

Pragmatics in the theatrical discourse "The Play of Job" by Mikhail Naima as a model

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Abstract:

Pragmatics is concerned with the function of language in its communicative framework, so it has studied the literary text through the use of its words, and theater is among its interests, and to clarify more, it has tried to apply pragmatism to the play "Job" by extracting speech verbs, dialogic imperatives, arguments in the play, and other basics that make up pragmatism.

Keywords: deliberative, speech verbs, dialogic imperatives.

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Boot:

Modern literary criticism has known many approaches that look at the meaning of the literary text, and try to reveal many of the mysterious and surrounding aspects, and among these approaches we find pragmatics that try to study the text through the significance of its words, and its data, and to clarify more must answer the following questions: What are the dimensions of deliberative? And what are the areas of her study of the literary text? And how can it be applied to the play "Ayoub" by Mikhail Naima?

Theater and deliberative:

The pragmatic study of theater is a modern study, so it has encountered many problems, including the relationship between pragmatism and theater, which represents an epistemological problem, so there were many questions: What is the relationship between pragmatism and theatrical discourse? Was it as a means of study or did it rely on theater to express linguistic issues that you are interested in studying?

Pragmatics tried to answer these problems, and the result was a multiplicity of semantic concepts employed in theater.

Therefore, we find pragmatic studies have been concerned with the study of theatrical signs such as physical characteristics, and other accompanying signs.

To further illustrate the relationship between deliberative and theatre, we will apply it to Mikhail Naima's play Ayoub by Mikhail Naima. Therefore, the following questions must be answered: What is the theme of Job's play? How are the deliberative steps employed on it? And how much impact does this have on the play?

Job's play by Mikhail Naima:

It is a play in four acts, written by Michael Naima in ١٩٦٧, and it is a simulation of the book of Job, which tells the story of the Prophet David - peace be upon him - and is as close as possible to the epic, and has been mentioned in the Torah, and carries a group of characters: Zulekha: the wife of the Prophet Job - peace be upon him -, the Prophet Job - peace be upon him - his daughter "Talida", and his companion "Sirhabil", and his children, and the Lord, and the messengers.

We find the character of "Yahweh" and Naima adopted it instead of God, because the Lord may be numerous, but God is one.

The play tells how Zulekha disobeys her husband, and rebels against him despite her livelihood and blessings assigned to her by God Almighty, but suddenly God afflicts his Prophet Ayyub - peace be upon him - with illness, loss of money and children, and this is what makes him wish death in many cases.

After a long patience, God blesses Job again.

Mikhail Naima embodies in this play that if man can overcome himself, he can reach the farthest ranks; there is no enemy of man except himself,

which he must go against his whims so as not to fall easy prey into the hands of Satan and sins.

These tests fell easy prey to Zulekha and was able to defeat her and make her fall into disbelief easily, although the Prophet Ayyub (peace be upon him) had repeatedly warned her about this.

The play says in the words of Job, peace be upon him: Do you not fear the punishment of God? (١).

He is trying to find a solution for his wife so that she does not fall into the trap of infidelity and disobedience.

Addressing her mother, Tilida says: "What sores are in Job's body, Cassie the naked does not die, the restaurant of the hungry does not die, the refuge of the stranger and the orphan does not die" (٢).

This play embodies the image of patience in the Prophet of God Job - peace be upon him - and it is a play that is distorted from the Islamic religious point of view, because it is inspired by the book of Job, and it is known that it contains distortion, but we adopted this text for literary study, and not to enter into religious labyrinths about the difference of the story in terms of the Holy Quran and the Torah.

Deliberative in the play "Job" by Mikhail Naima:

١ / **Speech acts:** Pragmatic believes that the use of language is through a social event that serves as a general framework for it.

Therefore, I have distinguished between two types of statements: some of which tell about the outside world, which you can judge by truth or lies, and some of which accomplish actions.

Each operative has a secret that carries it, and after my words, and from the verbs of speech in the play, we find:

A/ News acts: This is by informing about the facts of the outside world, and these are subject to the criterion of truth and falsehood; "Their truthfulness is proven by the extent to which the situation you describe is actually achieved in the universe, and also otherwise" (٣).

Zulekha tells Job what happened to her two sons: "Your children are fighting, blood is almost flowing, maybe it is happening now. This is new, go and see with your eyes and hear with your ear " (٤).

This talk includes truth or lies, so it is an informative act, because Zulekha tells her husband what is going on between her children and asks him to verify himself, and if it is true, she has been told about the situation and if it is false, she has not been told about it.

B / Acts of performance achievement "constructional":

which is what is expressive of reality, and has been limited by Austin in exclamatory and commanding sentences, and other structural sentences that describe science, and is not subject to truth or lie, but is judged through conciliation or lack thereof.

Austin distinguished between "news and construction verbs, and noted that there are descriptive sentences that are not used to tell about reality, but are used to indicate and alert about the circumstances and circumstances in which the judgment of the content of the sentence occurred" (٥).

These sentences describe the outside world and the extent to which it affects the characters.

This is a child who tells her father about her condition and tries to find an explanation for this, but she does not find it, so she says:

" Strange strange . . . And you? And what is your explanation for that feeling, Father? " (٦).

In her speech, she uses the interrogative that she tries to decipher the ambiguity inside her.

To illustrate more in Job's play, we find:

The verb of saying: It is represented in the utterances that contain a synthetic and semantic phonetic level, which is what Austin calls verbs

The verb involved in saying: It may be a question, confirmation, warning, or command

This included Job's insistence on understanding why his daughter was worried, and he asked her questions:

And where did this fear come from, my daughter, and on this very day? "(١) (٧)

He tries to find an answer to why his daughter is worried, once because of her mother, again because of her siblings, and once because of her fiancé.

We also find the warning in the words of Zulekha addressing Job not to pamper his daughter too much so as not to spoil her as he spoiled her brothers, she says: "Pamper her after Coquetry and Pampering spoiled your sons and daughters"(٨).

As for the forms of the command, we find them few, because Job was busy praying to his Lord to remove the curse of illness by praying for his children to show them the path of righteousness, except what came spontaneously without looking for authority in the text, and what we find is what Sirhabil did when Job passed by to be silent to listen to the voice of the Lord, and also what came from the Prophet.

The action resulting from saying "the action of influence", such as persuasion, guidance and reproach, such as trying to convince Zulekha Job to ask his God to heal him, and trying to convince her that he will endure the disease.

The play says in the words of Zulekha: "And behold, your Lord will judge you as if you were in his senses" (٩).

The play depicts Zulekha differently from the Qur'an, as she is an example of a bad woman who is alienated from her husband in his time

of illness, and tries to keep his daughter away from him so that she does not get infected from the disease.

The play also carries:

Acknowledgment verbs of speech: This is what the apostles issued after a long consultation that the way to test Job is its validity.

Actions of decisions: This includes the saying of the play in the words of Job:

No man else. He is a strange man, a stranger, O Tilida, who sits all day behind the simple loom and in his hand the shuttle pushes him with the right to pick it up, and then returns it with the left (١٠).

Job confessed to his daughter that no one could find an explanation for her condition except the weaver Sirhabil.

Verbs of pledge: It was stated by "Balak" (son of Job) in the play that he was a market killing his brother, and he said:

Where is your bastard son, Job? I'll delete it from existence. I will relieve the earth from the stink of his soul. I'll kill him. I will kill him" (١١).

Acts of behavior: Job was always thankful to his Lord, asking him to excuse his wife and his parents and guide them.

Acts of clarification: such as the denial that we find with Zulekha, who denied God's blessings on her, or the approval when her father's

daughter agreed to go to the weaver, and carries an influential dimension through what she indicates and what she achieves.

٢/ Argumentation: It is one of the pillars of deliberativeness, and it is called "the new rhetoric"; it aims to study discursive techniques through the presentation of arguments.

Argumentation means "the method of presenting and presenting arguments, and aims to influence the listener." (١٢).

Proof aim to influence and understand the listener.

Argumentation techniques in the play Job:

A / linguistic tools: We find the words of reasoning in the saying of Sarhabil the weaver

I want to say that we are the whole fabric, and any creature can feel that feeling, to say what I say. It's a sense issue, sir. No issue of logic and proof, it is the image that is felt and indescribable" (١٣).

He wanted to explain to Job that the universe is interconnected and that the relationship that binds it together is a relationship of sense in which there is no logic.

We also find the conditional structure in what the Lord offered to give Job the lofty status he deserved, and the condition is that he should afflict him in his health.

B/ Rhetorical Mechanisms

Metaphor: It has made the text out of the ordinary, and we find it few in the speeches of Job and his family, because they are mostly declarative speeches, but they appear frequently in the speeches of Sarhabil the weaver because he wanted to take us out of the familiar to the unfamiliar.

"Isn't the Earth connected to space and everything in space? (١٤)

He also adopted more graphic images such as saying: "Salt dissolves in water, and salt and water remain" (١٥)

Budaiya: He also relied heavily on the dualism that governs the universe: beginning/end, exists/does not exist

٣ / **activation and context:** and that through the action and the event and this is what Van Dyck was interested in in his book *The Science of the Text* in that the act when associated with achievement is intentional, and if not linked to achievement was a verbal act carried out by members of speech in an automated way.

In doing so, it seeks to bring about interaction between the interlocutors, which is indicative of social language. "The ability of natural language users is not limited to knowledge of morphological, structural, phonetic, and semantic rules, but also to knowledge of deliberative rules" (١٦).

The recipient interacted with this play because of its human dimension, which the text was able to formulate in terms that express the wife's relationship with her sick husband, the daughter's relationship with her father, the father's fear of losing his children, and the relationship of man

with his Lord, which are the most important relationships that Job tried to maintain.

٤/ Indications:

A / Personal references: We find the pronouns of the speaker "I", "we", which indicates the present, and Sarhbil has adopted them frequently, as he said at the end of the play:

I am the loom

And I'm the thread.

And I am the weaver (١٧)

And the pronouns of the addressee and these pronouns "are more like in their function of the lamp derives their light from the lexical content of the units to which they refer" (١٨).

And Ayoub adopted him extensively in his speeches with his wife and children.

We are evidence of the presence of the other party, especially when Job wanted to clarify man's relationship with the universe.

You and you carry intimacy

B / temporal signals: indicate the time determined by the context; "may be a function of grammatical time that may not match the cosmic manna" (١٩).

The play has made time capable of influencing events, including the anxiety of Tilida since the morning that accompanied her throughout the day, as well as the sounds that he heard and that did not appear except at night, we also find Job's illness that accompanied him at night and day and was intensifying abundantly at night.

C/ Spatial signals:

These spatial signs need to know the sender and the addressee referred to, as they can only be used by recognizing the reference added to it in the mind of both sides of the speech" (٢٠)

The multiplicity of the deliberative function of places is mostly the meaning of elevation and elevation of a luxurious sofa and carpets;

•/ **Presupposition:** "Prior restrictions that must be met, thus successfully accomplishing a certain accomplished act through the operative part of one or several sentences" (٢١)

These assumptions serve to achieve the communication that came in the play, such as Job saying to Tleida:

I mean, my feeling today is not very different from how you feel (٢٢).^٥

They both have similar feelings and this is why they are easy to talk because they were similar.

٦ / **Dialogical imperative:** People in their dialogue may say what they mean and may mean more than they say;

A / customary obligation: through what Job and the weaver knew the son of the universe is interconnected by feeling.

B/ Variable dialogic imperative: by changing contexts, through the speech of the Lord, who convinced the rest that Job would be defeated by illness, but later confirmed that Job was able to win over them by overcoming his illness.

C/How much news: Tlida says: I don't know my heart the size of a mustard seed (٢٣):

D/ How is the news: By adopting honest news, which there is an argument for, Ayoub sought the help of the weaver to benefit from his experience despite his religious status.

E/ The relationship of the news to the situation: The text of the play came in line with the conditions in which society lives, so it has an impact on the recipient; because it carries social and religious topics from the heart of society, especially the relationship of children with their fathers.

F/ rules of the news side: and through the clarity that characterized the play, its words were clear, and brevity through that it has presented the topic without repetition or circumstances that make the reader bored,

and it was arranged in terms of presentation of the topic, and the sequence of events.

✓ / **deliberative functions:** through that they go beyond the communicative function to the function of influencing human behavior, and these functions are:

Semantic functions: The play carries a set of indicative elements, including the relationship of religious significance that characterized the character of the sender, which is represented in Job, and the social significance that the spectator audience, his children and his wife participate.

Synthetic functions: The active and central character of events was Job, who took care of his daughter's anxiety and convinced her to go to Sirhabil, then we find Zulekha, who tries to influence him, and then the figure of the weaver who tried to explain the universe to Job.

Deliberative functions: The focus of this character is the character of Job, a central figure who carries a religious theme, which is patience in the face of adversity and convincing others that God afflicts His righteous servants to discern the purity of their souls.

These are the most important deliberative elements that the play carries, and in its entirety it carries an influential dimension on the recipient, because it carries a religious and social topic that affects the souls, and appeals to them, making them interested in it, and wants to complete it

to the end, and this is the secret of the success of literary and theatrical work.

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