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Speech Acts of Compliments in Nizar Qabbani Poems

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Abstract: This paper deals with the study of one type of the speech acts of expressives which is that of compliments. Generally, expressiveness is one major type of Searle's(1969) classifications of Speech Act Theory which is a major aspect of linguistics. The speaker, as the name implies, expresses what he feels to the hearer. Compliments can be used to refer to the speaker's romantic aspect as he makes the act of love to the hearer. This study is carried out through choosing parts from some poems of Nizar Qabbani which are all directed to the woman in a way of expressing the compliments in general and the love in particular. The poet performs the speech acts of compliments to the woman explicitly and such compliment in most of the poems has an implicit meaning which involves the love of the homeland by using the personification in a pragmatic way. So he is named the poet of "woman and homeland" (because the woman is a homeland). The research is analyzed by taking nineteen poetic texts. They are written in the transliteration model of Arabic and then they are written in the target language (English) by following a literary accepted translation. Each text is discussed in a very simplified way. Then the most important part of this work is that of the applications of Searle's sincerity condition of the speech acts of compliments for each selected text.

Key Words: Nizar Qabbani, Compliments, love, poet, poem, expressive, Searle, flattery, speech act, speaker, hearer, sincerity condition..etc.

Speech Acts

A long time ago, linguists were interested in the theories about human language. They argued that language is just a combination of a set of the forms and about meaning and sounds, and how to use the rules of language. So linguists were interested in the field of semantics and syntax to form correct sentences and how to distinguish between correct sentences and incorrect ones. Then in recent years, they made a great work about the branch of linguistics "pragmatics". As such, the British philosopher John Austin (1962) and the American philosopher John Searle (1969) stated that language is used not just to state facts and events, but also to perform actions such as promise, warning, command, request, threatening, advice...etc. If it was supposed that the meaning is a combination of how to use language accurately, there must be a use of rules of how to express meaning explicitly or implicitly according to an appropriate context. On this basis, their work was mainly relevant to pragmatics(Levinson,1983:12; Searle, 1969: 16;). As such, Levinson (ibid:226) mentions that Speech Act Theory is the basic concern of the philosophers and linguists. Philosophers were concerned with the prospective appeals that link the language principles. While linguists viewed that the aspects concerned with Speech Act Theory will be audition to difficulties of second language learning, semantics and syntax. Austin (1962:45) defines speech acts as the utterances which are used to do actions. Speech Act Theory deals with language communications. It was founded by Austin and was developed by Searle to identify several problems in a way of making successful communication and how to use appropriate utterances as it is an integral part of pragmatics and language use.

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It is worth mentioning that Speech Act Theory has remained subject to updating in order to determine its goal and its relationship with philosophy and other sciences. The role of direct speech acts and indirect speech acts must be given a main interest. According to most linguists, when there is a direct link between the function and the grammar of the sentence, it is a direct speech act, but when the link is opposite, it is an indirect speech act. People tend to speak indirectly for the aim of politeness. Meaning is simply recognized by the hearer when the speaker means exactly what his words literally mean. But the speaker may intend a completely different meaning from the literal meaning of the words, the phrases and the sentences. As a result, there is an inference and in order for the hearer to understand what the speaker means, he must understand that inference and it depends on his background knowledge. Speakers do not only produce grammatical sentences in attempting to communicate, but they do actions in terms of the meaning. Such actions include: command, order, advice, apology, prohibition, promise, threatening, suggestion etc (Crystal, 2003:414; Yule, 2006: 134-135). The main interest of speech act is the invisible meaning which is the intended meaning in every days human communication (Leech, 1983:195 and Cutting, 2002:19). According to Demers, et al (2001: 393) speech act is performed by speakers via utterances to express what they feel. Speakers are in the process of identifying the manner of speech type in order to communicate, but some viewers could not find any appropriate expressions to identify and to describe the various aspects concerning speech acts. In order to convey the message, words are used by the speakers to express their feelings. The feelings are sometimes communicated through gestures and other aspects that are part of the non-verbal communication of any language.

Searle's Model of Speech Acts

According to Searle (1976:8-12) speech acts refer to the force of the sentences which are performed by speaker, and such force contains: locutionary, illocutionary and perlocutionary acts. He shows that the meaning theory is relevant to the theory of action. Searle primarily developed speech act theory through significant contribution. As such, Searle's contribution of speech acts differs from that of Austin in some aspects: His most significant contribution in this aspect are: Searle's work differs from Austin's in several aspects. Firstly, Austin distinguished between locutionary, illocutionary and perlocutionary acts. Searle on the other hand, was a bit somewhat dubious about Austin's distinction in a way that he sticks by on the illocutionary acts only. A second distinction concerns the different emphasis placed by both Austin and Searle on the force of the meaning of speech act. For Austin, all speech act verbs are the same. Searle rejects that opinion in a way that the verb must identify the type of the speech act for example, advice, order, command and all other types are identified by the verb of the sentence. Thirdly, the distinction is relating to the speech act force. Austin argues that most of speech act types are equal in the level of the force, but Searle's opinion is different in a way that the force of the action differs from one particular type into another. For instance the command carries a stronger illocutionary force than that of request as in performing speech act of command, the speaker has an authority upon the hearer. In request, the matter is different and so on. (Holdcroft, 1978; Searle and Van Der Veken 1985:124-127). It can be noted that Austin interprets speech acts conventionally, while Searle gives an interest to the psychological aspects in interpretation. Finally, Searle divided speech acts into five classifications and such classifications are different from those of Austin. According to Searle (1969:45), the different types of speech acts concerned with the speakers utterances must be identified by the hearer. The speaker will utter sentences on the basis of the level of performing appropriate actions overlapping with to the appropriate contexts for example, in making interrogatives, the speaker asks the hearer to inform him some information or to ask him to do a polite request, in doing orders and commands by which the speaker has an authority upon the hearer is to oblige him to do a certain action, in making advising and suggestion by which the speaker directs the hearer to do good and lovely actions, in making prohibition and warning that is the speaker directs the hearer to avoid doing bad actions; and in making expressive actions that is the speaker expresses his feelings that include: compliment, Praise, love, hate and any other psychological feelings. The speaker is performing the 'illocutionary act' by expressing his gratitude, compliment, flattery, applause, rave, panegyric, approve, welcome, promise, greet..etc. According to Demers et al (2001: 394) any type of actions can be done by the speakers via their utterances and in an attempt to express their feelings, they can investigate the certain type of expressive speech acts. So they had to find such expressive act. If the expressive type was performed indirectly or implicitly, the hearer should catch it through the illocutionary force of that indirect speaker's utterance. That is,

expressiveness is found between the speaker and the hearer depending on the relation type between them that in most cases whether love or hate and so on.

Searle's Classifications of Speech Acts: Searle identifies Five categories of illocutionary acts. They are: (a) **Representatives**, (b) **Directives**, (c) **Commissives**, (d) **Declaratives** and (e) **Expressives**: In uttering the expressives, the speaker makes his words fit the world. Expressiveness are used to show the speakers' feelings, and to express his inner states. They are: like, dislike, sorrow, joy, hate, love, compliment, sadness, happiness, praise, dispraise, flattery, applause...etc.(Mey, 1993: 163 – 166 ; Yule, 1996: 53-54) .

Expressive Speech Acts

According to Searle (1979:15), the speaker can express what he may sense. It is to communicate the speaker's inner feelings on the basis of the sincerity conditions. According to many pragmatists, expressive speech act is one major type of Searle's (1969) classifications of speech acts which is concerned with the act of asking for something such as feeling, apology, attitude or utterance of emotion. All that types have a meaning with purpose to do something that the hearer realizes and expects all the results uttered by the speaker who loves, hates, thanks, appreciates, praises...etc. It is assumed that works classified into expressiveness remain under investigation and such classifications also include: offerings, thanks, acknowledgements, appreciations, hates, loves, agreements, disagreements, sorrows, apologizes, compliments, condoles, deploras, pains, welcomes, volitions, invitations, requests, refusals, thanks...etc. Also the speaker can congratulate, praise, blame, forgive, like and dislike. In a systematic and a scientific way as Searle argues, the speaker plays a role through the words he makes. These words and by taking speech acts into account, the speaker shows his feelings, perceptions and imaginations. Although the distinct types of speech verbs fall within expressiveness, the search for expressions of its various types is still under updating especially the presentation of compliments, appreciations and thanks which have been given a wide attention. Thus, the types of expressiveness refer to the psychological states specified in the sincerity conditions (Searle, 1976:12-13.). He (ibid) adds that There is no direction of fit while expressing the speaker's feelings. By taking the philosophy of language with the pragmatic value into account, expressive speech act is sometimes expressed by speakers via declarative utterances and can be easily identified from the verb of the sentence, for example in the sentence "I love you", the expressive speech act is that of love which is identified by the verb "love" and can be considered as an explicit expressive act. But if someone says "you are a charming girl", he is performing the act of compliments in an implicit way. So that type of action is to make an expressive communication. The way of performing may contain a sentence, a word or a phrase. For example, in the sentence "I am sorry I cannot help you", the speaker is expressing the speech act of apology. Also, the speech act of apology is expressed by uttering the word "sorry", or the phrase "so sorry". Expressive speech acts may link with human life interaction which needs a wider awareness of language and culture. For instance, some types of expressive speech acts may have a relation with human culture for making an appropriate communication from a social point of view such as the types people use every day. Accordingly, Huang identifies six types of expressiveness. They are thanking, apologizing, liking, disliking, the expression of praise, and the expression of pleasure. Expressiveness includes the psychological feelings, perceptions or even imaginations. The hearer can recognize the speaker's expressive speech act depending on the context of the appropriateness. That is, people have expressiveness in their interactions and they want to express them to the others. So expressive is found anywhere as feelings that people have in their daily lives can be expressed through spoken language, written language, sign language, or even through the silence. While the speaker makes an expressive speech act, he makes his words fit his feelings (Huang, 2007: 106). As such, Curse (2000:342) argues that the aim of expressiveness is to catch the speaker's sensation. Further, the speaker's psychological feelings must be regarded to be an assumed condition of his events or his emotional occasions. People or speakers do it because they have thoughts, expressive opinions that they sense or experience and they intend to convey. When speakers imply a feeling, they often display their negative or positive expression to the hearers. Therefore; speakers must be aware of their Finally, in the study of specific expressions.

expressiveness, the sincerity condition must be regarded for the aim of making successful action that the speaker expresses his feelings such as "compliments" to the hearer.

Speech Acts of Compliments

According to Searle's model of Speech Act Theory, compliment speech act is a main type of expressiveness by which the speaker expresses his feelings which include "love" to the hearer. As such, it is the action that can be done explicitly or implicitly. So the speaker shows his compliments by using language functions that display expressive speech act. In the study of expressiveness, it should be noted that the compliment may be deserved or may not, and sometimes all that depends on the situation and the context. Who is the speaker, who is the hearer and what is the relation between them; where and when the expressive utterances are uttered and for whom they are addressed and why? Depending on the successful communications and the appropriate contexts, speech acts of compliments can be identified when the speaker makes a flattery to the hearer. Compliments are considered so significant from a romantic point of view and from a social point of view on the basis of the appropriate verb. The speakers can for example, "praise", dispraise"; "loves" or "hates". (Heritage, 1984; Schegloff & Sacks, Pomerantz (1984:77) and Golato (2005:59) mention that in the study of 1973).

compliments, there is a main concern of the hearer's respond to speaker's compliments. The hearer may agree or disagree. There is a main interest on the successful performing of the speech acts of compliments. It is like any other speech act types, can be done successfully by the appropriate person in the appropriate situation and addressed to the appropriate hearer and in a good occasion. They also explain that the strategic aims of compliments can happen after the implicit type of compliments such as love and there may be a stronger illocutionary indirect force of that act to get a main interaction between the speaker and the hearer for the aim of performing the speech act of compliments. There must be whether agreement and disagreement from the hearer to the speaker who attempts to perform the expressiveness. The hearer may respond or may not. Compliment is an expression of appreciation, respect, praise, or admiration expressed in a private saying. It is also a nice sense one makes to another to show that he likes his semblance, and they appreciate his potentialities, or to approve of what he has done. Compliment is considered as an art that includes romantic aspects such as that of love which is one of the most wonderful components of the social and the cultural life that may personify the true meaning of love through real adulation. Compliments may create a very positive vitality if it is given properly. That romantic action makes things appear as magical, and it reduces social disputes as it gently clears out disagreements between people. It encourages the flow of conversations, and it improves communication promotes acceptance and openness. Therefore, every person needs to be aware of this art and its conditions, whether in terms of delivering it or receiving it. It contributes to deepening love, spreading positivity. In addition, its good influence is not limited to others only, but also it extends to the giver as it is like giving gifts or doing good deeds that benefit the giver more than the recipient. Speech act of compliment is a simple, poignant gift that can express love. For instance, when someone tells another that he is worthwhile although he is not asked, but that he does his work only if he is truthful because he is a mirror of what we think. According to many romantics, you don't have to be an expert to perform that art well. The art of compliment is not only an effective social skill, it is also the most romantic basic one. The person should give the compliment directly and frankly to be identical in the occasion. For example, saying lovely words to your friend's beauty is nice, but not during an important formal meeting. It must be in an appropriate place and time for the aim of following the felicity conditions of the speech act especially the sincerity on. From a romantic side, speech act of compliment is considered as a concept stemming from the heart of the speaker and directed to the hearer to influence his feelings. For example, when the speaker says compliment phrases to the listener by uttering beautiful phrases, this emotionally affects the listener who is often the speaker's girlfriend, his wife or his fiancée. The compliment can be performed directly by uttering a phrase that carries love and it is addressed to the hearer, for example, in the sentence "You are a woman like the moon.", the compliment is very clear as the speaker is expressing it explicitly to the listener. It can be also performed indirectly like all other speech acts. For example, when the speaker says to a beautiful girl "I was lucky to meet you," the girl will feel the strong effectiveness of compliment. Culturally, the expression of flattery should not be exaggerated in order not to lose its impact and not to lose its aesthetic and its effectiveness. A balanced compliment is always successful and has a strong influence on the listener, especially when it is performed more implicitly than explicitly and it is worth saying that polite contexts must not be neglected from doing the compliment process and the speaker must choose polite utterances for the aim of expressing compliments to the hearer. So the one who makes compliments, must show the merits of others and therefore it is not possible to stay away from politeness. He must not choose the forbidden word that cannot be said or written anywhere. Appropriate examples of compliments, a person

who talks to his wife and says: "You are so attractive with that black dress", "You look so nice today", "Your long hair is so charming" and "You look so pretty nowadays". Through daily human conversations and by taking expressive speech acts from a cultural and a romantic point of view, it may be shown that compliments may express positive evaluation. Between the speaker and the listener, there is what is called the strengthening of the elements of solidarity to open a conversation about something and through the use of the style of courtesy and friendliness. The types of the speech acts of expressives can have a variety, for instance to express sympathy to a person when he is sad, and to express the love to such a person when he is happy. Some people, by following their lifestyle might need a compliment based on the appearance such as face, hair color, skin color and outward appearance. Also, people deserve compliments on the basis of their lovely spirit, cheerfulness and the delightful heart. If we regard beauty, we should rely on the beauty of the soul, not only the beauty of the outward appearance. For example, if you utter a sentence like "you are a kind man/woman", you are expressing the speech act of compliment. There is also a compliment to a person according to his achievements so that the compliment is due. The cultural differences that determine compliments among individuals are of interest to thinkers, researchers and professionals. Some cultures prefer praise or self-praise, and others prefer to avoid it. In some other cultures, compliments can be identified by five adjectives: nice, good,

He (ibid:241) adds that the priority is given beautiful, pretty, and great.(Martinez, 2013:277).

to: love and hate. So speech act of compliment can be either positive or negative. Depending on our main concern, it is preferred to be positive as we have a speaker expresses his love in its wider meaning to the hearer. That wider meaning of the love necessarily includes the compliments. With regards to the compliment varieties relating to the gender differences, males tend to make compliments to females rather than to males. But females prefer to give compliments to males and females and also to receive such compliments. Examples of males making compliments to females are: "Your eyes are beautiful", "How a beautiful girl!", "Your green eyes are charming". "Your eyes look magical", "you are a brave woman", "your work is commendable" and " You have done a great work".

The Selected Data

.1.SourceLanguage/Transliteration: Kulama ghunayt biasm 'iimra'atin, 'asqatuu qawmiati eani, waqalwa:"kif
la taktub sheraan lilwatanani?

fahal almar'at shay' akhar ghayr alwatan? ah law yudrik man yaqra 'ana ma 'aktubuh fi alhab, maktub litahrir alwatan (Nizar Qabbani,1969:93).

Target Language: Whenever I sing for a woman, they drop my nationality and say: "How cannot you write a poetry for the Homeland? Is a woman something other than the Homeland? Oh, if the one who reads, would realize that what I write in love is addressed for the liberation of the Homeland(Nizar Qabbani,1969:93).

Discussion: Here the poet defends on himself by saying to those who accuses him

that he writes for the woman rather than the homeland. This verse is a deep reply and with a clear justification that the woman is the homeland. As such, all poems of patriotism are embodied in the woman. Woman is a homeland. At the end, he argues that most of his writing addressing to the love of woman has an implicit meaning which carries the love of the homeland. So there must be a realization of the intended meaning of all of his writing.

Speech Acts of Compliment: The poet's sincerity condition is expressed in a direct and a honest

way to the woman. What a poetry he wrote about the woman! Then, he wrote about the homeland. In a pragmatically direct aspect, he mentions that a woman is a homeland because the one who loves a woman will off course love the homeland and love others. There is a strong illocutionary message by the poet as there must be an awareness and understanding that they must realize that the literary texts that has flirtation with women in particular and with love in general are all directed to the love of a homeland as well as its liberation. "The homeland may at some stages become a mistress more beautiful than all mistresses and more precious than all mistresses". The poet likes to say that dropping him from patriotism because of his writing to women only rather than the homeland as they claim, is something that the superficial will not realize. Whoever carefully reads his poetry will realize that any poem involves a compliment for a woman is itself directed to a lovely homeland. The poem which is

about a woman and in its content is the pain, there is an implicit meaning that it is also directed to a country that suffers from pain. Finally, the pragmatic functions concerning indirect meaning and implicit meaning must be regarded when dealing with the poems of Nizar Qabbani.

2.SourceLanguage/Transliteration :Bhyatik ya waldy amrat :eaynaha, subhan almaebud :fmuha mrswm kaleunqwd :dhktuha musiqaa wawurud: lkna sma'ak mmtrt watariquk msdwd masdud(Nizar Qabbani, 1970:44).

Target Language: In your life "My son" A woman: Her eyes, "Praise be to Him Who is worshipped": Her mouth is drawn like bunches of grapes, her laughter is music and roses: But your sky is full of rain and your path is blocked(Nizar Qabbani, 1970:44).

Discussion: This verse is from the last part of the poem " Qariat Alfinjan". It is about a woman, but implicitly, it can be considered as a poem directed to a lost homeland. There is a use of a lot of words that carry several connotations such as: love, woman, cup, and other words in this poem. Also the use of verbs that may indicate movement and continuity gave the poem a form that extends through several times and among these verbs (walk, stay, love, die and others). Now, love is the master of the situation between the man and that unknown woman; a woman who possessed the impossible qualities among women, so she was the most beautiful one of them and the smart man will fall in love with that woman, but unfortunately the sky of their love will not be clear and the end of that love is inevitably blocked. For a love that is equivalent to death now, a person can only nurture and die once, but love is able to make him a victim every day. At the end, you will only be a man who is overtaken by the woman he loved.

Speech Acts of Compliment: In this part of the poem, the poet Nizar Qabbani expresses his sincerity condition on the tongue of the "cup reading" that he will love a pretty, a beautiful and a great woman, but he will not get it as it is impossible. The poet expresses the speech act of compliment by describing her eyes, her mouth and her laughter. But it is a bad fate for him to love a girl and to sacrifice for her and after imagining and looking for her, he will not find her in a term that she will not be his own, but the love will stay. Here is the pain that the poet used after expressing his compliment to that very beautiful woman that will not be his own. Similarly, The poet begins by describing the woman who fell in love with, and he symbolizes her for the homeland. Her eyes are beautiful and her mouth is like a bunch of grapes, and her laughter emits beautiful music and flowers but with that the road to this beloved is closed, she is sleeping in a large mansion that is heavily guarded, and anyone who tries to touch her, or to be near of her, or of the fence of her garden, or to seek her shadow will be lost definitely, and this is a reference to those who are trying to take over the beautiful homeland. According to the pragmatic value and the style of the poet, there is a hidden meaning in the poem which becomes clear in this last part. While a woman is a homeland in the most of the poet's poems, the lost woman that the one who loves and will not find it, implies a lost homeland.

3.Source

Language/Transliteration: Wa'mdi sariean alaa makhdaei, 'adamu alkitaab alaa 'adalaiei, ka'aniy hamalat alwujud maei. wa'asheal dhawiyi wa'usdil hawli alsutur wa'anbash bayn alsutur wakhalf alsuturi, laealak ya sadiqi al'athir, tarakat bi'ihdaa alzawaya, eibarat hubin qasiratin, janinat shawq saghiratin, laealak bayn alsahayif khaba'at shayyaa, salaman saghiran yueid alsalam alaya(Nizar Qabbani,1983:77).

Target Language: I quickly go ahead to my bed, Holding the book to my ribs, I feel as I carried the existence with me. I turn on my light, And I close the curtains around me, And I dig between and behind the lines. Maybe, My dear friend, you left in a corner, A short love phrase, A little garden of longing. Perhaps among the pages, you hid something. A little peace brings peace back to me (Nizar Qabbani,1983:77).

Discussion: It is a poem on a woman's tongue by the poet. It is named "little affaires". The explanation of this part is: "she

became so happy when getting the book, then she quickly carries the book by putting it between her ribs and she returns back to her home. The great poetic expression appears here as "she carried the existence with her" because the book is from her beloved. In a moment of hope, she turns on the lights, lock the windows as she hides herself, and eagerly she begins looking for the hope. She recognizes carefully the lines and every word of the book. Then she flips over the pages of book looking for a phrase of love or a small peace that appears in the two fantastic phrases: 'a short love phrase' and 'a little garden of longing' that may restore the lost love which is identified by the phrase 'peace'. As such. Love means peace. But unfortunately, she finds nothing.

Speech Acts of Compliment: The

sincerity condition of the selected lines is expressed in a deep way by regarding things may not worth talking. But for the person to whom it concerns, these things seem so great and they are worth talking about and that person can build the hopes on. The name of the poem written by Nizar Qabbani is "Small Affairs". Linguistically, the word "May" that has the meaning of expectation with Esperance. And Anticipation is mixed with pity and fear. The poem represents the speech acts of compliments by trying to explain to us why someone cares about these little affairs. From a romantic point of view and by taking the expressiveness in its implied meaning, the compliment is that someone cares and gives a great interest to such affairs because they are all about the beloved. He sees that they are worth in all his life even though the beloved does not pay attention. One of that little affairs is the borrowing of the book which embodies the hope that the poet conveys. The speaker expresses his care for the sake of love. The one who has the feeling of love may look for a hope and in terms of the feeling of the peace which is the basic of love.

4. Source Language/Transliteration Ya rabu qalbi lam yaeud kafian li'ana min 'ahabiha taeadul aldunya, fudae bisadri wahidan ghayruh yakun fi misahat aldunya (Nizar Qabaani 1977: 66).

Target Language: O Lord, my heart is no longer enough because the one I love is equivalent to the world, So put another one in my chest to be in the space of the world(Nizar Qabbani,1977:66).

Discussion: The poet Nizar Qabbani begins with

a word that begins with the letter of the "call", and that is in the form of supplication, and he uses a request that is impossible to be completed. That is, the request of another heart placed in his chest in order to bear the fire of affliction that struck him. That is all because of love of the poet which reaches to that level. In this case, he wants to say that his love is so great and his beloved is so magnificent.

Speech Acts of Compliment: The act of compliment is expressed by the poet on the basis of Searle's sincerity condition in a deep and an indirect way. So the poet calls his Lord to do something and here, the expression is in the method of supplication by which the lowest requests to the highest to do something. Therefore, the expression has implicitly stronger illocutionary force. Hence, the sincerity condition in such expression is that the poet expresses his love indirectly and by using a strong illocutionary force to show that his love is a big and a great one.

5. Source Language/Transliteration: Hubuk ya eamiqat aleaynayni, tatarufu, tasawwfu, eibadatu, hubik mithl almawt walwiladati, saeb bi'an yuead maratayni(Nizar Qabbani,1970: 16).

Target Language: Your love, O deep-Eyed one, is an extremism, a mysticism and a worship, It is like death or birth, it is difficult to happen twice.

Discussion: Here, the poet Nizar Qabbani describes his love by saying (your love), putting possession of it. She is the one who owns and possesses that love and he continues to describe her beautiful eyes. That, her love is an extremism, a mysticism and a worship, and it cannot be repeated anyway

Speech Acts of Compliment: In this verse, the style of compliments occurs very deeply in terms of description. By regarding Searle's Sincerity conditions, the poet expresses his feeling of love to the hearer by giving a deep implicature. The poet describes the eyes of his beloved by using great words. He expresses this love in a way that has the declarative style directed to his beloved and he is using the words death or birth to liken this love, it is a very powerful compliment.

6. Source Language/Transliteration Alhubu marsum ealaa jamie 'awraq alshujar, alhubu manqush ealaa rish aleasafir wahabaat almutari. lakina 'aya aimra'at fi baladi 'iidha 'ahabat rajulan tarmaa bikhamsin hijari!(Nizar Qabbani1970: 4).

on raindrops. But any Target language: Love is drawn on all the leaves. Love is engraved on bird feathers, and woman in my country, If she loved, Fifty stones are thrown!

Discussion: Nizar Qabbani confirms that love exists anywhere, for example: tree leaves, bird feathers and raindrops. He supports the woman that is, although love is her right and it exists in these places, why this contradiction! which is when a woman loves in our eastern countries will be thrown with stones.

Speech Acts of Compliment: The compliment here is directed to the woman in terms of speaking about her natural right, which is love. It is her right to love because love is not limited to the man. A woman is like a country. By regarding the sincerity condition, the style of expression is very strong as he criticizes the contradiction pragmatically in a direct way. As love is everywhere, but why not for the woman? The woman is the love itself.

7.Source Language/Transliteration Iidha ma jlsti twytaan 'amami kmmlkt min ebyr wamarmar waghmdt ean tyibatk eayni wahmlt shakwaa alqamis almetar, fala taneatini bimawt alshueur wala tahsabi 'ana qalbi tahjuri. 'uhbuk fawq almahabat lakin daeini arak kama atasawar (Nizar Qabbani 1980:99).

(Target Language) If you had been sitting in front of me for a long time like a queen of aromas and alabaster, and If I close my eyes to your beauty and I ignored the complaint of the perfumed shirt, Do not accuse me of the death of feelings, and do not think that my heart has turned to stone. I love you beyond the love but let me see you as I imagine(Nizar Qabbani 1980:99).

Discussion: Nizar Qabbani describes his love that he likes to notice her beauty when they are face to face and she stays sitting for a long time like the kingdom of aromas and alabaster. Here, he makes it clear that if he does not look closely at her, she should not accuse him of the death of his feelings, because love is to contemplate and to imagine. He was saying that he sees her with his heart and not with his eyes.

Speech Acts of Compliment: By taking the Searle's sincerity condition, the poet expresses his love by describing his beloved as the kingdom of aromas and alabaster to sit in front of him. Then the poetic image is embodied pragmatically to show the compliment through the description that she should not accuse him of neglecting and of the death of his feelings because he loves to see her with his imagination and with his heart, and not only with his eyes.

8.Source Language/Transliteration: Bilqis .Blqis. 'ayatuha alshahidatu. walqasidatu. walmutahirat alnaqiatu, qutiluk ya bilqis!! 'ayu 'umat earabiat tilk alati taghtal 'aswat albalabla. bilqis.aiyatiha alghazalatu. ya amratan tujasid kula 'amjad aleusur alsuwmaria (Nizar Qabbani,1969: 181).

(Target Language): Bilqis. Bilqis. That martyr. And the Poem. And the pure purifier. They killed you, O Bilqis!! What an Arab Nation that assassinates the voices of the nightingales. Bilqis, O Deer, O woman who embodies all the glories of the Sumerian Eras(Nizar Qabbani,1969: 181).

Discussion: These words came to clarify the image in the form of a general analogy. Where he likens his wife to the deer that the hunter killed her. They killed the tenderness and innocence. The image of pain is embodied by repeating her name, and he says, "They assassinated the voice of the nightingales!" He described her as a martyr in a way that a homeland had been killed; and this homeland represents an ancient history. Also, by referring to her beauty, he describes her as "the Poem" they killed. Here, from the intensity of the pain of losing his beloved, she was described beyond imagination as the voice of the assassinated nightingale.

Speech Acts of Compliment: Balqis Al-Rawi is the poet's wife. She was an Iraqi diplomat whom the poet loved very much. Many poems he wrote about her and he described her as the beautiful kingdom of Babylon, and he began to flirt not only with her but also with her homeland, "Iraq". She was assassinated by the bombing of the Iraqi embassy in Beirut during the eighties of the last century. Her husband the poet, Nizar Qabbani, was so affected by her death as it appears clearly in some of his poems. He wrote about her a long poem, and this is a short part of it. In this part, he is attacking her killers. The act of compliment in this verse shows that flattery mixed with pain as the poet described his beloved as the martyr, the poem, the deer and the sound of the nightingale and then his pain takes him to express his hatred for her killers and he wonders how it is possible to kill a deer or how the voice of the nightingale is silenced. The sincerity condition is expressed strongly that he embodies the pain by repeating her name and he explains that they killed A homeland that has its ancient civilization which he embodied through his love in the poem. His beloved is a homeland and his homeland has been assassinated!

9. Source Language/Transliteration: Akrahuha. wa'ashtahi wasalaha wa'iinani 'uhibu karhi laha..'ahibu hadha 'allum fi eayniha.'iin eanaqatni kasart 'adliei wafaraght ealaa fami ghilha, yuhibuha hiqdi waya talama wadadt 'iina tawaqataha, qatalaha(Nizar Qabbani, 1966: 43-44).

(Target Language) I hate her. And I crave her encounter, I love that meanness in her eye and I love hating her. If she hugs me, she would break my ribs and empties her rancor onto my mouth. My hatred would love her. Oh, as long as I wanted to surround her, in a desire to kill her. (Nizar Qabbani, 1966: 43-44).

Discussion: The poet begins his poem with the word "I hate her." It turns out here that it expresses hate as it is the meaning of the word, but when the verse is completed, it becomes clear to us that it is not hate, but rather love! Even in her bad qualities, she may seem attractive to him. He makes compliment to her. Love appears clearly in the sentence ((I love the meanness in her eye)) to the end of the verse, where the poet expresses the loves in a hidden way. He is afraid of revealing, but the implicit meaning is based on this love and not hate. He hates her and wishes for her encounter, but with love. Who would like to kill his beloved in his arms! Unless he loves her with a way that cannot be described by words. In the sense of a desired violence: If she embraces me, she will break my ribs and will empty her rancor on my mouth: this is evidence of the same feeling of mutual love between the two.

Speech Acts of Compliment: The act of compliment by taking Searle's sincerity conditions into account in this verse seems at first glance to be a kind of expression of hate, but when reading to the end, it becomes clear to us that it is a deep and a mutual love between them. That is, by regarding the pragmatic functions, the flattery here is love in its desired meaning: I crave her and my hatred loves her, I love this meanness in her eye, if she hugs me, she will break my ribs, and love continues to say she emptied her rancor on my mouth. The compliment and flattery are very clear. Finally, he is very eager to kill her in love.

10. Source Language/Transliteration: Ashhad 'ana la aimra'at an ealaa muhit khasaruha tajtamie aleusuri, wa'alf 'alf kawkab yadur. 'ashhad 'ana la amra'at an ghayruk ya habibati, ealaa dhiraeyha turabaa 'awal ald hukur wakhir ald hukur(Nizar Qabbani, 77:1977).

(Target Language) I bear witness that there is no woman only you around her waist the ages meet. And a thousand, a thousand planets revolve. I bear witness that there is no woman but you, On her arms, the first males were raised and also the last males.

Discussion: The poet performs romantic flirtations by saying metaphorically that she is the woman who has thousand planets around her waist, in a reference to this part of the woman's body that embodies her beauty, and he concludes that she is the woman who were raised on her arms, the first males and the last males. Here is a compliment includes an appreciation to the mother who raised and educated children. So it is a reference to his wife who became a woman, and only she will do this great mission.

The Speech Acts of Compliment: On the basis of the sincerity conditions, the poet expresses what is inside him by saying "I testify" that she is the only woman that deserves his great love. He continues with compliments by saying the phrase: "on the edge of her waist" in order to demonstrate the strong flattery directed to her in a romantic way. The compliment and the unique love continue by saying "On her hands, the first males were raised the last ones." Here is an appreciation for the great work she does as a woman, and which the poet links to love.

11. Source Language/Transliteration Fi madkhal alhamra' kan liqawuna, ma atyb alluqia bila mieadi, eaynan sawdawan fi hajrayhima, tatawalad al'abead fi abead. "mathal alshumue bilaylat almiladi"(Nizar Qabbani,:197076).

Target Language: At the entrance of Alhambra we meet. What a delightful to meet without a date!Two dark eyes: in their depth. Distances give distances. They Like candles on Christmas night(Nizar Qabbani,:197076).

Discussion: The poet Nizar Qabbani begins the poem by mentioning the place of the first meeting which is the meeting that takes place in the Alhambra Palace as this meeting was without a date. It was by chance at the time. The poet confirms that this coincidence is more beautiful and wonderful than a thousand agreed upon meetings. The poet continues describing the meeting. In this line, he describes the beauty of the girl's eyes as they are dark eyes having authentic and pure Arab features. He says that the eyes of this beautiful girl have brought him back to Arab ancient history that is to the past dimensions.

Speech Acts of Compliment: The poet Nizar Qabbani begins with a style of compliment by considering the sincerity condition of expressing the feeling. The speech act of compliment is clear in describing the place where he met his beloved (at the entrance to the Alhambra), the place is "Granada", and the style of compliment continues in the verse as the meeting was beautiful and it was without a date. It describes her dark eyes which have the features of an Arab girl. He is describing them in a great way as candles that light on the dark night of Christmas. The eyes are the ones which make the occasion so bright and so beautiful. As such, the sincerity condition is expressed by imagination, and by stating the love of her beloved eyes.

12. Source Language/Transliteration: Lam tastatiei baeda, 'an tatafahami 'ana alrijal jamieuhum 'atfali, fa'iidha waqafat 'amam husanik samtaan, falsamt fi haram aljamal jamal. kalimatina fi alhubi taqtul hubana, 'ana alhuruf tamut hin taqali(Nizar Qabbani:1980.76).

Target Language: You still couldn't understand that all men are children, And if I stand silent in front of your goodness, Silence in the existence of beauty is beauty. Our Love Words kill our love, The letters die when uttered. (Nizar Qabbani:1980.76).

Discussion: Men in love are as children. Love keeps the live going. According to some romantics, "Language was created to hide our sensation". That, our feelings are whether in the emotional aspects or in other aspects. The speech will be able to express and to depict the feelings and ideas in our minds to the fullest. But the silence may also express the love. Speech may kill the sublime meanings and velvet feelings.

Speech Acts of Compliment: Nizar Qabbani and by regarding the sincerity condition of the style of compliment, is addressing the flattery to his beloved showing that there are long emotional distances between him and her. Then the illocutionary force of its expression is indirectly expressed through pragmatic aspects as the love is not only necessarily communicated by words. So the expression of compliment is expressed also through the silence, and he adds that by uttering words, love may be died; and in the presence of love, silence is required for the aim that the love will not end. Linguistically, and by regarding the sign language, one can express his love without uttering any word. That it can be expressed through communications by using other functions of nonverbal language such as the language of the eyes, the language of the music and so on as our words may sometime disrupt our love.

13. Source Language/Transliteration Ealamni hubuk kayf allayl yudkhim 'ahzan alghuraba'i, ealamni kayf 'araa bayrut 'iimra'atan taghiatan al'iighra'i. aimra'at talbas kula masa' 'ajmal ma tamlik min 'azy'a' ,ealamni kayf yanam alhuzn kaghlam maqtue alqadamayn fi turuq alruwshat walhamra' (Nizar Qabbani ,: 1966: 61).

Target Language: Your love taught me how the night magnifies the sorrows of strangers. And It taught me how to see Beirut as a temptation tyrant woman, A woman who wears every evening the most beautiful fashions, It taught me how sadness sleeps like a boy his feet are cut off on the roads of Raouche and Al-Hamra.

Discussion: Beirut is the poet's lover and he is not matched by any other mistress, a distinguished, a unique, and an unrepeatable lover. The poet mentioned it in many love poems, and singled it out for whole poems that were like love letters. Here the poets describes it as a lover. By this romantic description, the poet gives a great value to the cities he loves, and he mentions the two loved places by him: Raouche and Al-Hamra.

Speech Acts of Compliment: The poet expresses his sincerity condition by stating his love to Beirut in a direct way by saying (your love taught me) and he repeats it twice, and the flattery continues by describing it as a tyrannical woman in temptation. It is as a beautiful and a charming woman. That love taught him to see Beirut as a woman he describes by the phrase "the tyrant of temptation" and here is the personification or embodiment and the analogy by linking the love of woman with the city. The personification can be noticed also by the explaining that he sees Beirut as a woman wearing attractive clothes, and here is a great poetic image. He mentions the areas of Raouche and Hamra in this poem as an expression of his love for them and he inspires by his poetic image full of flattery from them and from the rest of the city. The pragmatic value is clear through simile, and the implicit meaning in this verse can be caught by the reader or the hearer. The illocutionary force is strongly expressed by which he shows his love to the woman and links that love with city and so on.

14. Source Language/Transliteration: uhibuk jdaan wjdaan wjdaan wa'arfud min naar hubuk 'an 'astaqila .wahal yastatie almutayam bialeishq 'an yastaqila? wama himani 'iin kharajt min alhubi hayana wama himani 'iin kharajt qatilan! (Nizar Qabbani,1983: 165).

Target Language: I love you so much, very and very much. And I refuse to resign from the fire of your love. Can the lovelorn be an independent of the love? And I don't care If I got out from the love, alive And I don't care If I got out from the love, a dead(Nizar Qabbani,1983: 165).

Discussion: This is the last part of the poem "the impossible love" which is considered as one of the most beautiful poems that tells the reality of love in the modern era. The difficulty and suffering of the impossibility of that love is that the lovelorn will remain a prisoner of memories that exist in that love. Impossible love is that no one's life may be without it, and the one may have lived it in a period of time in his life. He loves her very much, and despite knowing that the path of love is blocked, he refuses to leave this love. Despite the suffering he will face, he will not care. It is all for love. In this part, the poet shows his great love even if something bad happened, that is he does not care if he dies or stays alive.

The Speech Acts of Compliment: The poet, Nizar

Qabbani is expressing his sincerity condition of the speech acts of compliments by displaying what is named "the impossible love". He says "I love you very much, and he repeats the word "very" three times for the emphasis and to show the great love that the lover has for his beloved who will not be his own. The poet uses the word "fire" by saying: "and I refuse from the fire of your love to resign". This shows that the lover has suffered so much to a great extent. From a grammatical point of view, it is a question that is expressed in "Can the lovelorn be an independent of the love? but functionally, there is a hidden meaning which is the action of the compliments in its pain. It is "the lovelorn cannot be an independent of love. At the end, it is either life or death. By regarding the linguistic aspect as the expressing of love is directly performed in first part by saying "I love you so much", and then it is indirectly expressed in rest of the verse to show the pragmatic value of the poet's intended meaning through this poetic image. It is impossible as the name implies and so clear to love someone who will never be yours because of certain reasons. According to the poet, there are difficult and impossible things to happen, but he still clings to love which is considered sacred. The poet refuses to give up that love despite not getting what he deserves and despite the absence of at least, mutual feelings.

15. Source Language/Transliteration: iiniy la 'uwmin fi hb la yahmil nazq althawari, la yaksir kulu al'aswari, la yudrab mithl al'iiesari(Nizar Qabbani,1983: 66).

Target Language: I do not believe in love that does not have the print of revolutionaries. And Does not destroy all the fences. And doesn't hit like a tornado.

Discussion: In this verse, the poet talks about love, which he considers a great confrontation and sailing against the current, as it bears torment, tears, departures and distances, especially since the cowardice is something kills the lovelorn. The poet does not assent a lover who hides behind the walls and does not have the courage to confront. He believes only in revolutionary love. Love must be strong to break barriers no matter what and to strike like a tornado.

Speech Acts of Compliment: The pragmatic value of the sincerity condition relating to the speech acts of compliment here, is expressed strongly by the poet and directly has in its content the challenges. The type of the love that the poet desires is to be in the style of the revolutionaries, and that love which is to break the walls and to be like a devastating hurricane. The act of compliment is expressed in an explicit manner that carries many meanings in a pragmatic manner. The poet is so clear in explaining that love from a linguistic point of view. He states that the speech act of doing action such as the direct courage is existed in the compliment explicitly. So that love is expressed by the poet strongly. The poet defies the difficulties and here lies many meanings, including sacrifices and risks. Then he wants the all to convince us that such kind of love is probably successful.

16 . Source Language/Transliteration: Adkhalani hubuk sayidati mudun al'ahzan ,w'ana min qablik lam 'adkhul mudun al'ahzani..lam 'aerif abdaan 'ana aldame hu al'iinsan .'ana al'iinsan bila hznin, dhikraa 'iinsani(Nizar Qabbani,1980: 99).

Target Language: **Your love move me into the Cities of Sorrow. And I did not enter Cities of Sorrow before knowing you. I never know that tear is a human. That man without sorrow, is a human memory**(Nizar Qabbani,1980: 99).

Discussion: The poet explains: I was happy, but your love made me sad. It is the sadness itself when he says I never enter the cities of sadness before. What a love! On her hands he was mixed with the tears of love and they had become one thing, (so let us find it in sadness and joy). That is the man is without sadness, is "The memory of a human". As sadness for my homeland has a different taste than sadness in the homeland of the diaspora.

Speech Acts of Compliment: The poet expresses his sincerity condition by stating that his love in a very sad way, and the compliment occurs in saying that it is the love that made him sad! What a love! However, he adds by saying "that sadness is a part of the person himself". There is no person who does not grieve. The power of indirect speech is involved in the phrase (that human is without sadness, is the memory of a human!). Similarly, love makes you sad and miserable, and you were not like this before. You were happy. The pragmatic function is so obvious in this verse as the sadness appeared after the love. Then tears are shed because of this love. Finally, it is expressed that sadness is a part of the human being.

17. Source Language/Transliteration: Atahdak 'ana 'an tujdi wtnaan mithl fami wasariran dafian mithl euyuni.. 'atahadaahum jmyeean!(Nizar Qabbani,1966: 118).

Target Language: **I challenge you to find a Homeland like my mouth and a warm bed like my eyes. I do challenge them all!**(Nizar Qabbani,1966: 118).

Discussion: In this verse, the poet's spirit of flattery is manifested in an accurate poetic description by saying that he challenges the woman he loves to find a man like him, that narrates beautiful love words to her, and also adds that he challenges her to find eyes that do care for her like his eyes, and he describes his eyes by the phrase "a warm bed". He concluded by saying (I challenge them all). In other words, she will not find someone who loves her like the way he loved her.

The Speech Acts of Compliment: If we talk about challenges, the sincerity condition of the poet is expressed in a way that we must be aware that life is in fact full of difficulties and full of despairs and strange hopes that we feel it with difficulty and at other times with ease. Then, the speech act of compliment is expressed by using a stronger illocutionary force which is so direct and an explicit. The poet expresses his direct dare to his lover and so on. Then he is so honest in doing so because the compliment of the love is stemming from his heart. Linguistically, and by overlapping the speech act of compliment with the poet's style of this part of the poem, the poet challenges this woman to find a man loves her in the way he did. He considers himself a homeland and that is why he challenges it. Because he knows that no one will love and appreciate her as he did, he concluded by saying: I challenge them all to be a small drop my sea.

18 .Source Language/Transliteration: Atahadaa min 'ahabuwk waman 'ahbaltuhum mundh miladika.. hataa sirt kalnakhl aleiraqii. tawilatan. 'atahadaahum jmyeean. 'an yakunuu qrtan sughraa bibahri.. 'aw yakunuu 'atfa'uu 'aemarahum, mithlama 'atfa'at fi eaynayk eimri (Nizar Qabbani, 83:1966).

Target Language: **I challenge the ones who loved you and the ones you loved since your birth, Until you became like the Iraqi Palms. "Long". I challenge them all to be a small drop in my sea. Or to be the ones who have turned off their life as I turned off my life in your eyes** (Nizar Qabbani, 83:1966).

Discussion: This means that the poet challenges the all who love her from her childhood to the adulthood. That is, he challenges everyone loves her from her birth until she became a women, and by using the word "LONG", he embodies and confirms that his love for her is extended until she became a woman who was referred to as adorable. The challenge continues by saying that they are not like a small drop in his sea, which is an expression directed to others that he is greater than them and they are nothing compared to him.

Speech Acts of Compliment: The act of compliment is expressed through the sincerity condition, by a way the poet is having which is the illocutionary force of 'challenge'. He also challenges the all in a way of expressing his love to her by saying that they are just a small drop in his sea. That metaphorical sentence carries the compliment in its stronger meaning from a linguistic point of view which is the pragmatic one. The poet uses the words: "Iraqi palms" and "Long" to refer to the implicit aspect of the challenge that may include the act of compliments in the all texts. So the compliment is directed in a way of dare. That, such speech act is directly performing the courage, and it is performing implicitly the act of compliment. The poet strongly display the love expression to his beloved.

19 . **Source Language/Transliteration** Jismuk kharitati, ma eadat kharitat alealam taenini .ana 'aqdim easmt lilhuzn ,wajurhi nqsh fireawniun ,wjaeiun yamtadu kabuqaeat zyt min bayrut 'iilaa alsiny(Nizar Qabbani, 123:1969).

Target Language: Your body is my map, the world's map no longer concerns me. I am the oldest Capital of sadness, And my wound is a pharaonic inscription, My pain extends like an oil patch From Beirut to China(Nizar Qabbani,1969:123).

Discussion: The poet describes the body of his beloved as his map that guides him towards the way in a sense that involves his heed to his beloved. The map of the world no longer means anything to him. Then the poet describes himself as the ancient Capital of sadness, which is the oldest at all in a way of mixing his love with the pain. He likens the oldness of his wound to the age of Pharaonic inscriptions, and that his wound is so deep as it is shown in the last part by explaining that it extends as an oil slick from Beirut to China.

The Speech Acts of Compliment: The poet makes a compliment to his beloved by saying that the whole world no longer concerns him. The compliment is expressed directly even by using declarative sentences by the poet. The sincerity condition is that he expresses his love by saying that "Your body is my map, not that of the world". He expresses his forcer illocutionary act which carries the meaning of compliment. It is a kind of yarn that carries strength in its meanings. Then he begs her sympathy and expresses his pain that he is very sad, and he says that he is the oldest Capital of sadness and he has a deep wound and his pain extends from his beloved "Beirut" to reach "China", and thus he expresses the extent of his pain overlapping with the great love. It is worth mentioning that he makes compliments in a great way that no one and nothing in the world he cares about. He only cares about her. Although he expressed his deep sadness, and this did not stop him from loving her. That love had become his whole life and all he had and he no longer cares about the whole world.

It can be concluded that the speech act of compliment is found in the human communications as a type of expressive speech act. The speaker expresses his sensation to the hearer. The hearer is the speaker's beloved by regarding the concern of this selected work which is all about the love-compliment. The act of expressiveness including the compliment is expressed through regarding the pragmatic functions of Speech Act Theory. It is expressed either directly or indirectly; either explicitly or implicitly by the poet. In all the selected texts, the illocutionary force of compliment is so stronger and the poet shows the love in a direct way rather than the indirect one. He expresses the compliment in a meaning of challenges including love in some of the texts. Then there is a hidden meaning in the poet's compliment of some of his poems. It is the love of the homeland, which is implicitly addressed.

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