

Illocutionary force of speech act in "Crying Before Zarqa al-Yamamaa" By Amel Dunqul

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Abstract:

Pragmatics is considered a rich linguistic field that tends to study language within its ordinary and contextual use. It seeks to delve into meanings and uncover their underlying circumstances through a range of procedural tools, such as speech acts, conversational implicature, and others, to reach the speaker's intentionality and communicative aims. On this basis, it is appropriate to explore the world of the poem "*Weeping Before Zarqā' al-Yamāmah*" by the poet Amal Dunqul, employing speech act theory as an analytical tool. Through this approach, we evoke the interaction between figures of the past and the present, while examining selected performative acts, their force, and the communicative purposes they convey.

Keywords: Speech act, performativity, Zarqā' al-Yamāmah.

Introduction:

Since ancient times, scholars have been concerned with the nature of human language, its understanding and its study, through philosophical, literary, and critical approaches. These approaches have contributed to the emergence of numerous linguistic schools and trends that have benefited from one another, as is evident in the work of researchers in modern linguistics. It is certain that contemporary scholars did not construct their research in a vacuum; rather, their predecessors and teachers played a foundational role, despite differences in perspectives. This is particularly true of the pragmatic approach, which originated from Greek philosophical foundations that served as its initial cradle. Early indications of this can be found in the analyses of Aristotle, Socrates, Plato, Immanuel Kant, and others.

Pragmatics has followed several trajectories in terms of both terminology and conceptualization. The credit for its initial formulation is attributed to Charles Sanders Peirce, who introduced it under the term "pragmatism," derived from the Greek intellectual tradition as developed by Kant. Thus, Peirce was the first to introduce it into philosophy in 1878.¹ Subsequently, William James resumed

¹ William James, *Pragmatism*, translated by Walid Shahada, 1st edition, Dar Al-Farqad for Printing, Publishing and Distribution, Damascus, Syria, 2014, p. 53.

research on pragmatism after a period of stagnation lasting twenty years and brought it to public attention by applying it to religion in a lecture delivered before the Philosophical Union presided over by George Holmes Howison in California.²

The use of the term *pragmatics* in its modern sense is attributed to the American philosopher Charles W. Morris in 1938, when he employed it to designate one of the three branches of semiotics:³

- Syntax
- Semantics
- Pragmatics

This marked the emergence of the pragmatic approach, which considers the various contextual functions of language after the marginalization it experienced with Noam Chomsky, who focused in his studies⁴ on syntax and semantics, initially overlooking contextual function, an aspect he later reconsidered and integrated into his theory of linguistic competence.

Pragmatic inquiry did not reach completion until the emergence of ordinary language philosophers in the seventh decade of the twentieth century, foremost among them J. L. Austin, John R. Searle, and H. P. Grice. This trio belonged to the school of natural or ordinary language philosophy, in contrast to the school of formal language represented by Rudolf Carnap. All of them were concerned with how the meaning of human language is conveyed through a sender who communicates a message to a receiver who interprets it. This concern lies at the very core of their work and constitutes a fundamental aspect of pragmatics.⁵

From this perspective, pragmatics is considered a linguistic field concerned with language in use, that is, with the performative dimension of speech, while considering several factors such as the speaker, the addressee, and the context (situation and circumstance). This is affirmed by J. L. Austin, who views pragmatics as part of a broader science: “the study of linguistic interaction insofar as it forms part of social interaction,”⁶ through which social communication is achieved by means of language.

From a procedural standpoint, pragmatics is generally understood to examine four major aspects on which there is near consensus:

- Speech Acts
- Conversational Implicature

See also: Charles Morris, *Pioneers of Pragmatic Philosophy*, translated by Ibrahim Mostafa Ibrahim, Dar Al-Ma'rifa Al-Jami'iyya, Arab Republic of Egypt, 2011, p. 28.

² See: the same reference, p. 54.

³ See: Mahmoud Ahmed Nahla, *New Horizons in Contemporary Linguistic Research*, Dar Al-Ma'rifa Al-Jami'iyya, Alexandria, no edition specified, 2002, p. 9.

⁴ See: Jamil Hamdaoui, *Pragmatics and Discourse Analysis*, 1st edition, Alukah Network, 2015, p. 8.

⁵ Mahmoud Ahmed Nahla, *New Horizons in Contemporary Linguistic Research*, op. cit., p. 9

⁶ Radia Khfif Boubekri, “Pragmatics and the Analysis of Literary Discourse,” *Al-Mawqif Al-Adabi Journal*, Arab Writers Union, issue no. 399, July 2004, Damascus, p. 56.

- Deixis
- Presupposition

However, in this research paper, we focus on the poem “*Zarqā’ al-Yamāmah*” by Amal Dunqul, analyzing its content through the lens of speech acts and the performative effects and implicatures that arise from them.

First: The Speech Act

According to Oswald Ducrot, any activity performed by an individual may be considered an act or action, such as commanding, prohibiting, or calling, through which the speaker, by virtue of their authority, seeks to convey and construct a particular intention within a given situation (whether social or individual). This is achieved through language, with its tools and symbolic resources, which enable the transformation of the world, the creation of events, and influence upon them.⁷

1. Classification of Speech Acts

J. L. Austin distinguishes between two types of utterances:⁸

- **Constative (descriptive) utterances:** These describe events or report them without altering reality and are subject to the criterion of truth or falsity.
- **Performative utterances:** These bring about a change in reality and are not subject to the criterion of truth or falsity; rather, they are evaluated in terms of success or failure, such as promises, wills, and similar acts.

Subsequently, J. L. Austin distinguished between constative and performative utterances, further classifying them into three categories based on the complete speech act:⁹

- **Locutionary Act** (Acte locutoire)
- **Illocutionary Act** (Acte illocutoire)
- **Perlocutionary Act** (Acte perlocutoire)

⁷ See: Kaddour Omrane, *The Pragmatic Dimension in Qur’anic Discourse Addressed to the Children of Israel*, PhD dissertation, University of Bouzaréah, Algeria, 2008/2009, p. 57. See also: Messaoud Sahraoui, *Pragmatics among Arab Scholars*, 1st ed., Dar Al-Tali’a for Printing and Publishing, Beirut, Lebanon, 2005, pp. 10–11.

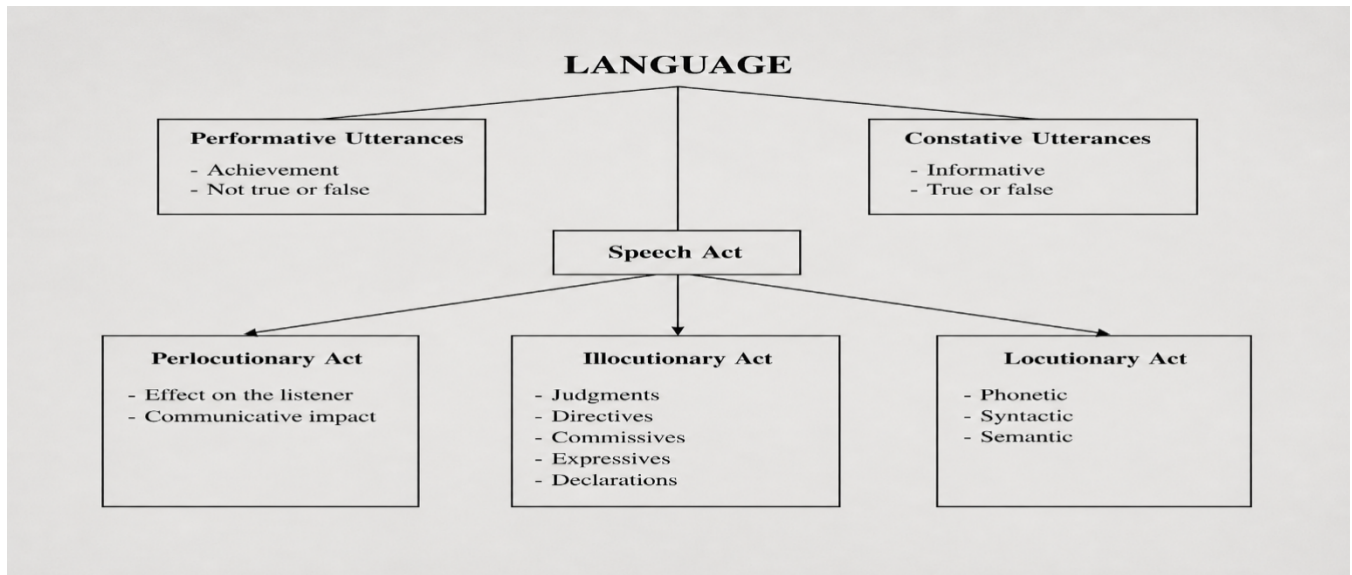
See also: Françoise Armengaud, *The Pragmatic Approach*, translated by Said Allouch, no edition specified, National Development Center, Rabat, 1986, pp. 60–61.

⁸ See: Abdelhadi Ben Dhafer Al-Shahri, *Discourse Strategies: A Linguistic-Pragmatic Approach*, 1st ed., Dar Al-Kitab Al-Jadid Al-Muttahida, Beirut, Lebanon, 2004, p. 164.

See also: Mahmoud Ahmed Nahla, *New Horizons in Contemporary Linguistic Research*, op. cit., pp. 64–65.

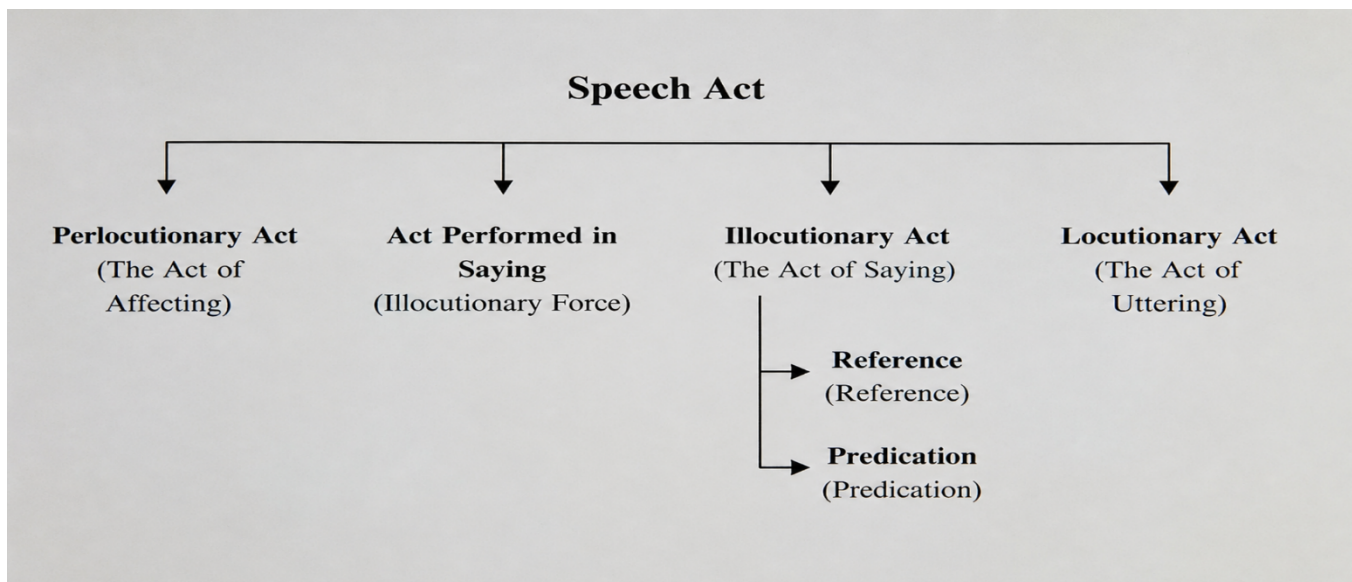
⁹ See: J. L. Austin, *Speech Act Theory (How to Do Things with Words)*, translated by Abdelkader Qnini, Afrique Orient, Casablanca, 1991, p. 117.

See also: Messaoud Sahraoui, *Pragmatics among Arab Scholars*, previously cited, p. 41.



A diagram illustrating J. L. Austin's classification of speech acts.

As for John Searle, he addressed certain shortcomings in his mentor J. L. Austin's account of speech acts; the following diagram illustrates the general categories of speech acts.



A diagram illustrating John Searle's classification of speech acts.

Searle established several criteria through which the illocutionary force of an utterance can be identified, such as the illocutionary purpose, the degree of strength of the illocutionary point, the

mode of achievement, and the direction of fit, among others. On this basis, he classified speech acts into five categories:¹⁰

- Assertives (or representatives)
- Commissives
- Directives
- Declaratives
- Expressives

2. Types of Speech Acts:

Speech acts are divided, in terms of illocutionary force, into two main categories:

2.1 Direct Speech Act:

A direct speech act refers to a situation in which the speaker's utterance corresponds directly to its intended meaning. In other words, when a speaker produces a literal and semantically transparent utterance and intends exactly that meaning, a direct speech act is performed.

2.2 Indirect Speech Act:

An indirect speech act refers to utterances whose illocutionary force differs from their literal meaning. In such cases, the intended communicative force is not directly expressed by the linguistic form; rather, "the illocutionary act is performed indirectly through another illocutionary act."¹¹

II. Speech Acts in the Poem "*Al-Bukā' bayna Yaday Zirqā' al-Yamāma*" (The Crying Before Zirqā' al-Yamāma)

Arabic poetry is considered a rich archive and historical record of Arab heritage and civilization. It has always provided poets with an expressive outlet through which they depict life experiences, modes of living, hunting practices, journeys, and travels. It also serves as a medium for conveying ideas and embodying emotions ranging from love and hatred to joy and sorrow, as well as luxury and poverty, dignity and humiliation.

This function became particularly significant in the modern era, which witnessed Arab political stagnation and defeat following the June 1967 setback. Poets such as Amal Dunqul began to revisit and reinterpret these events, often attributing responsibility for the defeat to political leadership in the face of the Zionist entity.

¹⁰ See: Jawad Khattam, *Pragmatics: Its Foundations and Trends*, 1st ed., Dar Kunuz Al-Ma'rifa for Publishing and Distribution, Amman, 2016, p. 94.

See also: Talib Sayyid Hashim Al-Tabatabai, *Speech Act Theory between Contemporary Language Philosophers and Rhetoricians*, no edition specified, Kuwait University Publications, Kuwait, 1994, p. 31.

See also: Philippe Blanchet, *Pragmatics from Austin to Goffman*, translated by Saber Al-Habacha, 1st ed., Dar Al-Hiwar for Publishing and Distribution, Latakia, Syria, 2007, p. 66.

¹¹ Mahmoud Ahmed Nahla, *New Horizons in Contemporary Linguistic Research*, op. cit., p. 81.

The poem *Zirqā' al-Yamāma* had a profound impact on Arab consciousness due to its connection with the collective Arab national wound. It embodies a sense of vulnerability and emotional distress in response to the events endured, leaving no recourse but lamentation, sorrow, and mourning.

1. Speech Acts in the Poem

1.1 Components of the Poem:

The poem consists of the following elements:

- **Sender (Speaker):** Muhammad Amal Fahmi Dunqul Amal Dunqul
- **Receiver:** The Arab peoples
- **Place:** Egypt

Time: The 1967 Arab defeat (June 1967 War setback).

Theme: This poetic discourse attempts to represent reality and explain the causes that led to the 1967 setback, namely the defeat of the Arab alliance (Egypt, Jordan, Syria, and some other Arab countries) by the Zionist entity. In order to portray this tragedy, the poet draws upon several figures from Arab heritage:

- Zirqā' al-Yamāma
- Antarah ibn Shaddād al-'Absī
- Queen Zenobia

Through these figures, the poet constructs a symbolic evocation of suffering and sorrow. *Zirqā' al-Yamāma* is considered one of the legendary figures in Arab mythology, distinguished by her exceptional visual acuity, to the extent that it is said she warned her tribe, Judays, of an approaching attack by the Banū Ḥimyar from a distance equivalent to three days' travel. However, her people did not believe her, and they were subsequently annihilated. Thus, Zirqā' al-Yamāma came to symbolize vision and foresight; yet she also bore the burden of others' mistakes, which ultimately led to her eyes being gouged out.

As for the figure of Antarah, he represents the lowly slave who knew nothing but tending camels and sheep, remaining in servitude to his father. He remained in this condition until a crisis befell his tribe, and they found no one to seek help from except Antarah, who saved them from their aggressors. This character thus symbolizes the loyal man who gives more than he receives without ever being acknowledged for his contribution.

1.2 Components of the Speech Act in the Discourse

As previously noted, the speech act is composed of a set of interrelated elements:

1.2.1 Locutionary Act:

If one of the conditions of a locutionary act is that it must be lexically, phonetically, and semantically well-formed, then the poem "*Zirqā' al-Yamāma*" is characterized by utterances that fulfill this condition, such as:

“O sacred oracle / I come to you wounded with stabs and blood / I crawl among the garments of the dead... and over the piled corpses... and you, O Zirqā’, alone and blind”¹²

These utterances contain within them both declarative and implicit meanings whose interpretation is determined within the communicative context of the act. They may carry direct meanings such as advice and guidance, as well as implicit meanings such as invocation, lamentation, and sorrow. Hence, the speech act, when uttered, carries:

- A linguistic form.
- A semantic load that establishes the relationship between the two poles of discourse (speaker / addressee).

1.2.2 Illocutionary Act:

Through his poem “*Zirqā’ al-Yamāma*,” the poet Amal Dunqul seeks to assert viewpoints toward the reader, grounded in perceptions he had come to believe throughout his life and expressed in descriptive and declarative forms portraying the external world.

However, a critical reading of the poem reveals underlying implicit interpretations that the poet intended to convey, including political critique, defeatism, the notion of the setback, and fractured social reality. These issues require intellectual discernment, courage, and firmness of perspective. The poet introduces a set of propositions that are generally taken for granted, yet they carry an obligatory force that conveys meanings of guidance and direction. This is illustrated in the following poetic excerpt:¹³

“O sacred oracle

I come to you wounded with stabs and blood”

This utterance falls within the category of **verdictive speech acts**, in the sense that the addressee has no interpretive option other than accepting its truth value, as it is socially and logically established in the shared worldview. The effectiveness and illocutionary force of this expression lie in its transformation from a mere statement into an action and a performative act. Illocution, in this sense, refers to “what a verbal act accomplishes in use, and the additional meaning that lies beyond its literal sense.”¹⁴

From the poet’s previous statement, several implications are generated, including:

- An **incitement act**, as in:
 - Whoever desires freedom must be stabbed
 - Whoever desires freedom must shed his blood
 - Whoever desires freedom must sacrifice his life

¹² Amin Dhul-Qarnayn, Complete Works, first edition, Dar Al-Shorouk, Cairo, Egypt, 2010, p. 95.

¹³ Ibid.

¹⁴ Anne Reboul and Jacques Moeschler, Pragmatics Today: A New Science of Communication, translated by Saif Eddine Daghfous and Mohamed Cheibani, 1st ed., Dar Al-Tali’a for Printing and Publishing, Beirut, Lebanon, 2003, p. 3.

These conditional constructions emerge from the recipient's interpretive understanding rather than being explicitly stated by the poet; they are inferred meanings that appear as though they belong to the poet's discourse, although they are analogous extensions rather than part of the original text.

The poet constructs his utterances upon shared communicative assumptions that exist potentially in the listener's cognitive framework. His argumentative force is hardly contestable or rejectable, as the proposition he advances is not merely aesthetic or rhetorical in intent, but rather shifts from a literal meaning to a realized meaning within reality, as revealed by context. What the poet intends does not allow for interpretive ambiguity or negotiation; instead, the reader develops both cognitively and emotionally the sense that the issue presented is non-negotiable. Sacrifice for the Palestinian cause, therefore, appears as an inevitable necessity, even if the syntactic structures of language vary.

The **illocutionary act contained in the utterance** is the true performative force achieved through speech.¹⁵ Accordingly, the directive act emerges from both the utterance and its performative dimension, and its realization is linked to intention, such as advice, exhortation, or instruction. The poet's purpose is persuasion through presenting evidence in a direct and unmediated manner, allowing the message to reach the recipient in its literal clarity without complexity.

Thus, the lexical choices of the poem remain semantically self-sufficient, without excessive figurative deviation that would lead the reader into interpretive ambiguity or metaphorical excess. For instance, when he says:¹⁶

"Neither the night conceals my nakedness... nor the walls

Here I am upon the earth, my blood flowing

We are the wounded of the heart

And women driven in chains of captivity"

These declarative statements incorporate assertive speech acts whose illocutionary force lies in revealing the weakness and humiliation to which the Arabs have been reduced as a consequence of their defeat. The disclosure of such weakness functions simultaneously as a call to action, an attempt to galvanize resolve, and a rejection of the degraded condition in which the Arabs find themselves.

If we consider other lines from the poem:¹⁷

"I told them what I had said about the caravans of dust,

Yet they accused your eyes, O Zaraqā', of ruin.

And when they were confronted with the edge of the sword, they bartered us away...

And sought escape and flight.

¹⁵ See: Messaoud Sahraoui, *Pragmatics among Arab Scholars*, op. cit., p. 42.

¹⁶ The Diwan, p. 95 and following pages.

¹⁷ The Diwan, p. 95 and following pages.

**I remained among the slaves of ‘Abs, tending the flocks with utmost care,
And here I am, in the hour of combat,
Called to death... yet never invited to sit among them.”**

It becomes evident from these lines that the illocutionary force of these speech acts is manifested in reproach, blame, and condemnation. The poet censures the Arabs, particularly their rulers, articulating his reproach across three distinct situations:

- The failure of the people of Jadīs to believe the warnings of Zarqā’ al-Yamāma, leading to the dire consequences borne by her and her people.
- The analogous failure of modern Arabs to heed the poet and his contemporaries, who foresaw the fate awaiting the Arab nation, resulting in an outcome similar to that of Zarqā’ and her nation.
- The summoning of ‘Antara to die in defense of the tribe, despite the marginalization and hardship he endured at their hands; here, the poet alludes to the marginalized and dispossessed who defend their homelands despite having previously been denied rightful belonging.

This contrast constructed by the poet carries a persuasive, assertive force that encourages the recipient to accept, internalize, and emotionally align with the propositional content of the discourse. Accordingly, this parallelism may be represented as follows:

- Zarqā’ al-Yamāma - the poet (or poets)
- ‘Antara- the oppressed populace

The issue of Arab submission and humiliation before their enemy constitutes the core propositional content of the act, necessitating a rectification of past failures through the denunciation of Arab rulers and their abandonment of their brethren. The poet’s intention is explicit: to awaken dormant spirits and exert influence over them through the performative declaration introduced at the beginning of the poem:

**“O sacred soothsayer,
I have come to you, wounded by stabs and blood.”**

This utterance functions as both an alert and an acknowledgment; it is a performative act accompanied by an illocutionary dimension embedded within the utterance, as well as a perlocutionary effect directed at the psychology of the addressee. Such a strategy constitutes a form of rhetorical guidance that ultimately leads toward persuasion.

1.2.3 Illocutionary Force:

The poet employs verbs that range across the past, present, and imperative forms. These constitute a fundamental component of the recipient’s interpretive repertoire, enabling the extraction of the poet’s intended meanings as conveyed through discourse, provided that a shared ground exists between speaker and addressee. This shared ground encompasses the various social and cultural frameworks, as well as the broader contextual conditions surrounding the communicative act.

If we consider the use of the past tense and examine its circulation within the text, we find that it is primarily confined to the narration of events. The poet employs it, for instance, while recounting the soldier's retreat and his recollection of the young girl's father, who was martyred in battle:¹⁸

"A wide-eyed little girl, playfully sweet, leaps around me...

He used to speak of you, little one, while we were in the trenches,

So we would unbutton our coats... and steady our rifles.

And when he died of thirst in the sun-scorched desert,

He moistened his parched lips with your name,

And his eyes grew dim."

The past tense is also employed when evoking the life of misery, marginalization, and hardship endured by 'Antara ibn Shaddād among his people prior to being summoned to battle:

"I was told: be silent—

So I fell silent... blinded... and led among the castrated.

I remained among the slaves of 'Abs, guarding the flocks,

Until, when the warriors, archers, and horsemen faltered,

I was called to the area."

Similarly, the past tense appears in recalling the nation of Zarqā' al-Yamāma, who failed to heed her warnings about the approaching enemy and instead mocked and discredited her (e.g., "I said," "they accused," "they laughed...").¹⁹

As for the present tense, its use aligns with the poet's psychological state, wherein the conditions of sincerity and intentionality in discourse are fulfilled. This corresponds to what John Searle classifies as *expressives*, which articulate inner states and emotions. Such usage is evident in the poet's depiction of the 'chakset' of the Arab nation and the accompanying humiliation, as well as in the soldier's lament addressed to Zarqā' al-Yamāma, and in the projection of heritage figures onto the harsh lived reality of the Arab world.

In contrast, the imperative form appears less frequently than the past and present tenses, yet it conveys two distinct illocutionary forces:

- A **literal force**, representing the semantic load of the utterance itself.
- An **implicature-based force**, reflecting the psychological tension experienced by the soldier as he implores the soothsayer to speak, an effect revealed through the situational context.

2. Direct and Indirect Speech Acts:

J. L. Austin emphasizes a crucial principle: that utterances may, under certain conditions, become actions. As he asserts, "for an utterance to be performatively successful, it must be

¹⁸ The Diwan, p. 95.

¹⁹ The Diwan, p. 95.

produced under appropriate circumstances.²⁰ Thus, the illocutionary act may fail unless the felicity conditions²¹ he outlined are satisfied.

The poet Amal Dunqul skillfully exploits forms that align with his expressive disposition, often presenting meanings implicitly and indirectly. Rather than relying on explicit statements, he conveys the emotional and psychological impact of events through evocative imagery, crafting a deeply tragic portrayal of the degraded condition of Arab societies. This is achieved through the evocation of symbolic and historical figures, whose presence intensifies the persuasive effect and reinforces the intended meanings.

2.1 The Invocation of Zarqā' al-Yamāma:

The poet invokes the figure of Zarqā' al-Yamāma, from “O sacred soothsayer...” to “without my flesh falling into the dust of the defiled earth.”²²

In this passage, he reconstructs her tragedy: she warned her people before disaster struck, yet they disbelieved her, and defeat ensued. The past and present intertwine as the poet adopts the persona of a defeated soldier returning from battle, burdened with shame and seeking solace before her, while depicting the magnitude of defeat.

However, overwhelmed by the catastrophe, Zarqā' remains silent, unable to speak before the fall of the nation. This silence deepens the soldier's wound, intensifying his sense of despair and abandonment. He repeatedly implores her to speak, attempting to draw her into dialogue, an act that reflects resignation to defeat and submission to despair.²³

The soldier's anguish reaches its peak upon encountering the daughter of his fallen comrade, prompting him to recall her symbolic significance for her father and fellow soldiers. The poet also recalls Zarqā's warnings about “caravans of dust” and “marching trees,”²⁴ for which she was ridiculed, only for defeat to follow. This serves as an allegory for contemporary reality, where leaders mirror the قوم of Zarqā', and both the poet and the Arab people assume the role of the victim (“they bartered us away”), while the responsables flee in search of salvation, leaving behind the ruins of a nation.²⁵

In the concluding movement, the poet deploys further indirect illocutionary acts that expose a deceptive reality saturated with falsehood. Despite the inevitability of grief, the poet positions

²⁰ Salah Ismail Abdel Haq, *Linguistic Analysis in the Oxford School*, 1st ed., Dar Al-Tanweer for Printing and Publishing, Beirut, Lebanon, 1993, p. 141.

²¹ See: Taharawi Moussa, *Manifestations of Pragmatic Studies in Subh al-A'sha – A Pragmatic Study in Light of Speech Act Theory and Conversational Implicature*, no edition specified, Fahrenheit 451 for Publishing and Translation, Djelfa, Algeria, 2024, p. 98.

²² See: *The Diwan*, pp. 95–96.

²³ See: *The Diwan*, p. 97.

²⁴ See: *The Diwan*, p. 97.

²⁵ See: *Ibid.*, pp. 99–100.

himself as distinct, one who perceives truth, much like Zarqā', whose gift of foresight became a curse. Thus, she remains "alone... blind," struggling in darkness after once possessing vision.²⁶ It can thus be argued that Amal Dunqul transforms Zarqā' al-Yamāma into a symbol of the exceptional intellectual, one capable of diagnosing crises before their happening. Yet history repeats itself, particularly in the aftermath of the Six-Day War, where insight is marginalized, and foresight dismissed. When catastrophe strikes, the perceptive become victims, just as the poet, who warned of defeat through Zarqā's voice, remains confined within his poetry, sharing with her a unified fate of tragedy and loss.

2.2. The Invocation of 'Antara ibn Shaddād:

The poet also invokes the figure of 'Antara ibn Shaddād as a symbol of the oppressed Arab populace, marginalized, impoverished, and excluded, while their leaders enjoy prosperity. When crisis emerges, those leaders flee, and 'Antara (the people) is summoned to the battlefield, even to death, bearing the burden of defending the tribe.²⁷

Here, the poet fuses his experience with that of 'Antara in an organic unity, such that 'Antara's experience becomes inseparable from his own. He does not merely speak about 'Antara, but through him, producing a suggestive discourse that achieves a strong perlocutionary effect, aiming to awaken collective consciousness.

2.3. The Invocation of Queen Zenobia:

The poet incorporates the famous verse attributed to Queen Zenobia:

"What is with the camels, walking so slowly?

Do they carry corpses, or iron?"²⁸

By invoking Zenobia, the poet draws on her prophetic suspicion regarding the camels' hidden cargo, which ultimately proved to be weapons and soldiers rather than gifts. This mirrors the poet's own apprehension toward signs foretelling impending catastrophe. Zenobia, who was captured and ultimately met a tragic fate, thus becomes another counterpart to Zarqā', as both figures warned their people yet suffered similar destinies.

Conclusion:

Pragmatics, as a linguistic field, examines language in use, particularly its performative dimension, considering the various components of the communicative process. The following conclusions may be drawn:

- Human beings perform actions through utterances; in many cases, such actions cannot be realized except through language.

²⁶ See: Ibid., pp. 100–101.

²⁷ See: Ibid., pp. 97–98.

²⁸ Ibid., p. 99.

- Elements such as speaker, addressee, discourse, context, and contextual clues are essential in determining communicative intent, as seen in forms like vocatives, commands, and prohibitions.
- Speech acts are divided into direct and indirect types; the latter encompasses two illocutionary forces:
 - A secondary illocutionary force
 - A primary illocutionary force

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