

*The Speech Act of Requestives In Iraqi Romantic
Poetry with Reference to English*

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1. Introduction:

Request is defined in the light of existing literature as a universal category manifested in linguistic behaviour. Thus, making a request is a universal linguistic activity that expresses our interpersonal and social dealings. Request has been studied from the semantic, syntactic, pragmatic and sociological point of views. However, request as a speech act is known to be an attempt for the speaker to the let hearer do something. The term request has been classified under many labels: Exercitives (Austin, 1962: 150). Directives (Searle, 1979: 13) and also a subclass of Directives which is requestives (Back and Harnish, 1979: 48). Our main focus here is on requestives which tackle all acts which lead to future action ranging from the humblest prayer to the strictest order. However, studying requestives in literary texts and in particular poetry seems challenging especially if there are poets and a poetess who lived during the revolutionary events of the 20th century presented by free verse in which poetry was

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one way to express the current events in connection with their inner conflict feelings.

2. The Problem:

The problem of the present paper is to state: (1) Do poets have an excessive use of requestives not only to reflect aspects of the 20th C.? (2) To what extent, the poets manage to link the aspects of the 20th C., for instance, the social, political, etc. with their inner conflict? (3) Are requestives marshalled by the gender group and the nationality of each poet?

3. The Hypotheses:

We hypothesize the following: (1) Different acts of requestives are used in different situations so as to convey various messages. (2) Different acts of requestives are controlled by different conflicts, gender groups and nationalities.

4. The Aim:

The aim of the present paper is to investigate the multi-communicative functions of requestives used by two Iraqi poets (i.e. Al-Mala'aikah and Al-Sayyab) and one English poet (i.e. Blake) as a reference.

This investigation basically depends on two major variables which are (1) gender group of the poets represented by their inner conflict and (2) the different issues in which the poets are imposed in the 20th C. represented by social issues, political issues, etc.

5. *Speech Act Theory: An Overview:*

One important concept which relates utterance meaning to context is that of “speech act”, developed by J. L. Austin (1962) and J. R. Searle (1979). Searle has always been seen as a systematizer of Austin’s original theorization. Thus, Searle’s theory, mainly, similar to that of Austin’s, rests upon the hypothesis that speaking a language basically involves performing speech acts:

Thus, speaking a language is performing speech acts such as making statements, giving commands, asking questions, and so on... These acts in general are made possible and are performed in accordance with certain rules.

(Searle, 1969: 16)

Thus, speech acts is the basic unit of communication and that what can be meant can be said. Furthermore, a distinction can be drawn among what the speaker means, what the hearer understands, and what the governing rules of these elements are (Leech and Short, 1981: 190-193).

In his later observation of speech acts, Austin (1962: 108) and then later Searle (1979: 17) study the effect of utterances on the behaviour of speaker and hearer in a threefold distinction:

1. Saying something is performing locutionary acts.
2. Performing illocutionary acts in saying something.
3. Achieving some effects by means of performing prelocutionary acts.

(1) There is a fly in my soup.

1. Locutionary Act: It means that the speaker utters the words with their semantic meaning.
2. Illocutionary Act: It means that the speaker is complaining.
3. Perlocutionary Act: It means that the hearer (i.e. the waiter) may apologize or get offended.

Similar to Austin (1962: 150), Searle (1979: 12-20) presents five taxonomies of illocutionary acts:

- (1) Assertives: Commit the speaker to something being the case to the truth of the proposition expressed, e.g.: claim, state, etc.
- (2) Directives: Attempts by the speaker to get the hearer to do something, e.g.: permit, suggest, etc.
- (3) Commissive: Commit the speaker to some future course of action, e.g.: threat, offer, etc.
- (4) Expressives: Express the psychological state specified in the sincerity condition, e.g.: apologize, thank, etc.
- (5) Declaratives: Performance between the propositional content and reality, e.g.: resign, approve, etc.

Since our major concern is about requests, it seems necessary to shed light on the concept of directives and then the concept of request in English and Arabic.

5.1 The Concept of Directives:

Directives have been recognized since the early days of speech act theory as a well-defined subset and has been given this name by Searle (1979: 13). Austin (1962: 150), however, in his classification of illocutionary acts, defines the act which exercises power, rights or influences as “exercitives”. Searle (1979: 13) does not give a straight forward definition of

directives, instead he defines it through the illocutionary point saying that:

The illocutionary point of these [Directives] consists in the fact that they are (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.

He also claims that these ‘attempts’ can be very modest like inviting or very fierce like insisting.

Other philosophers and linguists adopt the same definition with some modifications. For instance, Bach and Harnish (1979: 47f) give a much more comprehensive definition saying that: “Directives express the speaker’s attitude towards some prospective action by the hearer and his intention that his utterance or the attitude it expresses, be taken as a reason for the hearer’s action”. They also divide the class of directives into six sub-classes, each consisting of a number of Speech Acts. The sub-classes of the directives are:

1. Requestives: (ask, beg, invite, request, etc.)
2. Questions: (inquire, ask, interrogate, etc.)
3. Requirements: (bid, command, order, etc.)
4. Prohibitives: (forbid, prohibit, etc.)
5. Permissives: (allow, pardon, excuse, etc.)
6. Advisories: (advise, recommend, warn, etc.)

Fraser (1983: 39f) points out that in a directive the speaker expresses a desire regarding the action specified in the propositional content, namely:

- A. The hearer is to carry out the action.
- B. The hearer is not to carry out the action indicating that the hearer does not do so in virtue of the authority of the speaker over the hearer (e.g.: enjoin, prohibit, etc.).
- C. The hearer is to believe the hearer is now entitled to carry out the action in virtue of the speaker's authority over the hearer (e.g.: allow, excuse, etc.).
- D. The hearer is to consider the means of taking the action in virtue of the speaker's belief that there is sufficient reason for the hearer to act (e.g.: advise, warn, etc.).

Searle and Vanderveken (1985: 55f) believe that all directives have the preparatory condition that the hearer is capable (physically and mentally) of carrying out the action required by the propositional content of the directive he is asked to do. Thus, all directives have the sincerity condition that the speaker desires/wants the hearer to comply with his (speaker's) directive.

Mey (1993: 164) believes that directives embody an effort on the part of the speaker to get the hearer to do something, i.e. to direct him/her towards some goal.

Trosborg (1995: 9) says that in performing directives, the speaker tries to get the hearer to commit him/herself to some future course of action (verbal or non-verbal).

5.2 The Concept of Request in English:

Various sentence have been generally accepted as belonging to the class of request. The chief varieties of these sentences are commands, demands, entreaties, prayers, permissions, advice, exhortations and wishes. Moreover,

negative forms like prohibition, warnings and so on are taken to be within the class of request. This is because uttering of all the above kinds of sentences incite people to perform a course of action. Jespersen (1924: 302) categorizes all the “utterances, irrespective of their grammatical forms that aim at influencing the will of the hearer (addressee); that is, to make him do something’ as requests”. According to him, requests may range from the strictest command to the humblest prayer (cited in Hussein, 1983: 16).

Fries (1952: 47), on the other hand, considers requests as ‘classes of utterances which are so regularly followed by an ‘action’ response that can be said to be directed at eliciting that kind of response’.

The speech act of ‘request’ has received a lot of attention compared with many other speech acts. Although, Austin (1962) does not attempt to classify the speech act of request under any of his five categories. He seems to mention it as one of the functions of the imperatives: “An imperative may be an order, a permission a demand, a request, ...” (Austin, 1962: 76). Thus, it seems that ‘request’ is an obvious example of exercitives, but Austin does not list it (Searle, 1979: 8).

Searle (1979: 14) classifies the speech act of requesting under the class of directives. In his attempt to distinguish between a ‘request’ and an ‘order’, he believes that the relative position between the speaker and the hearer is what distinguishes these two acts. In other words, the illocutionary forces are clearly different while the illocutionary points are

the same both are attempts to get the hearer to do something (Searle, 1979: 3).

Green (1975: 121) states that the speaker who makes a request has no authority, or pretends not to have it over the addressee. She also believes that in polite societies the method used to get someone to do something is by using a request.

Wierzbicka (1985: 145) claims that when people make requests, they tend to make them indirectly. She also adds that people generally tend to avoid imperatives like: Tell me the time, which is a direct request, in preference for questions like: Can you tell me the time? or assertions like I'm trying to find out what time it is, which are indirect requests.

Gibbs (1986: 181) believes that whenever a speaker requests something from someone, it costs the addressee some effort to supply what is desired, and this could, and does, in many situations, threaten the addressee's face value. He also adds that people usually act to maintain or gain face and to avoid losing face, but a speaker's request often imposes on the addressees and can potentially threaten the hearer's face. Therefore, Gibbs believes that speakers usually formulate their requests indirectly in: "Could you lend me ten dollars?" instead of using a direct request like: Lend me ten dollars, in order to eliminate any threat to the addressee's face caused by using a request.

Sifianou (1992: 100) claims that requests can be realized linguistically with imperatives, interrogatives, negatives, neg-interrogative, declaratives and sometimes even elliptical forms are found:

(2) Pass me the butter, please.

(3) What time is it?

(4) I wouldn't mind another piece of cake.

(5) Can't I stay with her?

(6) I'd like to see you for a minute.

(7) Coffee, please.

She also adds that the choice of structure open to speakers in making requests is not entirely free since it conveys different attitudes, different social norms and values, as well as, personal differences (Sifianou, 1992: 101).

Sifianou (1992: 121-122) points out that requests can be grouped into two broad categories; namely, requests for information and requests for action. These later requests can be subcategorized into requests for goods, requests for help, requests for information, for intention, for sympathy.

Trosborg (1995: 143) in her study of speech act of requesting, points out that a request is an illocutionary act whereby a speaker (requester) conveys to a hearer (requestee) that he/she wants the requestee to perform an act which is for the benefit of the speaker. She also states that the act may be a request for non-verbal goods and services, i.e. a request for an object, an action, etc., or it can be a request for verbal goods and services, i.e. a request for information.

Trosborg (1995: 144) also states that there is no sharp dividing line between the illocutionary acts in question; what is a really a request may be presented as a suggestion or even as a piece of advice, a warning or a threat:

(8) Would you mind cutting the grass? (request)

(9) Wouldn't it be an idea to cut the grass? (suggestion)

(10) I think you'd better cut the grass (before it gets too long). (advice)

(11) If you don't cut the grass, it'll get too long. (warning)

(12) If you don't cut the grass, you won't get your pocket money. (threat)

5.3 The Concept of Request in Arabic:

The overwhelming majority of Arab Grammarians and Rhetoricians like: Al-Hashimi (1960: 76), Al-Sammra'e (1966: 127), Sibaweihi (1977: 173), Ahmed (1980: 155) and Al-Awsi (1982: 188), etc. have realized the act of *الالتماس* (appeal) as a performative act of *الطلب* which is a general term that includes all the performative directive acts requiring a kind of action that has already not been done (Al-Awsi, 1982: 180). However, when rhetoric dissociated itself from grammar, rhetoricians began to deal with the different kinds of illocutionary acts of *الالتماس*. These illocutionary acts are encapsulated in what is called *الإنشاء الطلبية* (performative directive acts) (Matluub, 1980: 99-106).

According to Ibn Manthuur (1956: 70-78), Harwuun (1959: 127-135), Tabanna (1977: 533) and Matluub (1980: 99-106) Arabic illocutionary acts included in directives can be classified as follows:

1. *الطلب* (request) as *الأمر* (Order):

The meaning of *الأمر* implies an action to be done. It is opposite to the state of prohibition; since the latter involves an absence of an action. The act of *اقرؤوا* (begin with) in sentence (13) clarifies this:

(13) افرووا السلام (Begin with Al-Salaam.)

(Ibn Manthuur, 1956: 26)

However, there are certain conditions under which الأمر acts. These conditions according to Ibn Manthuur (1956: 28-30) and Haruun (1959: 55-67) are:

- (1) Authority on the part of the addresser.
- (2) Obligation on the part of the addressee.
- (3) Temporal meaning that الأمر requires an action that should be fulfilled at the present time or in the future.
- (4) Frequency meaning that الأمر is directed to someone to do something as in sentence (14) below:

(14) امتثل للأوامر (Obey orders.)

Accordingly, الطلب can be realized by the forms of الأمر when these forms are used in appropriate social contexts with the appropriate intention.

2. الطلب (Request) as الترجي (Plea or Soliciting):

The second performative act of الطلب in Arabic may imply the act of الترجي. Certain particles are used to realize الترجي such as لعل (if only would) and عسى (may be). Both particles are used to indicate the meaning of anticipation of good things. Sentences (15) and (16) clarify the meaning of الطلب as الترجي.

(15) لعك تدومي على عهدي (If only would that you keep the promise.)

(16) عساك تدومي على عهدي (May be that you keep the promise.)

(Ibn Manthuur, 1956: 309f)

3. الطلب (Request) as التمنى (Wishing):

The performative act of الطلب in Arabic can be governed by the use of the particle, ليت (would that). Uttering a sentence like:

(17) ليتك تأتي (I wish you come.)

The speaker wants his/her addressee to perform the proposition expressed in the predicate of ليت (Haruun, 1959: 49).

4. الطلب (Request) as التماس (Requiring with Leniency):

This performative act is regarded as a kind of الطلب in Arabic, since the speaker uses it to ask his/her addressee to do something with leniency, e.g.:

(18) ألا تعيرني سيارتك؟ (May I use your car?)

(Tabanna, 1977: 533)

5. الطلب (Request) as التخصيص (Requiring with Specifying):

The present performative act is used in Arabic to function as a kind of طلب. This is because the addresser asks his/her addressee to do something with specifying, e.g.:

(19) هلا تناولني الملح؟ (Would you pass me the salt?)

(Haruun, 1959: 51)

6. *The Social Context of Requests:*

The ultimate relationship between context and function of linguistic utterance helps to realize the different purposes when language operates simultaneously at several levels. This depends upon the social context in which linguistic utterances are used. For example, I say to a person in a waiting room 'Is

the window open?', the content of the question is fairly simple; a proposition formed by a predicate and an argument, i.e. open window. At one level this proposition is being used in a question to ask for information. Yet, pragmatically speaking, in a context in which I make it clear that I am uncomfortably cold, the question would be used, not as a request for information but as a request to close the window (Sikiotis, 1980: 12-17 cited in Hussein, 1984: 44-47).

The social context plays a vital role in deciding the function of the linguistic utterance. In the pragmatic analysis of the utterance function, the importance of the context in which the utterance is used should not therefore be underestimated. Such an importance would be more clarified by exemplification; in some circumstances, the utterance of the sentence 'I would like that dress' said to a sales clerk is a request to buy the dress; said to a companion during window shopping, the same sentence may be no more than a fanciful comment. Similarly, uttering the sentence 'I can't find my glasses', in a certain social context, may well be an indirect request for assistance, or it may be no more than just a statement. On the other hand, uttering a sentence like 'It's hot in here!' in certain circumstances and in an appropriate social context, may be a polite request for someone to switch on a fan. Also, the sentence 'Can you do it for me?' uttered in a specific context may get one of two answers: 'yes', or the doing of an action (Lyons, 1981: 78).

The previous examples show how the social context influences the way we interpret sentences. They also support the view that linguistic forms never have one-to-one

correspondence with the linguistic functions of these forms. Addressees know that they treat particular forms used in social contexts in ways different from the same forms used in other contexts. In this sense, it can be said that the illocutionary act of requesting is a performative utterance that should be performed in an appropriate social context and in the right circumstances that require a certain course of action. Besides, uttering a sentence expressing request in the right social context cannot be said to be true or false. However, the same idea is applied to Arabic Requests (Hussein, 1983: 57).

7. Speech Acts and Literature:

In the long run of literary pragmatics, there has been much interest in the written texts. Many scholars have devoted their studies to tackle this area (to name but a few Bonheim, 1990: 13; Ventola, 1991: 107; Verdonk, 1993). What has been customary asserted by these philosophers and many others is that literary pragmatics looks at two parties: one is the writer and the other is the reader. These two parties, in turn, reflect aspects of two other parties which are real, namely, the writer and reader between whom there is a message to be conveyed. Now, one may ask a fundamental question: What governs this sort of understanding or interaction between the writer and the reader? The context does so; since context is the core in literary pragmatics. In this sense, context in literary texts is just like a vehicle that guides the reader and/or listeners to infer the writer's message. It should be noticed here that context has been viewed differently by different philosophers. For Anglo-American Pragmaticians, pragmatics focused on

certain issues like deixis, presupposition, speech acts, conversation and implicature. On the other hand, Continental Pragmaticians viewed context in terms of wider issues. In this line of thinking, context is tackled from a multi-dimensional perspective being anthropological, linguistic, sociolinguistic, neurolinguistic, biological, etc.

Speech Act Theory of literature in all its genre, is highly sensitive to the context in which it is uttered. We soon find ourselves in the thick of the view that context, especially in the continental view, is the spirit in which Speech Act Theory of literature is activated. Moreover, Speech Act Theory brings language and literary thoughts and aims together.

Now, the set of concepts which are embodied in Speech Act Theory can be applied to the different types of literary fictions being novel, drama, poetry, and the like. Still, we would be obliged in the present research to regard only poetry and Modern Arabic Romantic Poetry with respect to one aspect of Speech Act Theory (Daawood, 1999 and Poetry Archive, 2004: 1).

7.1 Poetic Language vs. Ordinary Language:

It is plain that readers are liable to any amount of confusion and misunderstanding about the various messages which are conveyed in different pieces of verses. In conventional discourse, the message takes its meaning from an association between lexical items and the syntactic form. That amount of confusion is due to a set of traits of poetic language which distinguishes it from the language which is used in

everyday-life situations: everyday gossip, scientific reports, commercial or political persuasion, etc.

Leech (1969: 5) identifies three aspects of distinction between poetic language and ordinary language:

- (1) The language of poetry may violate or deviate from the generally observed rules of the language in many different ways.
- (2) The poet enjoys a unique freedom, amongst users of language to range over all its communicative functions. This means that the poet can draw on the language of past ages, or can borrow features belonging to others.
- (3) Most of what is considered characteristic literary language; for instance, metaphor, has its roots in everyday uses of language, and can be studied with some reference to these uses.

We believe that points (1) and (2) are more prominent in the poetic language, simply because there is a freedom on the part of the poet to reflect the psychological aspects of the poet and to address whatever he likes.

7.2 Poetry in Speech Act Theory:

Poetry in Speech Act Theory is a controversial area among philosophers; since they view the problem differently. Some philosophers argue that poetry is excluded from Speech Act Theory such as Searle (1969). Others like Levin (1976) consider it as quasi speech acts due to the fact that poetry lacks the illocutionary force that makes it real speech acts. Yet, in the present research, we tend to consider poetry, in general,

and Modern Arabic Romantic poetry, in particular, as of real, non-fictional interaction.

8. Modern Romantic Poetry:

In the early years of the 19th Century, Modern Romantic Poetry began to move away from the strict Augustan ideals to a new emphasis on sentiment and the feelings of the poet by the use of Free Verse. This movement started in Europe and then spreaded through the entire world because of social and political turbulence (poetry archive, 2004: 1f).

8.1 English Modern Romantic Poetry:

Modern Romantic Poetry emerged with the appearance of Imaginst poets: Blake, Coleridge, Scott, Wordsworth, Shelly, Byron, and Keats. However, two main features characterize the mode of the Modern Romantic poetry writing. Firstly, is the technical innovation in the writing through the extensive use of free verse. Secondly, is a move away from the Romantic idea of an unproblematic poetic “self” directly addressing an equally unproblematic ideal reader or audience (poetry archive: 2004: 2-4).

The mode of writing in romantic poetry is free verse. Freedom applies not only to freedom from traditional metre, but freedom to use visual and sound effects as desired for surprise, thickening of meaning symmetry, repetition, or simply for fun. Lines can also be shortened for speed, or segmented into clots of words or syllables to slow down the reading or comprehension (poetry archive: 2004: 5).

8.2 Arabic Modern Romantic Poetry:

It appeared in the 20th century in which the tension between form and content were resolved and a lyricism and simplicity of language become the norm and the modern or contemporary which is typified by a reaction against romanticism, and domined by either committed social realism or symbolism and surrealism (Ahmed, 1999: 2).

As pioneers of **Free Verse Poetry** in Arabic, a selection of Al-Malaa'ikah's and Al-Sayyab's poems will be our main concern in relation to the use of request and in English also a selection of Blake's poems will be taken as a reference to English.

9. The Use of Requestives in Al-Mallaa'ikah's and Al-Sayyaab's Poems:

In this part of the work, we are going to manipulate the use of requestives (Bach and Harnish, 1979) in terms of form and function as shown in the selected poems. We aim to investigate the factors that determine the multiple uses of requestives. As far as the form is concerned, we want to show the various types of requestives (whether direct or indirect). As with the function, we want to shed light on requestives' functions being supplication, invitation, order, etc. in different contexts.

9.1 Al-Malaa'ikah's Use of Requestives:

1. A. The Title of the Poem: "لنكن أصدقاء" "Let us be Friends"

e.g.:

(20) Let's be friends. لنكن أصدقاء

B. Form and Function:

The form in (20) is a direct imperative clause. The (لام) used here is known as (لام الأمر) which is one way to form a requestive.

The function of the requestive verb is an invitation. Wishing to stop the war and blood shedding in Iraq the poetess suggest a peace invitation (لنكن أصدقاء) which is used several times throughout the poem. We believe that the use of an invitation did not come randomly; being frustrated from the terrifying conditions in Iraq, the poetess invited people from every party to start a new page by putting everything aside and starting again and not like enemies but as friends.

2. A. The Title of the Poem: "أغنية الهاوية" "The Song of Chasm"

e.g.:

(21) Hold on for a moment. قفي لحظة واحدة

(22) Do not move your cold hand. ولا تسحبي يدك الباردة

(23) Do not leave me here. ولا تتركيني هنا

B. Form and Function:

The form in (21) is a direct imperative clause. The function of the requestive is a plea. It is a plea because the poetess is addressing "life" asking it to wait for a moment

in order to stand up and start a new beginning by leaving all the dreams behind.

The form in (22) and (23) are direct imperative clauses consisting the negative particle (لا). The function of the requestives are a combination of prohibition (since there is لا) and plea. It is a plea because the poetess pleads life to give her another chance and not to let her die.

3. A. The Title of the Poem: "غسلاً للعار" "Washing away Shame"

e.g.:

(24) Call the prostitute – the one with the sweet scent.

نادِ الغانية الكسلى العاطر الأنفاس.

(25) Fill up your goblets O' butcher. أَمْلاً كاساتك يا جزار

**(26) Oh, you the owner of the bar, where is the booze?
where is the goblet?**

يا رب الحانة؟ أين الخمر؟ أين الكأس.

B. Form and Function:

The form in (24) and (25) are direct imperative clauses. The function of the requestives is that of an order. It is an order because the customer in the bar has the authority and money to order the bar owner to get him what he desires, i.e. women and booze.

The form in (26) is an indirect clause. The implicit verb is تعال (come). The function of the requestive is an order on the part of the speaker.

9.2 Al-Sayyab's Use of Requestives:

1. A. The Title of the Poem: "سفر أيوب" "The Genesis of Job"

e.g.:

(27) Yours gifts are accepted, grant me more. هداياك مقبولة
هاتها

(28) O' God, The Rescuer of Noah's Arch, why don't you
sweep the darkness. يا منجياً فلك نوح مزق السدفا

(29) Away from me, and bring me back to my house and
my homeland. عني. أعدني إلى دار، إلى وطني

(30) Oh, snow have mercy upon me. أيها الثلج، رحماك

B. Form and Function:

The form of the verb in (27) is a direct imperative one. The function of the requestive clause is a supplication because the poet regards his everlasting disease as a gift from Allah and asks for more.

The form of the verbs in (28) and (29) are direct imperative, i.e. (أعدني) and (مزق). As for the function, both verbs have the meaning of supplication; since the poet is addressing Allah to cure him from disease and take him back home.

The form of the verb in (30) (حماك) is an indirect imperative one. Functionally, it is a plea from the poet to London symbolized by snow. He pleases the snow to give him another chance to begin life with no disease.

2. A. The Title of the Poem: "قصيدة إلى العراق الثائر" "A Poem to the Rebellious Iraq"

e.g.:

(31) "O' Hafsah, smile, cause your mouth is a rose among steppes"

يا حفصة ابتسمي فتغرك زهرة بين السهوب

(32) I prayed for God: O' save us from Thamood.

رفعت إلى الله الدعاء ألا اغتنا من ثمود

B. Form and Function:

The form of the clause in (31) is a direct imperative one. Functionally the requestive is a wish represented by the verb (ابتسمي). The poet wishes that (حفصة) [who is a well-known feminine character who was tortured and killed in Mosul incidents in 1959] to smile because those who killed her were to be ultimately punished.

The form of the clause in (32) is a direct imperative one. Functionally, the requestive is a supplication. The poet believes that there is a kind of resemblance between Qasim's regime and the story of Thamood, mentioned in the Glorious Quran, where people were punished by Allah for their bad deeds.

3. A. The Title of the Poem: "شباك و فيقة" "Wafiiq's Window"

e.g.:

(33) We grew old, wind so let us leave. شبننا يا ريح فخلينا

B. Form and Function:

The form of the verb (خلينا) is a direct imperative one. Functionally, the requestive is a suggestion to the (ريح)

(meaning time) to leave him alone and not reminding him of Wafiiqa (i.e. his late beloved) and his grey hair, i.e. old age.

9.3 Blake's Use of Requestives:

1. A. The Title of the Poem: "Sleep! Sleep! Beauty Bright"

e.g.;

**(34) Sleep, sleep beauty bright,
Sleep, sleep, in the sleep**

B. Form and Function:

The form of the clauses is a direct imperative one. Functionally, the requestive is a wish from a mother to her child to go to sleep.

2. A. The Title of the Poem: "Little Black Boy"

e.g.:

(35) Look on the rising sun: there God does live.

B. Form and Function:

The form of the sentence is a direct imperative one. Functionally, the requestive here is a request upon a black mother to her black child to always believe and remember that God created everything in every colour and shape, etc.

3. A. The Title of the Poem: "A War Song to Englishmen"

e.g.:

**(36) Prepare, prepare the iron helm of war,
Prepare, Prepare!
Prepare your hearts for Death's cold hand!
Prepare your arms for glorious victory,**

B. Form and Function:

The forms of all phrases are direct imperative. Functionally, the requestives here are orders from the king to the soldiers to sacrifice themselves for the sake of Land and to make their queen pleased.

10. Conclusion:

The present work shows that there is an interwoven relation between linguistics Speech Act Theory and poetry as one genre of literature. There is a variety of forms and functions of requestive, as performative acts, represented in Al-Malaa'ikah's, Al-Sayyaab's and Blake's works. Although, all three poets come from the revolutionary era of free verse poetry and countries boiling from overthrows revolutions and wars. Each poet expressed requestives according to his/her inner conflict despite the outer conflict (i.e. 20th C. issues).

Thus, requestives are considered as an excessive tools which links inner conflict with the social, political, etc. changes. For instance, Al-Malaa'ikah, although being against the tide, stands up for women, friendship and life. Al-Sayyab links his disease with love, politics and being homesick everything always leads to death.

Blake presents types of contradicting sacrifices and the sacrifice of the black people against their miserable conditions and the sacrifice of the soldiers for the sake of the queen's smile.

Thus, each poet shapes requestives to fit into their frames of inner conflict feelings which controls their ways of expressing.

Finally, it is necessary to understand the poets inner conflict in order to interpret the poems correctly.

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أفعال الكلام الطلبية في الشعر الرومانسي العراقي مع الإشارة إلى اللغة الإنكليزية

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الملخص

إن إحدى الخصائص المتميزة التي تجعل البشر منفردين عن بقية المخلوقات هي استخدامهم للغة. ومما لا شك فيه أن استخدام اللغة هو أمر لا يمكن الاستغناء عنه ولا يمكن تصور الحياة من دونه، وهذا الاستخدام يتيح للبشر التواصل مع بعضهم البعض. وجوهر التواصل هذا هو رسالة يمكن نقلها عبر أناس متعددين ضمن مواقف متعددة تعتمد بشكل أساس على الغرض أو النية للمخاطب.

وهكذا فإن الهدف الأساسي من هذا البحث هو الولوج في الوظيفة التواصلية المتعددة للطلب بوصفها نوع من أنواع أفعال الكلام التي استخدمها بعض الشعراء الرومانسيين العراقيين. ومن خلال ذلك فإن في النية التعامل مع الطلب في ضوء مفاهيم فن الأدب، لأن الأدب - شأنه شأن الفنون الأخرى - يفتح آفاقاً جديدة تمكنا من النظر إلى العالم بطريقة مختلفة. وأكثر من ذلك، فإن الأدب يعبد الطريق أمام اللغوي للتقصي أو البحث في الظواهر اللغوية المختلفة التي قد تكون موجودة في النصوص الأدبية، وخاصة الشعرية منها، وهذا ما نصبو لتحقيقه في بحثنا هذا.

إن الشعر الرومانسي العراقي - الشعر الحر - كان ثورة على الشعر التقليدي خلال القرن التاسع عشر عندما كان العالم العربي يغلي بالثورات. ولهذا أصبح استخدام الطلب أكثر شيوعاً من قبل الشعراء للتعبير عن الأحداث الجارية لتلك الحقبة الزمنية مظهرين وظائف مختلفة للطلب: الدعاء، التحذير، الطلب، الاقتراح... الخ معبرين بطريقة أو بأخرى عن فكرهم تجاه ما يدور من أحداث. وهذا غيبض من فيض للأجوبة على التساؤلات التي تضمنها العنوان.

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