



جامعة الموصل  
كلية التربية للبنات  
قسم اللغة العربية

# بلاغة أسلوب النداء في شعر وليد الصراف

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رسالة ماجستير

علوم في اللغة العربية / اللغة

بإشراف

الأستاذ

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## **Abstract**

The subject of my dissertation, entitled "The Rhetoric of the Calling Style in Walid Al-Sarraf's Poetry," revolves around the meanings of the calling style, i.e., the metaphorical purposes to which the calling style is directed. I divided my research as follows: The introduction, which consisted of three sections. The first section was the foundation of rhetorical terminology; the second section dealt with the calling among grammarians and rhetoricians; and the third section dealt with a brief biography of Walid Al-Sarraf. The text was divided into two chapters: The first section dealt with the calling style of the rational being in Walid Al-Sarraf's poetry, which in turn was divided into two sections. The first section dealt with the calling style of the rational being, with the tool mentioned, which in turn was divided into five sections: The first section dealt with the general calling; the second section dealt with the specific calling; the third section dealt with the calling of attributes; the fourth section dealt with the calling of information; the fifth section dealt with the calling of supplication and prayer; and the second section dealt with the calling style of the rational being without the tool in Walid Al-Sarraf's poetry, which in turn was divided into three sections: The first section dealt with the calling style of the general and the specific; the second section dealt with the calling style of attributes; the third section dealt with the calling style of information and supplication; and the second section dealt with the calling style of the non- The rational in the poetry of Walid Al-Sarraf, which in turn was divided into two sections. The first section: The style of calling the irrational mentioned tool and was divided into five demands. The first demand: calling general words. The second demand: calling specific words. The third demand: calling the words of attributes, feelings, exclamation and tools. The fourth demand: calling the words of information and places. The fifth demand: calling the words of

nature. The second section: The style of calling the irrational deleted tool. It was divided into three demands. The first demand: calling specific words. The second demand: calling.

The second topic: The style of the deleted irrational vocative tool. It is divided into three sections: the first section: the vocative of specific words. The second section: the vocative of the public and media words. The third section: the vocative of the words of attributes. As for the most important results that I reached through my research, the metaphorical purposes cannot be molded and limited to a specific number because they depend on the context. The lowering of the distant to the status of the near in the vocative has reasons, whether glorification and high status or belittling and contempt, and this is governed by the context. The poetic vocative image is built through three main pillars: the vocative tool, the vocative, and the command for which the vocative is being called. New metaphorical purposes can be extracted through contemplative reading. Other vocative tools can be used because it is common to use (ya) the vocative most of the time. We see that the poet has used the vocative style with intelligence and skill, as the purposes varied each time, the most present of which were regret, pride, and lament. Thus, the poet was able to build the poetic image in an unusual style.

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# **The Rhetoric of the Calling Style** **in Walid Al-Sarraf's Poetry**

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