

A PRAGMATIC STUDY OF THE POWER OF METAPHOR IN QABBANI'S ELEGIAC POEM "BALQIS"

Alaa Salahudeen Aziz, Assist. Prof. Dr. Ismael F. Hussain AL-Bajjari

Dept. of English Language, College of Education for Women, University of Mosul, Iraq

Dept. of English language, College of Education for Humanities, University of Mosul, Iraq

Alaa.salah@uomosul.edu.iq, ismael.hussain68@uomosul.edu.iq

Abstract

Metaphor is a figure of speech in which a word or phrase is used to represent a non-literal item, concept, or action, often to compare or create a vivid image. This study analyses Nizar Qabbani's poetry "Balqis". Metaphors may help Qabbani's elegiac poetry "Balqis" express meaning and emotion. The first goal is to examine the poet's use of metaphor to represent love, grief, and nostalgia and how well it expresses feelings. Another goal is to examine the poem's artistic worth and how its language and pictures affect the reader. In his elegiac poetry "Balqis", Qabbani employed metaphors and speech acts to generate vivid imagery and connect ideas, according to the study. Qabbani used metaphors and speech acts to give Balqis a distinct viewpoint on his emotions and experiences, making the poetry more engaging and memorable.

Keywords: Qabbani, Balqis, Metaphor, Elegy, Poetry, Elegiac Poem, Speech Acts

Introduction

Metaphor is a figure of speech in which a word or phrase is used to represent a non-literal item, concept, or action, often to compare or create a vivid image. In poetry, literature, conversation, and science, metaphors are essential to human language and cognition.

Aristotle developed one of the first and most prominent theories of metaphor, arguing that metaphor is a type of analogy that helps us to understand one thing in terms of another. Being a master of metaphor according to Aristotle, is the most important ability and cannot be taught; it indicates genius. He believes a good metaphor instinctively recognises similarities between diverse objects (Aristotle, cited in Barnes, 1984: 1457b).

In other words, a good metaphorist can see and describe the connections between seemingly unrelated ideas or objects, which is an uncommon skill. Another notable metaphor theorist, linguist George Lakoff, believed metaphors are more than figures of speech and part of our intellectual framework. In "Metaphors We Live By," co-written with philosopher Mark Johnson, Lakoff claims that "metaphor is omnipresent in everyday life, not only in language but in thought and behaviour" (p. 3). Lakoff and Johnson argue that our core concepts are metaphorical, and knowing them is key to understanding how we think and communicate.

Cognitive linguists have recently employed fMRI to study metaphor comprehension's neural foundation. Giora et al. (2017) found that "when people analyse metaphorical language, the same brain circuits that support semantic processing of literal language are also involved" (p. 151). The same brain network processes metaphors as literal language, not a different cognitive function.

Finally, several scholars have studied how metaphor shapes our worldviews. When given with two criminal metaphors (a virus vs. a beast), one study found that the metaphor changed people's perspectives on crime prevention (Thibodeau&Boroditsky, 2011). This suggests that metaphors can influence our thoughts and actions.

1. Problem of the Study

The study's challenge is finding and analysing the poem's metaphors and their consequences for Searle's pragmatic speech act theory.

2. Hypotheses

The study hypothesises that metaphors help Qabbani's elegiac poetry "Balqis" transmit meaning and emotion. It is also believed that Searle's expressive speech acts are the most popular since they express emotions and feelings.

3. Aims of Study

The study aims to:

- a) Investigate the poet's use of metaphor to depict many aspects of human experience such as love, loss, and nostalgia as well as their effectiveness in articulating emotions.
- b) Investigate the poem's aesthetic merit as well as the impact of its language and images on the reader's experience.
- c) Investigate the types of speech acts used in the poem.

4. Research Questions

- a. What metaphors exist in Qabbani's "Balqis," and what do they represent?
- b. How does the use of metaphors and speech acts contribute to the poem's overall meaning and its aesthetic aspects?

5. Who is NizarQabbani?

Syrian poet, diplomat, and scholar NizarQabbani is regarded as a pivotal figure in modern Arabic literature (Haddad, 2015). Qabbani was born on March 21, 1923, in Damascus, Syria, to a wealthy family and had a traditional Arabic education (Malti-Douglas, 2007). Despite his upbringing, he was exposed to Western literature and culture at a young age as a result of his father's career as a notable trader and traveller (Salamandra, 2007). Qabbani's poetry displays this fusion of Arabic and Western inspirations, as well as his commitment to social and political issues, particularly the fight for Arab nationalism and Palestine's liberation (Kassir, 1997).

Qabbani began composing poetry at an early age, and his first book, "The Brunette Told Me," was published in 1944, when he was only 21 years old (Riad, 2002). The collection was an

instant success that established Qabbani as a leading Arabic writer. He published poetry books including "Childhood of a Breast," "Diwan al-Mutrib," and "The Desire of Life." Romance, sensuality, and qasida and ghazal are hallmarks of his poetry (Almazroui, 2017).

Qabbani was a prominent diplomat, philosopher, and writer. As Syrian ambassador to Lebanon, Turkey, Egypt, and the UK, he championed Arab unity and Palestinian rights (Kassir, 1997). Qabbani was known for challenging Arab gender and sexuality norms. His love poetry promoted women's rights and praised their beauty and sensuality (Malti-Douglas, 2007).

Many languages have translated Qabbani's poetry. Poetic beauty, sensual imagery, and social justice are his hallmarks (Almazroui, 2017). Through his support for Arab nationalism and the Palestinian cause, Qabbani became prominent beyond literature (Haddad, 2015). NizarQabbani's poetry is known for its simple, familiar diction, minute nuances, and elegant imagery that can evoke distant memories (Salamandra, 2007).

6. Metaphor: Literature Review

Speakers use metaphor to relate abstract ideas and emotions to real experiences. It has influenced our worldview throughout history and cultures (Lakoff& Johnson, 1980, p. 3). Embodied cognition theory states that metaphor transforms how we think by allowing us to interpret abstract concepts in terms of more tangible, embodied experiences (Lakoff& Johnson, 1980, p. 6). Metaphor can assist diverse people communicate and comprehend one other (Kövecses, 2010, p. 73). However, some metaphors might reinforce prejudices or power structures (Lakoff& Johnson, 1980, p. 28).

Lakoff and Johnson's 1980 metaphor work "Metaphors We Live By" is famous. This book argues that metaphors are more than rhetorical devices; they shape our cognition and worldview. They claim that metaphors assist us understand abstract concepts through tangible experiences (Lakoff& Johnson, 1980, p. 6).

Another important metaphor theory is Fauconnier and Turner's conceptual blending (2002). According to this theory, metaphor involves integrating two or more mental regions to create a new, blended area that allows us to perceive the world in unique and unexpected ways (Fauconnier& Turner, 2002, p. 3). The metaphor hypothesis shows metaphor's ability to generate new ideas and viewpoints.

Kävecses (2010, p. 1) provides a comprehensive introduction to metaphor, encompassing its history, theory, and uses. He emphasises the cross-cultural and global nature of metaphor and claims that it is essential to human communication and comprehension .

Gibbs (2008) suggests a critical perspective on metaphor studies, stating that it is not always clear what constitutes a metaphor and that the lines between literal and figurative language are frequently blurred. He contends that a more complex interpretation of metaphor is required, one that takes into account the speaker's and listener's context and cultural background (Gibbs, 2008, p. 5).

Moreover, metaphor is signified within the important, commonly used, and inherent rhetorical methods in various languages. Technically speaking, metaphor is used when the

speaker/writer makes similarity between two things or notions (i.e. an image or a vehicle and an object or a topic); yet, only one of these two things or entities is to be stated (i.e. the object/topic is to be stated). Also, metaphor is made up of the following members:

- 1) An image/vehicle : (المستعار منه) as in (lion) in the example below.
- 2) Object/topic: (المستعار له) What is described or qualified by the metaphor , as in (Sam)
- 3) Sense: (الشيء المستعار / وجه الشبه) The literal meaning of the metaphor , as in (bravery).
- 4) The verbal or conceptual clue which prevent meaning to be used literally or actually.
e.g. Sam is like a Lion in bravery.

Metaphor is classified into the following:

1. overt metaphor (الاستعارة التصريحية): it is made by stating the image (or vehicle) rather than the object (or topic).
2. metonymic metaphor (الاستعارة المكنية): it is made by stating a part that refers to the image itself.

One of the aesthetic features of metaphor is to regard it as “simile, yet one of its members is omitted” in order to make poet freer in depicting notions of kinds or resemblance

In conclusion, metaphor is a powerful tool that shapes our cognition and influences the way we understand the world around us. Its creative potential, cross-cultural universality, and potential for harm make it a fascinating and complex area of study.

7. Speech Acts

In his book "How to Do Things with Words," philosopher J.L. Austin first put forth the idea of "speech acts," which he described as "a theory which analyses the role of utterances in relation to the behaviour of speaker and hearer in interpersonal communication." (Austin, 1962, p. 61). This notion was pushed further by John Searle in his writings, who claimed that language can execute acts in addition to conveying meaning. (Searle, 1969, 1979).

Speech acts are described as "actions performed via utterances" by Yule (1996) and "utterances that behave like actions" by Aitchison (2003). Speech actions are defined as "utterances that have certain conventional force" by Hurford et al. (2007). These utterances include warnings, promises, apologies, greetings, threats, and more.

Austin's work is continued by the philosopher John Searle. (1962). The illocutionary acts are divided by Searle (1979: 12–16) into five kinds. The classification is based on factors such the illocutionary act's goal, how it fits into the world, and the psychological state of the speaker. The following are these categories:

1. Assertives (representatives): the illocutionary point of this act is to commit the speaker to the truth of the expressed proposition. Words are the way to fit the world. The psychological state of this act is that the speaker creates a "belief" that corresponds with the current global situation. For instance, the speaker maintains that the British queen's name is Elizabeth by saying "The name of the British queen is Elizabeth."
2. Directives: The speaker strives to persuade the hearer to do something by commanding, requesting, inviting, prohibiting, ordering, and proposing, among other illocutionary

strategies. The fit direction is difficult to describe. The speaker's desire or desire to have the listener do something is the psychological condition. "Would you make me an orange juice, for instance?" In this instance, the speaker uses an interrogative language to make a request with the intention of persuading the hearer to do what the speaker wants (i.e., asks someone to prepare him/her an orange juice).

3. Commissives: This action commits the speaker to a future action, such as promising, providing, offering, threatening, vowing, denying, or volunteering. The fit's direction is from word to world. The speaker's intention to act in the future represents their psychological state. For example, "I swear to be on time" and "We volunteer to set up the dance decorations."
4. Expressives: This act's illocutionary point is that the speaker engages in a speech act in which he or she conveys attitudes and sentiments about something, such as a declaration of pleasure, pain, likeness, dislike, and grief. "I'm sorry" and "Congratulations!" are two examples of emotive verbs.
5. Declarations: the speech acts in this category are institutionalised (i.e. their success depends on the speaker being authorized by the social community). The world's direction is towards words. These actions, such as naming and appointing, result in correspondence between the propositional content and the reality. You are dismissed, for instance, and "I declare the meeting is delayed."

Hence, Searle's classification of speech acts into categories offers a helpful framework for comprehending the diverse purposes and intentions underlying distinct kinds of utterances. Searle emphasises the need of examining the intention, fit with the world, and psychological state of a speaker when interpreting their speech actions by classifying illocutionary acts into five types: assertives, directions, commissives, expressives, and declarations. Understanding these categories helps improve communication and meaning interpretation as well as help people better comprehend the motivations behind various language usage.

8. Previous Studies

Linguists, philosophers, and cognitive scientists have long studied metaphor. Recent years have seen a rise in pragmatic studies of metaphor in communication. Pragmatics studies how context affects language use and meaning. Pragmatics studies how metaphor affects communication and comprehension.

Pragmatic metaphor study examines how metaphors affect listeners' beliefs. Thibodeau and Boroditsky (2011) had participants read a crime story about a virus or beast in a city. Participants who read the virus metaphor recommended prevention and therapeutic measures, whereas those who read the beast metaphor advised strong criminal punishment.

Pragmatic metaphor studies examines how metaphors frame political and social issues. Lakoff and Johnson (1999) imply that clashing metaphors in political disagreements affect how different parties present and perceive issues. Understanding and challenging metaphors can change discourse and support various policy options, they suggest.

Pragmatic metaphor studies also examine advertising and marketing metaphors. Participants remembered and considered metaphorical ads more creative, according to Coulson and Matlock (2001). This suggests metaphor can help advertising and branding.

Metaphor pragmatic studies also examine international communication metaphors. Gao and Ting-Toomey (1998) found that metaphors improved communication and understanding between Chinese and American study participants. The use of metaphors based on common experiences and cultural knowledge increased mutual understanding.

Generally, pragmatic studies of metaphor's power in communication provide useful insights into how language is used and perceived in various settings. Researchers can gain a better understanding of how metaphor impacts our thinking and communication by investigating the impact of metaphors on attitudes, beliefs, issue framing, advertising, intercultural communication, and other topics.

9. Data Analysis and Discussion

In the poem understudy, the poet made use of metaphor in more than one scene or position. By using metaphor, he also could draw his images referring to the general atmosphere of the poem. Consider the following verses:

Extract (1)

.. وقصيدتي اغتيلت
.. وهل من أمة في الأرض
إلا نحن - تغتال القصيدة ؟

Translation:

*and my poem has been assassinated
is there any nation on this earth
but just us whom killed the poem?*

The poet here undertakes 'overt metaphor' characterized by making use of the image (i.e. the poem) to the object's own good (his wife Balqis). This type of metaphor provides a chance of merging between his wife and his poem, because Balqis in the psychological frame of poet is an essential source of inspiration in writing the poem. Hence, the event of her death or declining one of the main energy of inspiration and creative instigation is symbolized by his poem's death and so does the act of assassination.

Applying Searle's speech Acts:

"وقصيدتي اغتيلت" (My poem has been assassinated) - this line is a declarative speech act. The speaker is making a statement that expresses their belief or opinion about the assassination of their poem.

"وهل من أمة في الأرض .. إلا نحن - تغتال القصيدة؟" (Is there any nation on earth ... but us – whom killed the poem?) - this line is an interrogative speech act. The speaker is asking a question that is intended to elicit information or to challenge the listener to think about a particular topic.

"إِلَّا نَحْنُ - تَغْتَالُ الْقَصِيدَةُ؟" (but just us – whom killed the poem?) - this line is also an interrogative speech act. It is a continuation of the previous line and asks a rhetorical question that suggests the speaker's belief that poetry is only being assassinated in their nation.

These poetic lines make use of a variety of speech acts to express the speaker's viewpoints on the poetry assassination. The speaker's assumption that their poem has been lost is expressed in the opening line's declarative speech act. The interrogative speech acts in the second and third lines challenge the listener's preconceptions about how poetry is seen in various countries.

Extract (2)

Making use of the aesthetic function of metaphor, the poet moves to another scene of the poem, which is:

.. وَثَعَالِبٌ قَتَلَتْ ثَعَالِبٌ
.. وَعَنَاكِبٌ قَتَلَتْ عَنَاكِبٌ

Translation:

foxes killed foxes
Spiders killed spiders..

Where it seems that the poet functions the overt metaphor which symbolized by his usage of the image 'ثَعَالِبٌ ، عَنَاكِبٌ' (foxes , spiders) for the omitted object.

When he wishes to express the aggravated Arabic status, especially in the Lebanese civil war conditions, the poet resorts to make precise metaphor about internal violence among various Arabian sects in Lebanon. This is done by using 'الثَعَالِبُ' (foxes) as a metaphoric image for those sects and tribes cunning each other with hostility and revenge, just like what foxes. The case is also typically used for spiders which imply the same bad features.

Applying Searle's Speech acts:

"وَتَعَالِبٌ قَتَلَتْ ثَعَالِبٌ" (Foxes killed foxes) - this line is a declarative speech act. The speaker is making a statement that expresses a fact about foxes killing other foxes.

"وَعَنَاكِبٌ قَتَلَتْ عَنَاكِبٌ" (Spiders killed spiders) - this line is also a declarative speech act. The speaker is making a statement that expresses a fact about spiders killing other spiders.

Declarative speech acts are used in these lines of poetry to illustrate how spiders and foxes behave. Without attempting to influence or engage the listener in any manner, the speaker is just stating the information in question as fact.

Extract (3)

The poet devotes this idea in another scene not further than the previous description, as he states the following verses:

سَأَقُولُ ، يَا قَمَرِي ، عَنِ الْعَرَبِ الْعَجَائِبِ

فهل البطولة كذبة عربية؟
أم مثلنا التاريخ كاذب؟

Translation:

*I will tell you, my moon, wonders about the Arabs
Is the tournament an Arab lie?
or is the history a false like us?*

In this part, he gets benefit of overt metaphor realized by making use of the image (i.e. the moon) to the sake of the object (i.e. Balqis). To add, the nervous method of the poet in his own crisis prevent him to traditions of this familiar metaphor for which we can state that it reaches the low level. It is a matter of fact that so many poets have been functioning the moon metaphor to women. It seems that using this metaphoric image is made by him to shed light on the sadistic crime when they kill his wife Balqis. To add, the beautiful image of moon has been envisaged for its unique and amazing entity to be borrowed and used for his wife who shares it this beauty from his own perspective.

Applying Searle's speech Acts:

"سأقول ، يا قمرِي ، عن العربِ العجائب" (I will tell you, my moon, wonders about the Arabs) - this line is a declarative speech act. The speaker is making a statement that expresses their intention to speak about the amazing Arabs.

"فهل البطولة كذبة عربية؟" (Is the tournament an Arab lie?) - this line is an interrogative speech act. The speaker is asking a question that challenges the listener to think about the concept of heroism and its association with Arab culture.

"أم مثلنا التاريخ كاذب؟" (or is the history a false like us?) - this line is also an interrogative speech act. The speaker is asking another question that challenges the listener to question the truthfulness of history, particularly in the context of Arab culture.

The speaker's thoughts and opinions regarding Arab culture and history are expressed in these lines of poetry using both declarative and interrogative speech acts. The first line's declarative speech act paves the way for the speaker's two succeeding interrogative speech acts, which demand that the listener reflect critically on the subjects under discussion.

Extract (4)

He goes on getting benefit of this metaphor in another scene where he says:

أترى ظلمتُكِ إذ نَقَلْتُكِ
ذاتَ يومٍ .. من ضفافِ الأعظميَّة
.. بيروت .. تقتُلُ كلَّ يومٍ واحداً مِنَّا
وتبحثُ كلَّ يومٍ عن ضحيَّة

Translation:

*do I be Injustice if i moves you there
One day .. From the banks of al Adhamiya*

*Beirut .. Every day kills one of us..
Searching for victims every day*

Here, the poet tackles the acts of killing and seeking as two human acts for Beirut's own good. This type of metaphor is metonymic one with which he refers to the catastrophic situation of Beirut characterized then by the civil war in Lebanon in addition to the Israeli occupation of the South of Lebanon at that time. that situation was the reason for spreading acts of killing in Beirut at all levels.

This part of the poem clarifies that the poet feels guilty against this terrible shock; he starts to blame himself because he believe that he himself is the reason behind assassinating his wife, since he is the one who transfer her to Beirut. Belqees was living a calm and stable life in her fella by the Tigris river.

Applying Searle's Speech Acts:

أَتُرَى ظَلَمْتُكَ إِذْ نَقَلْتُكَ ، ذَاتَ يَوْمٍ .. مِنْ ضَفَافِ الْأَعْظَمِيَّةِ

do I be Injustice if i moves you there, One day .. From the banks of al Adhamiya

This line is an interrogative speech act. The speaker is asking a rhetorical question that challenges the listener to reflect on the idea of being wronged, specifically in the context of being taken away from the "banks of greatness".

Extract (5)

The idea of sadness has been functioned in another scene:

بلقيس ..
.. إِنَّ الْحُزْنَ يَنْقُبُنِي
وبيروت التي قَتَلْتُكِ .. لا تدري جريمتها
.. وبيروت التي عَشَقْتُكِ
.. تجهل أنها قَتَلَتْ عَشِيقَتَهَا
.. وَأَطْفَأَتِ الْقَمَرَ

Translation:

Balqis

Indeed, sorrow holes me

And Beirut, which killed you! ..doesn't know about her crime

and Beirut that killed you and killed her ardent love don't know

she extinguished the moon

Here, he borrow the image of the 'الثقب' (hole) for the emotion of 'الحزن' (sorrow). This kind of metaphor is metonymic; it is a hint to the extent of sorrow and its great depth that is felt by the poet. He feels like a dead by the death of his wife. Then, he functions 'القتل' (the act of killing) to be attributed to Beirut, in addition to 'العشق' (the ardent love); both are metonymic as it is clarified in his verses.

Applying Searle's Speech Acts:

"إِنَّ الْحُزْنَ يَثْقُبُنِي" (Indeed, sorrow holes me) - this line is a declarative speech act. The speaker is expressing a feeling of sadness and using this statement to communicate their emotional state.

"وببيروت التي قَتَلَتْكَ .. لا تدري جريمَتها" (And Beirut, which killed you... does not know about her crime) - this line is a declarative speech act. The speaker is describing the situation in Beirut and making a statement about the city's lack of awareness of its own culpability in the death of the person being addressed.

"وببيروت التي عَشَقَتْكَ .. تجهل أنها قَتَلَتْ عَشِيقَتَهَا" (and Beirut that killed you and killed her ardent love don't know) - this line is a declarative speech act. The speaker is describing how Beirut loved the person being addressed, but was unaware that it caused their death.

"وأطفأتِ الْقَمَرَ" (And extinguished the moon) - this line is a declarative speech act. The speaker is using this statement to describe a sense of loss or grief.

Declarative speech acts are used in these lines of poetry to convey the speaker's sentiments and ideas about the events in Beirut and the death of the person being addressed. The speaker is expressing their sorrow and loss while also criticising the city for being unaware of its own role in the deceased person's death. Declarative speech acts are used throughout the poem to evoke a sense of solemnity and sadness.

Extract (6)

The poet back again to allude to the aggravated Arabic situation all over the Arab homeland; he not only means Beirut but also refers by it to all the Arabian cities which were suffering from catastrophic situations and conflicts. Hence, this led to spread death everywhere; the hand of death taught his beloved soul as he depicts in the following verses:

.. إِنَّ زُرُوعَ الْخَضَاءِ
.. مَا زَالَتْ عَلَى الْحِيطَانِ بَاكِئَةً
.. وَوَجْهَكَ لَمْ يَزَلْ مُتَنَقِّلًا
بين المرايا والستائر..

Translation:

*your Green gardens are still crying above the walls
And your face still moving among the mirrors and curtains*

It is quite clear that this part of poem is based on the metaphoric style; he borrows 'زُرُوع' (your green gardens) to things related to Balqis. It may refer to her photos hung on the walls, to be sorted as overt metaphor. Also, it expresses all the fruitful achieved works left by Balqis in his house. So, she gives all purposes of pleasure in the poet's life and his house to make it as a green oasis.

In the same part under discussion, there is a metonymic metaphor characterized by the image of 'البكاء' (crying, weeping) to be borrowed to 'الزروع الخضراء' (the green gardens). This

picture refers to the notion that sorrow not only affects the poet but also everything in his house. They all share his sorrow for losing his wife, and they all cry for this painful event.

Applying Searle's Speech Acts:

"إِنَّ زُرُوعَكَ الْخَضِرَاءَ .. مَا زَالَتْ عَلَى الْحِيطَانِ بَاكِئَةً" (Indeed, your green gardens are still crying above (weeping) the walls) - this line is a declarative speech act. The speaker is describing the state of the green plants and using this statement to communicate their sadness or sorrow.

"وَوَجْهَكَ لَمْ يَزَلْ مُتَقَلِّلاً .. بَيْنَ الْمَرَايَا وَالسَّائِرَاتِ" (And your face is still moving among mirrors and curtains) - this line is a declarative speech act. The speaker is describing the movement of the face of the person being addressed and using this statement to communicate their sense of loss or absence.

Extract (7)

The idea of sorrow is repeated in the following verses:

حتى سيجارتك التي أشعلتها
لم تنطفئ ..
ودخانها
ما زال يرفض أن يسافر

Translation:

*Even the cigarette you have sparked doesn't extinguished
And its smoke refuses to travel*

Where he makes a beautiful metaphor via borrowing the vehicle of 'السفر' (travelling) to the object of 'السيجارة' (cigarette). This is a metonymic metaphor that expresses the poet's mental emotional stance which refuses the idea of leaving away or admitting her death. It is the climax. This envisaged picture alludes that the presence of smoke resembles the presence of her soul in the place, at least at the intangible notion.

The poet here concentrates on the use of personification via giving inanimate things feature of and emotions of human to describe them as is human beings who are full of emotions. This is one of the functions of metaphor.

Applying Searle's Speech Acts:

"حتى سيجارتك التي أشعلتها لم تنطفئ" (Even the cigarette you have sparked doesn't extinguished) - this line is a declarative speech act. The speaker is describing the state of the cigarette, emphasizing that it did not go out even though the person being addressed is absent.

"ودخانها ما زال يرفض أن يسافر" (And its smoke still refuses to travel) - this line is also a declarative speech act. The speaker is describing the behavior of the smoke from the cigarette, using this statement to communicate the sense of stagnation or lack of movement in the environment

These lines of poetry emphasise the absence of the person being addressed by using declarative speech acts to describe the state of the cigarette and its smoke. Using the image of the cigarette as a symbol of their presence, the speaker is expressing a sense of longing or nostalgia for the individual. Declarative speaking acts are used frequently throughout the poem to evoke a sense of silence and longing.

Extract (8)

The use of personification is clearly observed in the other scenes of poem where they match the content of what have been stated above. Consider the following example:

تتذكّر الأمشاط ماضيها ..
فَيَكْرُجُ دَمْعُهَا ..

Translation:

Combs remember their past , And tears spill out

Applying Searle's Speech Acts:

"تتذكّر الأمشاط ماضيها" (Combs remember their past) - this line is a declarative speech act. The speaker is describing the ability of combs to hold memories of their past, perhaps through the association of past hairstyles or moments that the comb has been a part of.

"فَيَكْرُجُ دَمْعُهَا" (And tears spill out) - this line is an expressive speech act. The speaker is using the image of tears to convey a sense of emotion or nostalgia related to the memories held by the combs. The word "كراج" (kraj) means to pour out or spill over, implying that these memories are overflowing and possibly overwhelming.

These lines of poetry discuss the capacity of combs to keep memories and the emotional reaction that these memories provoke using declarative and expressive linguistic acts. According to the speaker, things have memories and feelings just like people do, and these memories have the potential to make people cry. The employment of these speaking acts contributes to the poem's emotional impact and sense of depth.

And in another description he used the following metaphoric expression:

لَنْ أَقْرَأَ التَّارِيخَ بَعْدَ الْيَوْمِ
إِنَّ أَصَابِعِي اشْتَعَلَتْ ..
وَأَثَوَابِي تُغَطِّيهِهَا الدَّمَاءُ ..
هَذَا نَحْنُ نَدْخُلُ عَصْرَنَا الْحَجَرِيِّ
نَرْجِعُ كُلَّ يَوْمٍ ، أَلْفَ عَامٍ لِلزَّوْرَاءِ

Translation:

*I will not read history after today
my fingers are flaming
And my clothes are covered in blood
Here we enter our stonlethic age
Going back a thousand years every day*

He borrows 'الاشتعال' (flaming) for 'الأصابع' (fingers), via depicting a metonymic metaphor.

Though this metaphoric image, this part of the poem refers to the revolution that had been breaking out in his heart and soul because of the catastrophic situation spread in the Arab homeland. He resembles it with the stone age and what it had been suffering from like backward and deterioration. To add, the poet decides that he will never read the history of Arab anymore because he feels disappointed towards the Arabian renaissance. Instead, he makes sure that history takes Arabs backward. All these reasons leads him to describe this situation ironically; once he states that the next generations will feel weak when they read in history books that "Israel invades Lebanon in the Summer of 1982 and reach suburbs of Beirut and dominates the territories by its political regimes it controls."

Applying Searle's Speech Acts:

"لَنْ أَقْرَأَ التَّارِيخَ بَعْدَ الْيَوْمِ" ("I will not read history after today"). This is a clear declaration by the speaker of their intention to not read history in the future. It is declarative.

".. إِنَّ أَصَابِعِي اسْتَعْلَتْ .. وَأَثَوَابِي تُغَطِّيهِهَا الدَّمَاءُ" ("My fingers are flaming... and my clothes are covered in blood"). This is an expressive speech act as the speaker is expressing their feelings of pain and distress through their words.

"هَذَا نَحْنُ نَدْخُلُ عَصْرَنَا الْحَجَرِيِّ نَرْجِعُ كُلَّ يَوْمٍ ، أَلْفَ عَامٍ لِلزَّوْرَاءِ" ("Here we enter our Stonlethic Age, going back a thousand years every day"). The speaker is making an assertion about the current state of affairs, stating that they feel that society is regressing rather than progressing. It is an expressive speech act.

The line has an assertion at the end and is characterized by a combination of declarative and expressive speech acts. The speaker's statements convey irritation and disappointment with society and the way things are right now.

Extract (9)

The poet goes back again to talk to Balqis in a romantic mood full of quietness and sorrow in a way that expresses his crush and pain because of this painful event. In this respect, he states:

البحرُ في بيروت ..
بعد رحيل عَيْنَيْكَ اسْتَقَالَ ..
والشَّعْرُ .. يسألُ عن قصِيدَتِهِ
التي لم تكتَمِلْ كَلِمَاتُهَا ..
ولا أَحَدٌ .. يُجِيبُ عَلَى السَّوَالِ

Translation:

*Beirut's seafront
Resigned after the departure of your eyes
And poetry .. Ask about the poem
That was not completed her
No one .. Answer the question*

Here, the poet makes use of metaphor when he borrows 'الاستقالة' (resignation) which is a human decision for the sea. This type of metaphor is metonymic, with which he can add personification to the sea. Then, he borrows the acting of question to the poet itself in a metonymic image to make poem have a human feature (i.e. to ask a question).

By metaphor, he wants to refer to the fact that sorrow is not felt by the poet himself; instead, it includes all things in the nature whether tangible or intangible. This part is characterized by the sea and the poem; where the former shares the poet feelings of sorrow for the loss of Balqis. Therefore, it decides to resign and depart from Beirut. Likewise, the latter (i.e. poetry) asks in a hurry-scurry about its poem which has been stolen from his hands before being accomplished. So, he cannot keep on work in writing poems. This part apparently attempts to create a kind of unity and emerging between human and nature as far as situations and feelings are concerned.

Applying Searle's Speech Acts:

The line, "بعد رحيل عَيْنَيْكَ اسْتَقَالَ" (Resigned after the departure of your eyes), is an assertive speech act because the speaker is making a statement about something they believe to be true. The speaker is saying that they have resigned from something after the departure of the addressee's eyes, and they believe this statement to be a fact.

The line, "والشِّعْرُ .. يسألُ عن قصيدته" (And poetry .. Ask about the poem), is an expressive speech act because the speaker is expressing their thoughts and feelings about poetry. The speaker is saying that poetry is asking about its own poem, and this statement reflects the speaker's thoughts and feelings about the nature of poetry.

The line, "التي لم تكتَمِلْ كلماتها" (That was not completed its "words"), is a directive speech act because the speaker is issuing a directive to someone to complete a poem that was left unfinished. The speaker is saying that the poem's words were not completed, and they are directing someone to complete the poem by providing the missing words.

The line, "ولا أحدٌ .. يُجيبُ على السؤال" (No one .. Answer the question), is another assertive speech act because the speaker is making a statement about the fact that nobody is answering a question. The speaker is not directing anyone to answer the question nor expressing any feelings about the situation. Instead, they are simply stating a fact.

Extract (10)

Balqis is just as a stream which waters his field of poetry. In the following part, he keeps on repeating the metaphoric pictures about his wife:

: بلقيسُ

أَسْأَلُكَ السَّمَاحَ ، فَرَبِّمَا

.. كَانَتْ حَيَاتُكَ فِدْيَةً لِحَيَاتِي

.. إِنِّي لَأَعْرِفُ جَيِّدًا

أَنَّ الَّذِينَ تَوَرَّطُوا فِي الْقَتْلِ ، كَانَ مَرَادُهُمْ

!!! أَنْ يَقْتُلُوا كَلِمَاتِي

Translation:

Balqis:

I Ask you forgiveness, perhaps

your life is a the ransom of mine

I know well

That those who were involved in killing, was what they prefer

To kill my words!!!

Here, the poet makes use of the art of metaphor via borrowing 'القتل' (killing) for the words themselves (i.e. metonymic metaphor).

This clause is the start point of the scene. The scene before tackles his request from his wife to forgive him because he regards himself the reason behind her assassination. So, he obviously recognizes that the aim of her assassination is to mute him and prevent him writing poems, since he has various enemies who attempt to get rid of him many times.

He also refers to fear which live in his soul in addition to anxiety for his progressive mute; he regards that to kill his wife is to kill him with his words and poems because he unites his soul with her to be just like one entity.

Applying Searle's Speech Acts:

The line "أَسْأَلُكَ السَّمَا" (I ask you forgiveness) can be seen as aexpressive speech act, as it expresses the speaker's intention to convey a particular proposition (a request for forgiveness) to the listener.

The line "فَرَبَّمَا كَانَتْ حَيَاتُكَ فِدْيَةً لِحَيَاتِي" (Perhaps your life was a ransomof mine) can be interpreted as a directive speech act, as it seems to be directing the listener to consider the possibility that her life was a sacrifice for the speaker's.

The line "إِنِّي لَأَعْرِفُ جَيِّدًا" (I know well) can be interpreted as a declarative speech act, as it expresses the speaker's belief about a particular state of affairs.

The line "أَنَّ الَّذِينَ تَوَرَّطُوا فِي الْقَتْلِ، كَانَ مُرَادُهُمْ أَنْ يَقْتُلُوا كَلِمَاتِي" (That those who were involved in killing, was what they prefer to kill my words) can be seen as a expreesive speech act, as it conveys a proposition about the intentions of those involved in the murder.

The following table summarizes the frequencies of the types of Searle's Speech Acts used in the selected extracts:

Speech Act	declarative	interrogative	Expressive	Assertive	directive
Frequency	15	5	5	3	2
Percentage	50%	17%	17%	10%	6 %

Based on the percentages presented, it appears that declarative speech actions make up 50% of all speech acts employed in the text, making them the most prevalent form. Declarative speech acts usually provide information or opinion. Make statements, assertions, or declarations with them. 17% of speech acts are interrogative. Use interrogative speech to gather information and ask questions. Additionally, 17% of textual speech is expressive. To express joy, excitement, or disappointment, people use expressive speech. They convey emotions, attitudes, and feelings.

Conclusions

Metaphors may create vivid visuals, connect ideas, and simplify abstract concepts. Metaphors can illuminate an idea or provide a new perspective. In his elegiac poetry "Balqis", Qabbani employed metaphors to paint pictures and link concepts. Qabbani used metaphors to provide Balqis a distinct viewpoint on his emotions and experiences, making the poetry more interesting and memorable.

Speech acts and metaphors produce rich imagery that boosts the poem's passion. Qabbani generally employs declarative speech to explain information or opinions, however there are several expressive speech acts to express emotions. The poem's romantic, passionate tone reflects the speaker's deep love for Balqis. The text's less interrogative and directive tone demonstrates that the speaker prefers to communicate their thoughts and feelings. These percentages reveal the poem's tone, intent, and rhetorical strategies.

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