts negotiate socio-cultural contradictions and, more broadly, the "differences" that emerge in social situations, and they construct forms through which social struggles are actualized (Fairclough, 1995). In the poetry anthology *Fi Intizhar Al-Fajr*, Hasan Hegazy employs linguistic instruments to propagate anti-United States discourses. This is reflected in the representation of actors, lexical choices, syntactic structures, and morphological forms.

Actor Representation and Lexical Choices

Data 1: Poem *Musafir ila al-Ghad*

وتجمع كل السحرة
من عهد فرعون
إلى البنتاجون
لا تخف ألق عصاك
(Hegazy, 2008)

*And even if all the magicians gather
From the era of Pharaoh
To the Pentagon
Do not be afraid- cast your staff*

In the excerpt above, Hegazy employs the word *السحرة*, which literally means "magicians," and juxtaposes it with the verb *تجمع*, meaning "to gather." In addition, Hegazy aligns the word *البنتاجون* (Pentagon), which refers to the United States Department of Defense,

with the phrase *عهد فرعون*, meaning “the era of Pharaoh”. In Islamic narratives, magicians are depicted as soldiers representing Pharaoh in his confrontation with Moses (Smith, 2018). The association between magicians and the United States can thus be interpreted as a metaphor for the U.S. military. This usage may be classified as a form of linguistic strategy known as “demonization”. Demonization refers to terms used to characterize individuals, organizations, or political entities as inherently “evil” (Kadim, 2023).

Data 2: Poem *Al-Bashir wa al-‘asho*

هل سيأتي يوم
بدلاً من أن نصلي نحو الكعبة
ان نؤمر فتكون القبلة
نحو واشنطن
(Hegazy, 2008)

*Will there come a day when
Instead of praying toward the Ka’bah
We are ordered so that the qiblah is
toward Washington?*

In the excerpt above, Hegazy uses the word *القبلة*, which literally means “direction of orientation.” In Islamic literature, this term is most commonly used to refer to the Ka’bah. According to (Almaani.com, n.d.), the word *القبلة* is closely related to the term *إستقبال*, meaning “to face” or “to receive”. When the word *القبلة* is detached from its original meaning intended by Hegazy —namely, the Ka’bah as the ideological and practical center of the Muslim community— and is instead juxtaposed with the word *واشنطن* (Washington), it connotatively functions as a “quilting point,” where ideology no longer revolves around the axis of Islam but rather around the pragmatic and secular ideology of the United States. Hegazy employs this imagery to depict the shift of Muslims from a positive Islamic ideology toward what he frames as a negative American ideology. Such lexical choices can be classified as “lexicalization”. Lexicalization is a semantic tool used to convey positive or negative representations of individuals or groups (Kadim, 2023).

Data 3: Poem *Nurid Filisteen*

يا أبا عباس
يا أعز الناس
سافر للمهند ..
للسند
للبيت الأبيض أو الأسود
نريدُ حالاً للقضية
(Hegazy, 2008)

“O Abu Abbas,

*O noblest of people,
travel to India...
to Sindh, to the White House or the Black House;
we demand an immediate resolution to the Palestinian cause."*

In the excerpt above, Hegazy uses the word *حالا*, which literally means "a solution" or "resolution." This word is juxtaposed with the verb *سافر*, an imperative verb meaning "go" or "travel." These lexical items are further combined with the phrase *البيت الأبيض* (the White House), which refers to the presidential residence of the United States. This juxtaposition implies that the United States is positioned as a key determinant of the dire conditions experienced by Palestine.

Data 4: Poem *Ma Ba'da Qaana*

هنا واشنطن
فلتصمت جميع الإذاعات
ولترقع كل العواصم
وليحيا الشرق الأوسط الجديد
(Hegazy, 2008)

*Here is Washington
Let all broadcasting fall silent
Let all capitals bow
And long live the new Middle East*

In the excerpt above, Hegazy personifies non-human entities by assigning them human actions. Verbs such as *تصمت* ("to fall silent"), *ترقع* ("to bow" or "to kneel"), and *يحيا* ("to live") are paired with words such as *العواصم* (the plural of "capital cities"), *الإذاعات* (the plural of "broadcasting"), and the phrase *الشرق الأوسط الجديد* ("the new Middle East"). Connotatively, these words and phrases signify centers of power or heads of state, freedom of discursive exchange, and the reconstruction of the Middle East according to the will of the United States. This usage carries a negative tendency that implies the representation of the United States as the supreme power in the Middle East. The United States is depicted as an authoritarian state that dominates or strips Middle Eastern countries of their autonomy. These lexical choices are categorized as "actor description."

Actor description is one of the semantic devices used in discourse to represent people and their actions through various descriptive strategies. Actors may be portrayed as group members or individuals, referred to by first or last names, social functions, roles, or group affiliations; they may be represented specifically or generally, depicted through actions or attributes, or defined by their positions and relationships with others. Beyond such characterizations, mechanisms of polarization between in-groups and out-groups often invert these roles,

whereby conservative speakers tend to portray their own group as victims while assigning negative roles or attributes to others (Dijk, 1985).

Data 5: Poem *Akaanat Tadri*

في من أحق بالخالفة
يتمرغ في نعيم واشنطن
لينعم بالرضا الغالي
ويطوف بالباب العالي
ثم يلعن زمن الإنكسار
(Hegazy, 2008)

*He who claims to be most entitled to the caliphate
Wallows in the luxury of Washington
Indulging in costly approval
Circling the gates of high authority
Then hypocritically cursing the age of decline.*

In the excerpt above, Hegazy employs the adjective نعيم, which literally means “luxury” or “comfort.” This term is associated with the word واشنطن (Washington), implying that the usage is ironic. Hegazy mocks Arab leaders who no longer focus on the living conditions of Arab societies and instead choose to function as political “apparatuses” of the United States in the Middle East.

Syntactic Structure

Data 6: Poem *Musafir ila al-Ghad*

لو تجمعت ألوان الزيف
وتجمع كل السحرة
من عهد فرعون
إلى البنتاجون
لا تخف
(Hegazy, 2008)

*And if all the colors of falsehood were to unite
And even if all the magicians gathered
From the era of Pharaoh
To the Pentagon
Do not be afraid*

In the excerpt above, the clause لا تخف, which literally means “do not be afraid,” functions as the apodosis (jawāb al-shart) of the conditional clause لو تجمعت. Based on inter-clausal cohesion, the clause لا تخف implies that what should not be feared is the United States. Moreover, this clause is implicitly constructed upon the perception that the United States is a power commonly feared due to its military and political dominance in the Middle East.

Data 7: Poem *Ma ba'da Qaana*

هنا واشنطن
فلتصمت جميع الإذاعات
ولتركع كل العواصم
وليحيا الشرق الأوسط الجديد
(Hegazy, 2008)

*Here is Washington
Let all broadcasting fall silent
Let all capitals bow
And long live the new Middle East.*

In the excerpt above, Hegazy places the *maf'ul fih* (هنا واشنطن) in the initial position of the sentence. In the discipline of 'Ilm al-Ma'anī, such usage is referred to as تقديم المسند على المسند إليه (Al-Hashimi, 2013). This syntactic construction allows for two possible interpretations: التحصيص (specification or exclusive attribution) and التنبيه (warning or emphasis). Accordingly, the excerpt implies that all power in the Middle East is owned by the United States and that all authorities are being “warned” to comply with the will and interests of the United States.

In the sub-sections on actor representation and lexical choice, Hegazy is found to employ semantic instruments to represent the United States and descriptions associated with it. The semantic instruments used include demonization, lexicalization, irony, and actor description. In the syntactic domain, Hegazy utilizes grammatical structures that carry specific meanings to narrate anti-United States discourses in a negative manner. This aligns with the view of Ejick and Kamp in (Sari & Pranoto, 2021) that representation in discourse aims to convey meanings that go beyond the text's immediate reality.

Discursive Practice Dimension on Anti-Americanism Discourse in Hasan Hegazy's Poetry Anthology Fi Intizhar Al-Fajr

The discursive practice dimension concerns the processes through which texts are produced and consumed. This dimension differs from the production or consumption processes of ordinary texts (Kumalasari, et al, 2025). In the poetry anthology *Fi Intizhar Al-Fajr*, Hegazy produces anti-United States discourse in diverse ways. In the poem *Musafir ila al-Ghad*, Hegazy projects the ambitions of freedom and dignity for the Middle East, which he views as achievable only through a mass awakening. According to him, humiliation, massacres, and impoverishment can only be overcome by pursuing freedom and honor through resistance against dominant power, namely, the United States and its proxies. In this context, the anti-United States discourse in the poem is intended to liberate the moral consciousness and psycho-social degradation of Middle Eastern societies (Hegazy, 2008). Several scholars argue that dignity and

the experience of humiliation have been drivers of collective resistance in Middle Eastern societies, especially during the Arab uprisings where calls for human dignity became foundational to protest narratives (Schroeder & Bani-Sadr, 2017). As recited in the poem:

أصمد لو تجمعت ألوان الزيف
وتجمع كل السحرة من عهد فرعون إلى البنجاجون
لا تخف، ألقِ عصاك
فيك بأس موسى
نبض عيسى
نور محمد
تشبث بالإيمان
(Hegazy, 2008)

*Stand firm—even if all the colors of deceit gather
And all the sorcerers unite from the age of Pharaoh to the Pentagon
Do not be afraid—cast your staff
Within you is the might of Moses
The pulse of Jesus
The light of Muhammad
Hold fast to faith.*

In the poem *Al-Bashir wa al-'asho*, Hegazy glorifies Al-Bashir (a military commander and leader of Sudan). He condemns the indifference of the Sudanese people toward the future of their own country. In this poem, Hegazy criticizes segments of Sudanese society that oppose Al-Bashir's government solely on the basis of propaganda that he believes is disseminated by the United States. In this text, anti-United States discourse is produced through the demonization of Sudanese public rejection that centralizes its perception of Al-Bashir around narratives originating from the United States and the Western world (Hegazy, 2008). During his rule, Al-Bashir was frequently represented in Western political and media discourse as an authoritarian leader and a symbol of state violence, most notably following indictments by the International Criminal Court (Court, 2009). Within this context, Al-Bashir also cultivated an image of resistance against foreign interference, positioning himself as a defender of national sovereignty against U.S. and Western domination. This polarized representation contributed to deep divisions within Sudanese society, where public opposition to his rule was often interpreted by his supporters as being shaped or amplified by Western, particularly United States, narratives (Dabanga, 2018). As stated by Hegazy In the poem:

ما دمنا نرنو دوماً للغرب
ما دمنا يا سيدي
نحيد عن الحق،
هل سيأتي يوم
بدلاً من أن نصلي نحو الكعبة
أن تؤمر فتكون القبلة
نحو واشنطن

أو نحو الغرب؟
(Hegazy, 2008)

*As long as we keep gazing toward the West
As long, sir
As we stray from the truth
Will there come a day
When instead of praying toward the Kaaba
We are commanded, and the direction of prayer
Becomes Washington
Or the West?*

In the poem *Nurid Filisteen*, Hegazy expresses his frustration with the fragmentation of Palestinian factions. He criticizes two of the most prominent organizational leaders in Palestine, Mahmoud Abbas and Ismail Haniyah. He comments on the normalization undertaken by the Palestinian Authority, which he perceives as tending to overlook the sacrifices of the martyrs (*shuhadā'*) and the victims of the Nakba. Hegazy's critique of normalization reflects broader tensions in Palestinian politics where segments of the leadership, especially within the PA and Fatah under Abbas, have pursued diplomatic engagement and negotiation with Israel and Western powers, often at the expense of grassroots resistance narratives that emphasize *martyrs (shuhadā')* and memory of the *Nakba*, the 1948 displacement of Palestinians, which remains a core element of Palestinian collective identity and resistance discourse (Baroud, 2024). In addition, he criticizes the military operations carried out by armed resistance factions, particularly Hamas, arguing that such resistance is often premature and results in thousands of casualties. Through anti-United States discourse, Hegazy projects the view that this fragmentation functions to undermine the unity of the Palestinian people (Hegazy, 2008). In the poem, Hegazy states:

أكانت تدري ولادة بنت المستكفي
أنني هنا أنتظر معها
حلماً قومياً عربياً
مع ابن زيدون
كان سيأتي
وسحر قرطبة
في ثوب مخمي
يغازل بغداد
ويشتاق للوصول
لجامعة الدول
في القاهرة
(Hegazy, 2008)

*Did Wallada bint al-Mustakfi know
That I am here, waiting with her
For an Arab national dream
With Ibn Zaydun
That would one day come*

*And the enchantment of Cordoba
Wrapped in velvet
Would flirt with Baghdad
And yearn to arrive
At the Arab League
In Cairo?*

In the poem *Ma Ba'da Qaana*, Hegazy criticizes the condition of Arabism, particularly in Egypt, Lebanon, and Iraq. He denounces Egyptian militarism, which he argues fails to represent or protect the Egyptian people; he mocks Lebanese authoritarianism for eliminating individual freedoms and unjustly confiscating private property; and he condemns injustice in Iraq, which has led to the erosion of social justice. According to Hegazy, all of these problems are the result of United States domination over the Middle East region (Hegazy, 2008). Hegazy's criticism of Arabism reflects long-standing political and structural circumstances in important Arab governments that have been influenced by both external geopolitical forces and internal governance problems. As evidenced by military coups and protracted periods of authoritarian rule that marginalized civilian political representation and civil liberties, military institutions have historically dominated Egyptian, Lebanon and Iraqis politics, intervening decisively in national affairs and frequently undermining democratic processes (Utami & Anam, 2022). The United States, on the other hand, has pursued strategic interests in the region, including military alliances, arms sales, and political influence, that have often maintained or propped up authoritarian structures for reasons of geopolitical stability and control over energy resources, rather than supporting genuine democratic development or social justice. In the poem, Hegazy says:

يا أبا عباس
يا أعز الناس
سافر للهند
للسند
للبيت الأبيض أو الأسود
نريد حلاً للقضية
وأنت يا أبا هنية
يا كبير الناس
عليك بالمسؤولية
لمّ الشمل
ببقايا القضية
ثمن بأي كفى
سفكا
دماءنا الزكية
(Hegazy, 2008)

*O Abu Abbas!
Dearest of people
Travel to India
To Sindh*

*To the White House or the Black
We want a solution to the cause
And you, Abu Haniyeh!
Great among the people
Upon you lies the responsibility
Gather what remains
Reunite the fragments of the cause at any price
Enough
Enough of the spilling of our pure blood*

In the poem *Akaanat Tadri*, Hegazy mourns the decline of Arabism. He curses sectarianism and the fragmentation of the Arab nation in the name of nationalism and illusory prosperity. He also criticizes the diglossia of international law in responding to criminality, marginalization, and prejudice against Muslims. Furthermore, he laments the continuity of the bitter reality experienced by the Palestinian people under Israeli occupation. In addition, Hegazy expresses nostalgia for historical symbols of Islam, where dignity and humanitarian values were upheld (Hegazy, 2008). In the poem, Hegazy States:

هنا القاهرة
هنا الصمت
هنا السكوت!
هنا الملايين
يبحثون عن القوت!
هنا العظمة والملكوت،
خير أجناد الأرض
من علموا
الناس الصمود!
هنا بيروت:
اترك منزلك
والإتمت،
هكذا حكم الطاغوت!
هنا بغداد:
الموت على رؤوس الأشهاد،
فلتحكم لغة البارود!
هنا واشنطن:
فلتصمت جميع الإذاعات،
ولتركع كل العواصم،
وليحيا الشرق الأوسط الجديد
(Hegazy, 2008)

*Here is Cairo
Here is silence
Here is muteness
Here millions
Search for their daily bread
Here are grandeur and dominion
The best soldiers on earth
Those who taught people endurance*

*Here is Beirut
Leave your home
Or be finished
Thus rules tyranny
Here is Baghdad
Death before all witnesses
Let the language of gunpowder rule
Here is Washington
Let all radio stations fall silent
Let every capital kneel
And long live the New Middle East*

The production of anti-United States discourse in the poetry anthology *Fi Intizhar Al-Fajr* is closely related to the poor track record of the United States in the Middle East. Attention to U.S. activities in the region is therefore essential for understanding the anti-United States discourses present in Hegazy's poetry.

Socio-Cultural Practice Dimension on Anti-Americanism Discourse in Hasan Hegazy's Poetry Anthology *Fi Intizhar Al-Fajr*

The socio-cultural practice dimension involves contexts external to the text itself. This dimension encompasses various forms of economic activity and media-political practices articulated within the text. It also reveals the social and cultural aspects embedded in the text (Kumalasari, et al, 2025). In his poems Hegazy articulates anti-United States sentiment and critiques U.S. power in the Middle East (Hegazy, 2008). These sentiments emerge from social phenomena and lived realities in which the United States absolutizes its hegemony and interests within the political, economic, and social conditions of the Middle East. These realities recorded by Hegazy in his poems, such as in *Al-Bashir wa Al- 'Asho*:

هل سيأتي يوم
بدلاً من أن نصلي نحو الكعبة
أن تؤمر فتكون القبلة
نحو واشنطن
أو نحو الغرب؟
(Hegazy, 2008)

*Will there come a day
When instead of praying toward the Kaaba
We are commanded and the direction of prayer
Becomes Washington
Or the West?*

With its economic and military power, the United States has become the uncontested ruler of Middle Eastern geopolitics. America's engagement with the region began in earnest in the 1930s, when geologists working for Standard Oil of California discovered commercially viable oil reserves along the eastern coast of Saudi Arabia. In the years that followed, this

attraction evolved into an obsession. Shortly after World War II, it became evident that oil was not merely a highly demanded industrial commodity. One of the most visible and well-known events in history occurred when Franklin D. Roosevelt hosted Abd al-Aziz Ibn Saud, the founder of the Saudi monarchy, aboard the USS *Quincy* at the Great Bitter Lake in Egypt in February 1945. This meeting permanently linked Middle Eastern oil to American national security. It also helped shape one of the most significant strategic relationships of the twentieth century, in which Saudi Arabia would supply inexpensive oil to global markets in exchange for American protection (Jones, 2012).

By the late twentieth century, the Middle East—including the Persian Gulf—had fallen under U.S. dominance. To maintain the stability of its power, the United States installed various puppet governments, such as the Shah in Iran (Fukutomi, 2024), and led numerous invasions and interventions, both economic and military in nature (Jones, 2012). (O'Rourke, 2019) explains that U.S. interventions share a common objective: protecting American national interests and enhancing U.S. relative military power within the international system. As with the causes of war, no single motive drives U.S. interventions, and several covert operations even overlap in motivation. Nevertheless, American interventions can be grouped into three main categories: offensive, preventive, and hegemonic, depending on the primary political objectives of the campaigns.

These interventions and invasions have generated “regional unrest” or instability in the Middle East (Abdallah, 2003; Glas & Spierings, 2020). This unrest has manifested in diverse forms, including demonstrations and revolutions against U.S.-installed puppet governments, as well as criticism expressed through news media and literary works. One of the most prominent forms of protest was the Arab Spring, which represented a response by civil society to national political and economic instability. In Iran, Lebanon, and Yemen, efforts to retaliate against U.S. hegemony across various aspects of life were led by Shi'a Islamic resistance organizations, namely the IRGC, Hezbollah, and the Ansorullah Houthi movement.

In the realm of intellectual production, anti-Americanism discourses are disseminated through news media, social media, and literary activism. In news and social media, anti-Americanism is represented through the selective display of negative images of the United States in dramas, films, literary works, and news coverage; the selective use of phrases and headlines; the exaggeration or sensationalization of headlines without factual support; selective reporting that highlights negative news such as murder, rape, and high crime rates in the United States while ignoring or minimizing positive coverage; the use of cartoons containing strong imagery and effective messaging; and selective translations of analyses, opinion columns, and media reports from American, British, European, or Israeli sources that portray the United States negatively (Darwish, 2003; Frisch, 2003; Jamal, et al, 2015). In literary works, Hegazy's

poetry represents one form of intellectual resistance to the hegemonic superiority of the United States in the Middle East. In his poem *Musafir ila Al-Ghad*, Hegazy states:

أصمد
لو تجمعت ألوان الزيف
وتجمع كل السحرة
من عهد فرعون
إلى البنتاجون
لا تخف، ألق عصاك
(Hegazy, 2008)

*Stand firm
Even if all the colors of deceit gather
And all the sorcerers unite
From the age of Pharaoh
To the Pentagon
Do not be afraid—cast your staff*

In general, Arab societies articulate three primary factors underlying their hostility and antipathy toward the United States (Abdallah, 2003; Glas & Spierings, 2020). First, U.S. political, economic, and military support for Israel is perceived as enabling Israel to prevail in conflicts against Arab parties and to maintain its occupation of claimed territories. Second, U.S. airstrike policies and sanctions imposed on several Arab countries—including the occupation of Iraq—are viewed as direct interventions that harm regional interests. Third, U.S. alignment with non-democratic Arab regimes, the presence of U.S. military bases in several Arab countries, and, according to some critics, perceptions of an American campaign against Islam and Arab-Muslim communities further reinforce negative sentiment. In this context, intensive and sustained Arab mass media campaigns against the United States contribute to shaping a public opinion environment that encourages segments of Arab society to internalize hostility toward the United States and Israel, thereby prompting some individuals to join or passively support various Islamist movements.

Conclusion

Based on the analysis of the poetry anthology *Fi Intizhari Al-Fajri* using critical discourse analysis, this study identifies the use of specific lexical choices and grammatical structures at the textual dimension to construct anti-Americanism discourse. At the discursive practice dimension, the study finds that the production of anti-Americanism discourses is contextualized through narratives of political and economic instability in the Middle East. Meanwhile, at the socio-cultural practice dimension, the findings indicate that the anti-Americanism discourses constructed by Hegazy are consequences of United States military, political, and economic interventions in the Middle Eastern political constellation.

This study is limited to the exploration of anti-Americanism discourse in Hegazy's poetry anthology from the perspective of critical discourse analysis. It is expected that this research will contribute to enriching references in Norman Fairclough's critical discourse analysis studies, particularly those focusing on the analysis of news discourse related to contemporary Middle Eastern issues. Future research is encouraged to examine other discourses within the poetry anthology. In addition, further studies may explore the more complex roles of poetry within the political context of the Middle East.

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