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The Pragmastylistics of Mahmoud Darwish's "The Red Indian's Penultimate Speech To The White Man"

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دراسة اسلوبية تداولية لقصيدة محمود درويش "خطبة الهندي الأحمر ما قبل الأخيرة للرجل الابيض"

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وزارة التربية, المديرية العامة للتربية في صلاح الدين

Abstract

Pragmastylistics explores literary works from pragmatic and stylistic dimensions. This paper examines Mahmoud Darwish's poem The Red Indian's Penultimate Speech To The White Man. Furthermore, it highlights the pragmatic and stylistic aspects used by the poet. The present paper depends on Searle's (1969) Speech Act Theory, Grice's (1975) Cooperative principle and Leech's (1969) Linguistic Deviation. It concludes that representative speech acts are used more than other types; the maxim of quantity and manner are flouted more than other maxim to give rise for implicatures; phonological and semantic derivations are employed throughout the poem. Keywords: Mahmoud Darwish, Pragmastylistics, Poetry, Pragmatics, Stylistics

تنطلق التداولية الأسلوبية في استكشاف الأعمال الأدبية من البعدين التداولي والأسلوبي. ويتناول هذا البحث قصيدة "خطبة الهندي الأحمر ما قبل الأخيرة إلى الرجل الأبيض" للشاعر محمود درويش، مسلطاً الضوء على الجوانب التداولية والأسلوبية التي استخدمها الشاعر. و تعتمد هذه الدراسة على نظرية أفعال الكلام لسيرل (١٩٦٩)، ومبدأ التعاون لغرايس (١٩٧٥)، والانحراف اللغوي لليتش (١٩٦٩). وقد خلص إلى أن أفعال الكلام التمثيلية تُستخدم أكثر من غيرها، وأن مبدأي الكم و الاسلوب يتم انتهاكهما أكثر من غيرهما للوصول لدلالات ضمنية، كما يتم توظيف الانحرافين الصوتي والدلالي في أنحاء القصيدة كافة.الكلمات المفتاحية: محمود درويش، التداولية الأسلوبية، الشعر، التداولية، الأسلوبية

IntroductionSince the rise of Mahmoud Darwish and his concern with his homeland's issue to get freedom, he wrote many poems. He attracted the world's attention to the Palestine and the right of its people. Our concern in this study is to analyze, pargmastylistcally, Darwish's poem "*The Red Indian's Penultimate Speech To The White Man*" to unravel its meanings. How does the poet deliver meanings? How do we understand and decode meanings that are not stated explicitly?. These questions and others are central to pragmastylistics in general and to this study in specific. In his poem, he likened the Israeli-Palestinian conflict to the Red Indian-White conflict. Ultimately, in so doing, he recites a poem as if he gives speech to the Israeli as Seattle (chief of Duwamish tribe) does with the white man.

Literature Review In order to study the poet's work, we need to explain some issues related to pragmastylistics. Thus, pragmatics is a field of linguistics focuses on the way context contributes to meaning (Umezinwa,2016:3). Also, Leech (1983:151) views stylistics as a branch of discourse analysis that studies literary discourse. Sharma (1985:16) assigns that linguistic study of poetry provides insights into the poets' lives and to the design of their poems. Pragmastylistics pays attention to the choices of speakers in the language they speak to achieve what they want. Hickey (1993:578-579) remarks that these choices are limited to certain factors which are; the effects (expressive, attitudinal, etc.), the communicative qualities to achieve (for example; clarity) and the context (the relationship between participants in a conversation)Salvador (2003:1) exemplifies, pragmastylistics is a knotty framework applied to analyze literary work and groups together the pragmatic theories such as speech act theory, politeness, metaphor, etc. with the interest of style. While stylistics favors written texts and pragmatics favors spoken language, the role of pragmastylistics is to study language in use, written or spoken

(Hickey,1993:578).Literary and literary discourse are not different as it is noted in using the same figures of speech in both of them. In literary discourse, these literary devices are more effective than in non-literary discourse (Black, 2006: 2). For Leech (1969:57) and Alazawi (2009:32) in discourse (literary and nonliterary) the deviated item is the foregrounded figure as it is measured on background that is language. The common use of language, which is the opposite of foregrounding, is called automatization. These constituents which compose this discourse are linearized in certain way to reach certain pragmatic goal or stylistic effects (Hickey,1993:579). The interpretation and understanding of this kind of discourse requires a sphere to work in which is context (Black,2006 :3). Two types of theories in this study are to be presented to analyze Mahmoud Darwish poem. These are presented in the following;

1. Pragmatic Theories Traugott and Pratt (1980) claim that literary speech acts are mimetic to the non-literary ones. A speech act is an illocutionary act with a certain syntactic form (MacMahon 2006 :1051-1052). For a speech act to achieve its purpose (Yule,1996: 48), four conditions are required; propositional content, preparatory, sincerity and essential condition (Searle,1969: 36).Searle (1969) further develops a taxonomy of speech acts as follows: Representatives; "commit the speaker to the truth of the expressed proposition, for example; *the earth is flat.* Directives, direct the hearer to do or not to do something, for example; *Could you lend me a pen, please?;* commissives, the speaker commits himself for future action, for example; *I'll be back;* Declarations speech acts change the state of the described action in the proposition, for example; *Priest: I now pronounce you husband and wife.* Expressives, they describe what the speaker feels about a certain issue, for example; *I'm really sorry.*Furthermore, speech acts are divided into direct and indirect speech acts, on the one hand, direct speech acts, as Quirk et al. (1985:803) elaborates them, are the ones in which the structure matches the function, for example; a declarative to issue a statement. Indirect speech acts, on the other hand, as Searle (1975:59) are those acts in which the structure form does not match its function. They are two-illocutionary force utterances.Speakers' verbal interaction have to meet certain criteria put by Grice. In his *Logic and Conversation*, Grice proposes that cooperation in conversations involves four maxims; speakers do not give more than or less than the required information to meet the maxim of quantity. They do not give falsified information to meet the maxim of quality. Their utterances are about the context in which they occur to meet the maxim of relation. Utterances are not ambiguous or unclear to meet the maxim of manner (Li, 2017:18-19).Black (2006: 24-5) mentions that, in literary texts, "the maxims are not always observed, and the failure to do so can take a number of forms": For some reason, a person is aware of a maxim but s/he is prevented from observing it which is opting out .Violating a maxim in telling lies that is intended to mislead. A Clash happens when someone is not sure of what s/he says. Flouting happens when poet uses metaphor or irony in this way the maxim of manner is flouted. In this case, the poet uses an indirect way to deliver meaning. Moreover, literary works are rich with symbols and these are approached by Eco (1984). He claims that in which symbols are interpreted within context (Black,2006:124-125). For Black (2006:29-30), Michael and Muthusamy (2015:53-54) and Al-Hindawi and Al-Aadili (2019: 171-172), the mentioned cases lead to implicatures in two levels; character level and narrator-reader level. A reader's competence is developed through experience of texts so that s/he is able to interpret and process a narrative and its genre quickly (Black, 2006:36-8).

2. Stylistic Theories According to Leech (1969:42-52) in his book *A Linguistic Guide to English Poetry*, (in which he studies various poems) that there are different kinds of deviation found in poetry. They can be shown as follows:**a. Lexical Deviation;** the poets uses language in a way different from everyday language. This leads to giving the poem an aesthetic value and adds more to the meaning (Sadoon,2010:49).**b. Semantic Deviation**, in this case, simple words have surprising meanings. The poet's life and culture affect the different meanings of the word (Jaafar, 2014: 241).**c. Phonological Deviation**, sounds are created in a way to produce music with consideration to thyme.**d. Morphological Deviation,** the process of formulating of words **e. Grammatical Deviation**; the poet uses double negation or ungrammatical sentences to deviate from the norm. Also, he uses tenses in a wrong way. There are other types of deviation such as the use of dialect ,the use of register (Leech, 1969:49) and historical deviation. **Methodology**The analysis of Darwish's poem "The Red Indian's Penultimate Speech To The White Man" requires a multidimensional model to account for the different meanings the poem provides. Two parameters are involved in this analysis; the first is a pragmatic parameter which includes Searle's classification of speech acts and Grice's Cooperative Principle. The second, is the stylistic parameter which involves Leech's (1969) model of Linguistic Deviation. The poem is structured of a speech given by the Red Indian to the White Man.

Data Analysis Before starting the analysis of the poem. It is worthy to mention the poet's biography and his poem. Bon on 13 March 1941 in A Birweh, a village in the Galilee (Sazzad, 2013:115-116). Mahmoud Darwish is the national poet and the voice of Palestine who is a refugee at his homeland (Saith, 2005:28). His poetry forms his identity and the Palestinian identity in general. Darwish's poetry gain sophistication and fame over time. He published 30 poetry and prose collection and these are translated into 22 languages (Ghannam and El-Zein, 2009:3). In this poem, he likened himself to 'Seattle' Duwamish Chief. After losing the battle, 'Seattle' gave a speech in front of Stevens the representative of the white. He wanted that speech to be the penultimate one before he died.**Analysis of "The Red Indian's Penultimate Speech To The White Man1. Pragmatic ParameterTable (1) Types of Speech Acts in the Poem**

Line No.	Type of Speech Act	Explanation
1,2,5,7,9,17,21, 24,28,35,36,37, 46,72,86,87,88, 105,108,113-115,125,126,131, 133,157,159,167, 178,181-184	Representative	The speaker "the Red Indian" represents an affair being the fact for the hearer "the white man".
9,11,15,38,40,41,42, 44,45,47,48,49, 50,63,66,94,96-100,103,119,120, 132,134-136	Directives	The speaker, here, directs the hearer to do something in his favor.
52-60,62,64,65, 80,104,139,142, 144,152,154,156, 157,170,171,176	Commissives	The speaker in this case commits himself to do something in the future and he keeps promising.
81,83	Declarations	In such a situation, the speaker declares something and changes the world.
14,23,30,68,76,77, 109,112,116,124, 132,138,148-150	Expressives	The speaker shows what he feels and expresses his psychological state.

The previous table shows the occurrence of the different speech acts in the poem. Firstly, the Red Indian uses representative speech acts to tell the white man about his homeland and to explain certain facts for him. He uses these in order to drive the white man to leave their homeland as the lines of the poem indicate. It is shown in these lines, for example in line (17)"… The white master will not understand the ancient words" and in line 46, "you have your god and we have ours. You have your faith and we have ours". Also, it can be shown in line (113), "we used to hang their names on the birds of the creeks". Representative speech acts occur (34) times within the poem. Secondly, the Red Indian directs the white man to do things such as leaving their land, stop killing people, take whatever they want and leave, etc. This can be shown in the following lines of the poem; in line (11) "Horse master! train your horse to apologize" and in line (44), "Do not sever the trees of the name, you comers". Additionally in line (120), "Don't write the decrees of the new god, the iron god, upon us, and don't ask". Directive speech acts occur (27) times in the poem.Thirdly, the Red Indian in this case commits himself to revenge, to come back even if he dies and everything will stop against the white man, etc. The types of commissive speech acts are shown in these lines and others, for example; in line (104) "We will hear our ancestors' voices in the wind, and listen" and in line 144 and "I will release the voices of our birds into them: right here". Furthermore, in line (154) "We will defend the imprudence of our gazelles, the clay of our pots". Commissive speech acts occur (24) times in the poem.Fourthly, the Whiteman, here, declares something to change the action in question. This can be seen in line (81) "I am the master of time, I have come to inherit your earth". Declarations occur (2) times in line (81). The white man is exercising his power against the Red Indian.Finally, Expressive speech acts occur (15) times in the poem. The Red Indian expresses his

grief, belongingness and his relationship with nature, etc. during his speech with the white man. This is seen in the following lines; in line (153) "and defend the bell of the night, and a moon we desire over our huts" and in line (150) "Here our souls glitter, star by star, in the space of song". In addition, the same speech act in line (14), they have tortured you as they have tortured me.For Grice's cooperative principle and implicature, poets flout, violate and clash maxim to get the reader to infer the meaning of the poem (create implicatures). This can be found in the following cases; flouting the maxim of quantity is in the second stanza in lines;We have what is ours … and we have what is yours of sky. You have what is yours … and what is ours of air and water. We have what we have of pebbles … and you have what you have of iron. In this case the poet gives more information than is required so a flouting of the maxim of quantity is observed. In stanza three, flouting the maxim of quantity exists in lines (52,53,54,55,56) in the use of hyperbole. In stanza five, in lines (133,134), in stanza six in (159,160,161,162,163) lines and in stanza seven in (181,182,183,184) lines, the same case of flouting the maxim of quantity is noticed.With regards to maxim of quality, this case of flouting is noticed in stanza four in (80,81,82,83) lines.from the metallic roar? “We promise you civilization,” the stranger said, and said: I am the master of time, I have come to inherit your earth, pass before me, to count you corpse by corpse over the face of the lake. “I promise you civilization,” he said, to revive the gospels, he said, so pass In this case, the white man promises the red Indians about civilization, yet he lies and starts killing them to take their land. Throughout the poem, the intention of the white man is clear which is to kill and have a new homeland for the white people.As for the maxim of manner, it is flouted throughout the poem in which the poet uses metaphors and ironies in the following lines: "This earth is our grandmother" and in these lines also: "don’t ask the dead for a peace treaty, none of them remain / to promise you peace with the self and others." Flouting the maxim of relation is clear in stanza five and other stanzas as the producer says irrelevant information to invoke interpretation by the reader, in the following lines:the strangers conquered salt, the sea merged with clouds, and the strangers conquered the wheat chaff in us, laid out lines for lightning and electricity, here the eagle died depressed in suicide, here the strangers conquered us The poet flouts the maxim of relation in this case to reveal certain interpretation got the reader. In this case, the white man invades the lands of the red Indians , the poet uses irrelevant language to deliver the idea to the reader "the strangers conquered salt".

2. Stylistic Parameter

a. Lexical Deviation This type of deviation concerns the lexical item. In line (158), the poet uses the word "*dawn*" as a verb while it is a noun. Also, in line (143), the poet uses the word "*the far*" as a noun and it is an adjective.**b. Semantic Deviation**This type of deviation exists in simile, metaphor, hyperbole, etc. First, simile can be seen in line (23) "*humans are equal like air and water outside the map’s kingdom!*", and also in lines (50,151). Second, hyperbole can be seen in lines (52-56) in which the poet exaggerates what he tries to convey by repeating his words many times. Third, metaphor is found throughout the poem for example, in line (105) "*This earth is our grandmother*". **c. Phonological Deviation**This type of deviation is related to rhyming and repletion of sounds. For example in line(5) the poet repeats the word "our*" Our souls are high, our pastures sacred, and the stars.* Also, in line (125) *walking, founding*. In another case, in line 133, the poet *my nation, my nation*. The poet here, communicates the musicality of the poem throughout the choice of certain words and repeating them.**d. Graphological Deviation;** this is attributed to the use of spelling hyphenation, paraphrasing and capitalization. In lines (35,36,37) the poet uses paraphrasing to elaborate and focus on the idea of what is in our hand and their hands (owners and invaders). It can be seen in the following lines:*We have what is ours … and we have what is yours of sky. You have what is yours … and what is ours of air and water. We have what we have of pebbles … and you have what you have of iron.*

Conclusions

This paper arrives at the following conclusions;

1.Representative and commissive speech acts occur more than other speech acts.

2.Flouting the maxim of quantity is apparent in the poem as the poet provides more than the required information.

3.Also, the poet uses metaphor, hyperbole and simile and flouts the maxim of manner.

4. Semantic deviation is employed in the poem throughout the use of hyperbole, simile and metaphor.

5.Phonological deviation is shown in the use of rhyming words which provide musicality of the poem.

الاستنتاج

توصلت هذه الدراسة إلى النتائج التالية:

١. تتواجد افعال الكلام التمثيلية والتعهدية بشكل أكبر من غيرها من افعال الكلام.

٢. تظهر خروقات لمبدأ الكم بوضوح في القصيدة حيث يوضح الشاعر الاشياء أكثر من المطلوب.

٣. يستخدم الشاعر الاستعارة والمبالغة والتشبيه، يخرق مبدأ الاسلوب.

٤. يستخدم الانحراف الدلالي في القصيدة من خلال استخدام المبالغة والتشبيه والاستعارة.

٥. يظهر الانحراف الصوتي في استخدام كلمات نغمية التي توفر موسيقى في القصيدة.

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