

Speech Acts In Arabic Poetry A Pragmatic Approach

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Abstract

The main objective of this study was to examine the use of speech acts theory in analyzing Arabic text literature, specifically, Al-Faisal's poetry, to gain a deeper understanding of the speaker's meaning and the beauty of language usage. The study employed speech acts theory, a branch of pragmatics that focuses on how language is utilized to impart information and carry out actions such as making promises, requests, and giving orders. Despite some criticism and questions surrounding the theory, its significance in analyzing text and understanding the speaker's intention and effect on the audience cannot be denied. The research results showed that Al-Faisal's poetry is rich in expressive value and is characterized by linguistic richness and artistic creativity. However, the study concluded that there are creative expressive forms in the Arabic language that do not fit into Searle's classification of illocutionary acts due to their performative nature with double meanings. As a result, the study recommends increasing applied studies on the Arabic text to uncover these expressive forms and enhance our understanding of the language.

Keywords :Pragmatics; Speech Acts; Poetry; Abdullah Al-Faisal

INTRODUCTION

Speech acts theory is a subfield of pragmatics. It has dramatically influenced linguistics, which considers how words present information and achieve actions. Austin introduced it in (How to Do Things with Words) and Searle provided essential efforts for the theory's development.

That approaches the meaning from a different view, which gives more focus to the use of expressions and the rules governing it in performing various speech acts (e.g., assert, affirm, request, ask, order, command, promise, vow, pray, threaten, warning, thank, welcome). The research applies the speech acts theory to the Arab text to know to what extent it helps us read the Arabic text and discover the speaker's meaning and eloquence of speech.

In addition, it mentions some overlap between the speech acts theory and the Arab heritage of the Arabic language. So, the research deals with Al-Faisal's poetry, observing illocutionary acts according to Searle's classifications of illocutionary actions and their role in manifesting the force of speech and the aesthetic creativity of the poet. Speech acts theory, a subfield of pragmatics, has greatly influenced the field of linguistics by examining how words are used not only to convey information but also to perform actions. The theory was first introduced by J.L. Austin in his work "How to Do Things with Words" and was later developed by J.R. Searle.

This theory approaches meaning from a different perspective, focusing on the use of expressions and the rules governing them in performing various speech acts, such as asserting, affirming, requesting, asking, ordering, commanding, promising, vowing, praying, threatening, warning, thanking, and welcoming. The current research applies

the speech acts theory to Arabic text to determine its effectiveness in helping us understand the speaker's meaning and speech eloquence. The study also highlights some overlap between the speech acts theory and the Arabic cultural heritage. The research focuses on Al-Faisal's poetry, observing the illocutionary acts according to J.R. Searle's classifications of illocutionary acts and their impact on revealing the power of speech and the poet's aesthetic creativity.

The application of speech act theory has been primarily limited to ordinary language, making it challenging to apply to literary language, particularly poetry. There have been criticisms of Searle for disregarding essential aspects of linguistic analysis that arise from these limitations, including the exact criteria for interpreting poetic text and the extent to which these criteria aid in revealing the poet's intended meaning and the aesthetic aspects of the text. Additionally, there is a need for more studies applying speech act theory to poetic texts, particularly in the Arabic language, which is complex in its linguistic structure and rich in expressions. The challenges of translating Arabic poetry into corresponding English poetic meters and preserving the original grammatical rules add further complexity to the analysis. The research recommends the increased study of various forms of expression in Arabic texts to understand the language and its unique characteristics better.

The research aims to explain the concept of the "speech acts" theory proposed by Austin, which Searle then took up. Clarifying Searle's significant contributions to speech acts theory and stating the overlap and convergence between the Speech Acts Theory and what was proposed by the Arab Heritage. They were observing the illocutionary acts in Al-Faisal's poetry and their role in revealing the speaker's meaning.

METHOD

The study adopted a descriptive analytical approach to examine the use of speech acts theory in analyzing Arabic text, specifically Al-Faisal's poetry. The results of the study showed that speech acts theory intersects with the Arab heritage in several ways but contrasts with it in others. The research revealed that Al-Faisal's poetry is rich in expressive value and is characterized by linguistic richness and artistic creativity. However, the study concluded that there are creative expressive forms in the Arabic language that do not fit into Searle's classification of illocutionary acts due to their performative nature with double meanings.

The purpose of this research was to apply the speech acts theory to the poetry of Al-Faisal, as there is a lack of studies on this topic in the field of Arabic studies. The poetry of Al-Faisal was chosen as a model due to its richness of expressions and linguistic creativity, as it helps to provide insight into the characteristics of the Arabic text and highlight the expressive and artistic formulation in Al-Faisal's poetry, taking into account the linguistic perception in the Arab heritage and the proposed principles of the speech acts theory. The aim of this study was to achieve a deeper understanding of the Arabic text.

RESULTS AND DISCUSSION

Explaining The Concept Of The Speech Acts Theory

The present study focuses on Speech Act Theory, which was first introduced by Austin (1975) and later expanded upon by Searle. The purpose of this section is to

examine the role of this theory in understanding and exploring the depth of text, and to investigate the relationship between Speech Act Theory and the principles proposed by the Arab heritage. J.L. Austin (1962) explored sentence structure with a new approach, offering a comprehensive description and analysis of the system that organizes the components of a sentence. He re-examined the concepts of truth and falsehood and challenged the view that language's sole purpose is to describe world facts. He referred to this as the "Descriptive Fallacy" and suggested that there are functional sentences that cannot be classified as true or false and that the truth of a statement can be assessed based on specific conditions and standards, referred to as "Felicity Conditions". If one or more of these conditions are not met, the performative will be considered a misfire or abuse (p. 14).

This approach stems from the viewpoint that "to say something is to do something" (Austin, 1962, p. 13) and gives rise to the illocutionary act, which helps clarify the text and reveal its purposes. In line with this, J.R. Searle distinguished between two types of utterances: Constatives Utterances, which describe the facts of the external world and are either true or false, and Performatives Utterances, which are not described as true or false but rather as "happy/felicitous" or "unhappy/infelicitous". Austin established necessary conditions for considering a performative statement successful, and if these conditions are not met, the performative statement will be considered a misfire or abuse. He believed that if the performative statement satisfied these conditions, it would be deemed "happy" and therefore true. Austin considered three levels or components of utterances: (1) the locutionary act, (2) the illocutionary act, and (3) the perlocutionary act.

Clarifying Searle's Significant Contributions To Speech Acts Theory

In 1969, Searle introduced a new classification of illocutionary acts that comprised three elements: utterance act, propositional act, and illocutionary act (Searle, 1969, p. 24). The propositional act was an addition that Searle made to Austin's Speech Acts theory, and he provided a comprehensive explanation of it. He suggested that the propositional act has two varieties: reference and predication (Searle, 1969). In 1976, Searle introduced an alternative classification of speech acts, which was based on three factors: illocutionary point, direction of fit, and sincerity condition (Searle, 1976, pp. 10-16). He classified speech acts into five categories: Representatives, Directives, Commissives, Expressives, and Declarations.

Searle also introduced the concepts of direct and indirect speech and provided examples of indirect performative verbs, particularly those used to phrase requests politely. According to him, the speaker's intention goes beyond the words that are uttered, which he referred to as Speaker Meaning (Searle, 1969). The efforts of Austin and Searle were later utilized in the theory of implicature and cooperative principle by Grice (1961), which was published in 1975, and in the theory of argumentation in language by Ducrot and Anscombe (1983).

This study examines the poetry of Abdullah Al Faisal through the lens of Searle's classification of speech acts, focusing on the illocutionary act and its relationship to the propositional content, whether explicit in the surface structure or implicit in the deep structure of the sentence. Searle's approach to the propositional content and the

distinction he made between illocutionary negation and propositional negation constitute a significant contribution to linguistic knowledge.

Stating The Overlap And Convergence Between The Speech Acts Theory And What Was Proposed By The Arab Heritage

In the field of linguistics, there is a convergence between the Speech Acts theory developed by Austin and later expanded by Searle, and the Arab linguistic heritage. The Speech Acts theory brings together the differences between grammarians, rhetoricians, and scholars of principles jurisprudence into a unified framework. This theory highlights the legacy of the ancient Arabs.

When considering the Arabic language in the context of the Speech Acts theory, the topics addressed by the Arab linguistic heritage come to the forefront. Rhetoricians divide statements into "reporting" and "constructive" categories. A reporting statement conveys information about an external reality that can be either true or false based on its correspondence with the situation. For example, the statement "knowledge is beneficial" is considered true because it reflects a reality in the world.

A constructive statement, on the other hand, creates a meaning that does not exist in reality. This type of statement cannot be classified as true or false. Constructive statements can either be a request or a non-request, which Searle referred to as "direct" and "indirect" acts, respectively. Austin also addressed the issue of truth and falsehood in these statements, although ancient Arabic thought also touched upon this topic. For instance, Ibn Wahab stated that truth and falsehood are only applicable to reporting and answer statements (Bin Wahab, 1969, pp. 93-94).

Scholars of principles jurisprudence classified speech based on the clarity of meaning, dividing it into clear and unclear categories. Clear words are further divided into Perspicuous, unequivocal, explicit, and manifest, while unclear words are divided into Obscure, difficult, ambivalent, and intricate (Hamoudeh, 1983, p. 129). Sibawayh discussed these rulings, although he limited his examples to reporting sentences. The Speech Acts theory's take on propositions has overlap with the concept of Attribution in the Arab linguistic heritage. Arab grammarians view the relationship between the verb and the subject as two indispensable parts of a word (Sibawayh, 1988, p. 23). Arab rhetoricians define Attribution as "attributing something to something or denying such attribution" (Sibawayh, 1988, p. 23). The concept is comparable to Searle's conception of the connection between predication and truth (Searle, 1969, p. 26). Al-Dusouki, a 18th-century rhetorician, proposed a tripartite classification of Attribution that is similar to Searle's argument (Al-Dusouki, n.d.).

Observing The Illocutionary Acts In Al-Faisal's Poetry And Their Role In Revealing The Speaker's Meaning

The current research endeavour's to examine the Arabic text through the lens of Speech Acts Theory with the aim of identifying its characteristics and semantic components. It considers the Speech Acts Theory and its compatibility with the Arabic heritage, which includes concordances and contrasts. The study focuses on Al-Faisal's poetry and employs Searle's (1969) classification of illocutionary acts to uncover its artistic dimensions.

1. Representatives

The use of informing in speech acts is connected to the state of affairs. The "state of the addressee" plays a crucial role in determining speech production and structure. There are three states of the addressee that affect speech production: (1) Initial, where the addressee lacks knowledge and the speech produced lacks assertions, such as "I will visit you tomorrow"; (2) Doubt, where the addressee is hesitant and in doubt about the visit, requiring emphasis, such as "I will definitely visit you tomorrow"; and (3) Denial, where the addressee denies the visit, requiring multiple emphasis, such as "I swear I will definitely visit you tomorrow."

The speaker's intention may also influence speech production. For example, if the speaker disregards the addressee's state of denial, the speaker may address the addressee as if they were in the Initial state for a purpose the speaker seeks to achieve. An example of this is "The sun is shining bright" to someone who denies the shining state of the sun, which shows the ancient Arab's use of speech and refers to Searle's concept of the propositional act. This also highlights the awareness of the proposition issue among Arab rhetoricians, even if not in the same sense as introduced by the Speech Acts Theory.

The transformation of a reporting statement from being simply a conveyer of reality to having performative power changes the original act of delivering "a value" or "an added value" to a different speech act. This is where the Speech Acts Theory intersects with rhetorical research and what rhetoricians generally refer to as the deviation of the reporting notion to serve metaphorical purposes. This deviation is referred to as "Representatives" in the Speech Acts Theory, which describe and represent a certain fact through the proposition, with a direction of fit from word to world.

A representative statement is considered true if it is compatible with the speaker's conviction and, if relevant, external reality. If the speaker's utterance matches their conviction or intention, the speaker is considered truthful. Austin believed that truthfulness was subject to certain felicity conditions, with violations of these conditions referred to as "infelicities." If the speaker's intentions and conviction match the fifth and sixth conditions (F1-F2), but one of the remaining four conditions (A1, A2, B1, B2) is violated, the illocutionary performance is considered a misfire, with varying degrees of severity.

In this introduction, the purpose is to provide a clear foundation for the theory of speech acts in Arabic linguistic research, particularly among postgraduate students. The study focuses on the poetry of Al-Faisal and aims to identify its representative structure and its performative force in producing illocutionary acts. In Al-Faisal's 1973 poem "Alienation of the Soul," the poet conveys his internal world, feelings, and ideas through words, expressing the poetic experience and affecting the recipient. He writes: "My alienation is an alienation of feeling and soul. Even if I live with my tribe and those close to me, I seek bliss and happiness, but wherever I go, I find feelings of misery right there beside me".

The first proposition in the poem, "My alienation is an alienation of feeling and soul," creates a window into the poet's miserable world. The indefinite state of "My alienation" is intensified by the annexation of "My" and the repetition of "alienation" in the predication, implying the intensity of the sense of alienation. The second proposition,

"I seek bliss and happiness," highlights the ongoing pursuit of happiness in contrast to the ongoing state of misery. The disappearance of the reference in this proposition indicates a desire for happiness but its replacement by misery.

The first proposition is nominal, indicating that the sense of alienation has taken over the poet's world. The second proposition is verbal, indicating the ongoing pursuit of happiness. This creates a dramatic realm where the poet has withdrawn into self-alienation and highlights the role of the propositional act in representing the poet's inner world. The propositional relationships form a cohesive artistic structure that reflects the illocutionary force and expresses the poet's anguish. This study seeks to understand the role of the propositional act in influencing the recipient through its indication and connection to another proposition within a specific context.

2. Commissive

The point of commissive is to commit the speaker to a future course of action with a direction of fit from the world to the word and with intention as the sincerity condition. In his poem "The Living Pain," Al-Faisal (1973, p. 89) uses this linguistic value to produce poetry with an aesthetic and impactful effect. He writes: "Shortly, you'll be out of breath running after me, seeking to take control of me, not for living in agony, nor for beseeching mercy, for a mournful and shattered heart, but for that, with glory, I shall compensate, my groaning, yearning, and self-reproach".

The poem begins with a portrayal of sorrow, wounds from abandonment, and lamentations about lost memories and agreements. This low tone occupies the expressive space. The poetic tone then shifts, raising the rhythm, and these three verses are introduced at the end of the poem, creating a visual and auditory impact that engages the recipient in the poet's intense feelings.

The lines use a dialogue style through the proposition "You'll soon be out of breath running," and refer to the beloved with the second person pronoun "you/Ya'Almukhatab." This creates a direct threat to the beloved, as if she were physically present, which continues throughout the rest of the poem and demonstrates the poet's strength, endurance, and internal fortitude. The reference, connected to the verb "satalhathyn," refers to the poet's beloved and, according to Arabic grammar rules, may come with a pronoun connected to the verb. This allows the poet to express his psychological need for the beloved to be "out of breath running after him." It can be concluded that this feeling represents an internal escape from the poet's reality.

The act of threatening is presented as a moment for the poet to occupy himself, even though it expresses transcendence and glory, its dominant indications of darkness and sorrow (agony, mournful and shattered hearts, groaning, yearning, and self-criticism) are prominent and extend at the word level to a negative realm. This shows that the menacing tone is only a cry from the helpless and broken self. The illuminating force in the poem reveals the deep emotional feeling that is hidden within the lines and gives it an aesthetic and powerful impact.

3. Directives

The function of directives is to get the recipient to take some action. The direction of fit is from the words of the directive to the action taken. The sincerity condition is "want," "wish," or "desire," and the proposition content is that the recipient will take

some future action. An examination of Abdullah al Faisal's poetry reveals a dramatic use of directive structure, where the illocutionary act is emphasized as a prominent feature in shaping poetic creativity. In the poem "Emptiness," Al Faisal (1973, pp. 163–164) writes:

"Do not claim that love has perished. Our love songs have faded from our lips. Do not declare that the specters of your dreams have disappeared. As sands slip through our grasp, Oppression has crushed the fervor in your eyes. Sparks ignite within our bones. Your sleepless nights have tinged your cheeks with pallor. Tears, ashen and forlorn, fall for what we once constructed together. Do not wield silence with haughtiness. Our shivering witnesses testify for us". The illocutionary act in the first line is an imperative and the proposition is "Do not say love has perished." The second-person pronoun "Ya'Almukhatab" in the Arabic language system, which is introduced with the predication "saying that love perished," extends to "saying that the love songs have died." In the third line, the illocutionary act recurs with another proposition, "Do not say the dream's phantoms slipped away." The poet uses frequent verbs "perish," "die," and "slip away" followed by subjects "love songs" and "dream's phantoms" to create a sequential wording filled with emotional tension.

The potency of the imperative extends to the first four lines and the poet then resigns to reality in a manner similar to a siege in lines five to eight. In the face of this reality, the poet recalls a linguistic structure including a third imperative, "Do not resort to silence," which intensifies the tone and performance of the illocutionary act. The beloved's absence is rejected by the poet, turning the situation into an absolute duality of presence and absence. The conflict between the poetic self and its inevitable destiny is reflected in the title "Emptiness," creating a symphony of the influences of the inner self.

In conclusion, the mental and psychological overflow relies on the illocutionary acts and propositions, which engage the recipient's attention and emotions, resulting in a truthful artistic structure. The illocutionary point of the text is to express the psychological state indicated in the sincerity condition through the propositional content. In other words, the speaker is not trying to match the words with the world or the world with the words, but rather, the truth of the proposition is assumed. The language used in poetry addresses the emotional and mental world of the creator through expressive wording and provides insight into the emotional truthfulness that has inspired the creative work. For example, in the poem "The Daughter of Sorrows" by Al Faisal (1973), the poet says: "Your youth is fading, as is mine. Do I weep for you or for myself?" This portrays the speaker's emotional state of mourning and loss. The presence of the beloved is represented through the use of the second-person possessive adjective in "your youth" (p. 95).

The use of the exclamatory mood in the text highlights the illocutionary force and escalates the performance to a creative level. Through the use of linguistic structures that carry expressive value, the poet creates a language that reflects his inner emotional reality and imbalanced state of being. The presence of the beloved and her world is sensed throughout the text, while the examination of the accumulated layers reveals the hidden psychological subconscious that contributes to the feeling of loss. The poem also explores themes of loneliness, existential collapse, and compensation. The poet attempts to separate himself from his beloved but ultimately reunites with her in a world of misery

and deprivation. The potency of these themes extends throughout the text, as evidenced by phrases such as "Our nightmares are similar in their misery" (Al Faisal, 1973, p. 95). The text also references the works of Shawqi, who laments his own exile from his homeland. The poet employs Shawqi's words as a means of self-consolation and lamentation, invoking the shared emotional state of loss.

4. Expressives

The illocutionary point of the poetic language is to express the psychological state of sincerity about the propositional content. The speaker's aim is not to align the words with the world or the world with the words, but to presuppose the truth of the expressed proposition. The expressive wording in poetic language delves into the emotional and mental world of the creator, transcending the surface and exploring the inner impact and emotional truth that serve as creative stimuli (Al Faisal, 1973). In the poem "The Daughter of Sorrows," Al Faisal (1973) he write: "Your youth is fading like mine. Do I mourn you or weep at myself ?!. Your world is a wilderness built of lovelorn illusion. Running to you longingly passionately. My world is like the desert missed by aliveness. So turned from lush to barren. Our dreams are similar in their misery. Swinging between deprivation and reproach". He reflects on fading youth and a world of lovelorn illusion. The poet employs the illocutionary act of self-consoling and lamentation, drawing inspiration from Shawqi's words to simulate his painful reality. The linguistic structures used carry expressive value and evoke the poet's emotional reality (Shawqi, 2012).

The reference to the beloved is represented through second-person possessive adjective, indicating a forced presence in the poet's emotional world. The connection between fading youth and the poet's self signifies identification and oneness with the beloved. (Wang & Zhang, 2019). The second line expresses overwhelming sadness through the proposition of mourning and weeping, highlighting the poet's loss of emotional control. (Fernández & Abad, 2020). The use of first-person and reflexive pronouns in addressing the beloved and oneself adds depth and emotional resonance to the language, creating an imbalance and ruin within (Al Faisal, 1973; Shawqi, 2012). The exclamatory mood employed further emphasizes the illocutionary force and enhances the creative performance.(Burt & Greer, 2018).

The presence of the beloved is expanded in the third and fourth lines, where the reference is "your world" and the predication is "a wilderness." The structure reveals the emotional interaction and the sense of loss (Al Askari, 1980). The poet attempts to separate himself from the beloved, imposing his fragile and fragmented presence in the fifth and sixth lines, symbolizing psychological and existential collapse. The poet's world is likened to a barren desert, emphasizing loneliness and loss (Al-Jurjani, 1984). The poet reunites with the beloved in the proposition "Our dreams are similar," highlighting unity and fragmentation. The emotional depth of the illocutionary act is enhanced through performative force, revealing the intended meaning (Al-Jurjani, 1984; Searle, 1969). Searle's "Principle of Expressibility" combines different approaches to meaning, emphasizing the uses of expression in speech situations and the meaning of the sentence. It recognizes the complementary nature of these theories (Searle, 1969). Katz raises the question of how the meanings of sentence elements determine the

meaning of the entire sentence, while Austin explores the different types of speech acts performed by speakers (Katz, 1966; Austin, 1962).

5. Declarations

Declarations bring about some alternation in the status or condition once uttered. The direction of fit is both word-to-world and world-to-words. There is no sincerity condition and successful performance is achieved when their propositional content corresponds to the word (Burt & Greer, 2018).

Hence, dealing with the poetic language transfers the Illocutionary situation from the wording structure to the inner realm of emotion. The application of this successful performance in Abdullah Al-Faisal's poetry presents us with a poetic texture characterized by expressibility and creativity. In the poem (To Allah), Faisal (1973, p. 9) says: My imperfections are undeniable, and I have no intention to defy those who have surrendered in the past and will surrender in the future. My sins are numerous, but my tears serve as a testament to my repentance.

The lines start with the propositional negation (I am not impeccable nor do I intend), where the reference is (I) and the predication is (not impeccable nor do I intend). This indication of negation extends further through a conjunction to the second line. (Fernández & Abad, 2020). However, negation expressed in a deep structure serves as an affirmation; therefore, it evokes the performative act (declaration of remorse and repentance), which is further confirmed by the wording of the third and fourth lines that express a yearning for sublimity and luminosity. (Wang & Zhang, 2019).

The Arabic heritage deals with it as a matter of negating something by affirming something else, as once said by Imru' al-Qays: (On the desert road, the camel's footsteps do not guide), i.e., the road has never had a guide (1984, P.66). This approach is close to the argument raised by Searle when differentiating between the Illocutionary negation and the propositional negation, stating that the "propositional negation" leaves the nature of the Illocutionary act unchanged, since it leads to another proposition with the same Illocutionary act. Illocutionary negation generally changes the nature of the Illocutionary act. Thus, an utterance of "I do not promise to come" is not a promise, but a refusal to make a promise. (1969, p. 32). The poetic language relies on the duality of negation and affirmation. The poet presents an inverted image at the wording level, but the emotional feelings in the deep structure are accumulative. This style sheds light on the overall semantic purpose of the text and exposes the poet's emotional world.

The pronouns occur five times, twice as separate prominent pronouns (I, I). i.e., "the first-person subject pronoun", and come three times as an attached pronoun in (my sins, my tears, my repentance) "the first-person possessive adjective". This diversity in presenting the pronouns serves as a driver to intensify the potency of the illocutionary act and highlight the performative force. A consideration of how the pronouns are distributed shows that the two separate prominent pronouns occur at the beginning of the stanza to achieve full self-presence before the presence of divine love. The vital effect of this pronoun continues to be attached to repentance and submission to God, which brings the recipient into the space of feelings culminated by the poetic experience and reaching its core. Not to mention, connecting the stanza to the poem's title, "To

Allah" strengthens the plot and shows that the poet's creativity has produced a work of art that captivates the recipient and moves his emotions.

Dealing with poetic language transfers the Illocutionary situation to the realm of emotion. Abdullah Al-Faisal's poem "To Allah" showcases repressibility and creativity (Faisal, 1973). The poem begins with a propositional negation, where the reference is "I" and the predication is "not impeccable nor do I intend." This negation serves as an affirmation of remorse and repentance, as expressed in the subsequent lines (Imru' al-Qays, 1984; Searle, 1969). The duality of negation and affirmation in the poetic language illuminates the poet's emotional world. Pronouns are strategically distributed to intensify the illocutionary act and highlight the performative force. The connection of the stanza to the poem's title strengthens the plot and captivates the recipient (Faisal, 1973).

It should be noted that there are creative expressive forms in the Arabic language that are not fit for inclusion in any of these classifications, due to their performative nature and double meaning, such as 1. (Praise, similar to blaming) as when saying: (This person has no faults except that he is generous.) 2. (Blame is similar to praising), such as (This person is vicious, but he's a thief). So, this research argues that the shortcoming in Searle's classification of illocutionary acts is the result of the theoretical foundation on which the classification is based, which is its application to the ordinary speech language, and it disregards the literary and rhetorical language aspects.

On the one hand, pragmatics converges with semantic theory at various levels when addressing the Speech Acts Theory. It differs from them in its careful consideration of the illocutionary act as it connects with propositional content within the syntactic structure, as well as the effect of the interaction between the uttered and non-uttered meanings and their interpretation. The addressee represents a key pillar of pragmatic competence. In light of what Searle refers to as the "illocutionary force indicating device" (Searle, 1969, P. 30), semantic theory has dealt with the new way of the old methods, but with better organization and a clearer approach.

The research will now attempt to introduce an equivalent Arabic term to this one, which is "illocutionary devices of eloquence." The reason for choosing this term is based on the argument raised by al-Jahidh in his book *Al Bayn wa Al-Tabyn* [Book of Clarity and Clarification], where he suggests five instruments, the role of which is to reveal the internal purposes and the meanings hidden in the mind of the speaker, i.e., to uncover the (speaker's meaning) (1948, pp. 76–81). These instruments are 1. Utterance (Lafdh); 2. Writing (Khatt); 3. Gesture (Ishara) relies on the employment of body parts when producing meaning; 4. Counting by finger holds (Aqd): He briefly explains the indication learned from the positions of the stars and planets, based on which days, months, and years are calculated. 5. Posture or attitude (Nisba): This refers to the eloquent state that expresses meaning. An example of this is when an Orator [Khateeb] said: "Alexander was more eloquent [Antaq] yesterday than today, but today he's a better preacher [Awa'dh] than yesterday".

In parallel, Searle addressed illocutionary force indicating devices in English: (word order, stress, intonation contour, punctuation, the mood of the verb, and performative verbs). Al-Jahidh agrees with Searle in the first and second devices (utterance and writing), which correspond to (word order, stress, intonation contour, punctuation, and the mood of the verb), but has not addressed the "performative

verbs,” although he has introduced another three; namely, gesture, aqd, and posture, which are absent in the Speech Acts Theory.

The Influence Of This Research For Teaching Arabic

The research has a significant impact on teaching Arabic language and literature. By applying the speech act theory to Arabic text, teachers can provide students with a deeper understanding of the language and its usage. The study highlights the importance of considering the speaker's intention and the impact of the language on the audience, which can help students to appreciate the beauty and expressiveness of the Arabic language. Furthermore, the study's findings on the creative expressive forms of Arabic language can also inspire teachers to incorporate these forms in their teaching and encourage students to explore the language in new and innovative ways.

Additionally, the study's conclusion that there are expressive forms in Arabic that do not fit into Searle's classification of illocutionary acts highlights the need for further research in this area. This can lead to an increased understanding of the language and its unique features, which can in turn benefit students and teachers. In conclusion, the research on the influence of speech act theory on teaching Arabic has the potential to enrich students' understanding of the language and its usage, and to provide teachers with new insights and teaching strategies to better engage their students.

CONCLUSION

The purpose of this study was to examine the poetry of Al-Faisal and how it utilizes speech act theory to reveal the speaker's inner intentions and purposes. The research specifically looked at the poet's use of illocutionary acts to create a coherent and aesthetically pleasing work. Additionally, the study investigated the relationship between the Arabic and English texts, considering the unique features and influence of the Arabic language. The researchers sought to build upon previous research in speech acts theory and incorporate elements of Arabic heritage and rhetoric in order to better understand the characteristics and complexities of the Arabic text.

The relationship between the Speech Acts Theory and the arguments presented by Arabic rhetoricians is noteworthy and deserving of further study. This relationship confirms the connection between modern Western linguistic studies and Arabic rhetorical thought. Works by Arabic rhetoricians, such as Al-Jurjani's "Dala'il al-I'jaz" and "Asrar Al-Balagha," Al-Suyuti's "Al-Itqan," Al-Zamakhshari's "Asrar Al-Balagha," Al Qazwini's "Al-Idah fi Wujuh Al-Bayan," and Al-Zarkashi's "Al," possess a wealth of intellectual and cultural value that sheds light on the essence of rhetoric and the secrets of eloquence. The translation of these works could greatly enhance Arabic research, contribute to linguistic achievements, and increase its significance in the study of human language. The study and its recommendations suggest that the application of speech act theory to literary and rhetorical expressions in various human languages is highly beneficial and should be pursued whenever possible, as it aims to encompass the various forms of human language expression. The research recommends the increased study of various forms of expression in Arabic texts to understand the language and its unique characteristics better.

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