

Vocatives in Selected Verses between English and Arabic

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النداء في أبيات شعرية مختارة بين الإنكليزية والعربية

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Abstract:-

This paper presents a contrastive analysis of vocatives in a selection of verses from English and Arabic languages. English and Arabic syntax have many similarities as well as differences; the vocative phrase in each language may yield new meanings and present significant functions for the intended message of the poet - that specified in this study-. However, the structure of the vocative still needs to be solved in the study of the syntactic relationship between Arabic and English. Thus, the study aims to investigate the syntactic, semantic, and pragmatic characteristics of vocatives found in selected Arabic and English poems, exploiting the HPSG framework to conduct a thorough analysis and illustrate how the grammatical elements between the two languages produce different functions and meanings besides the new way of presenting the vocative in each verse.

The study is a qualitative study in which the researcher selects verses from selected poems in English and Arabic that serve the study and help to fill the gap in this paper. The data are four verses from different poems. That analysis adopted the Head-Driven Phrase Structure Grammar (1996) by Ivan Sag as a model for analyzing vocatives between English and Arabic. The HDPSG model is employed to examine the analysis of vocatives in terms of their syntactic category, their placement within the phrase structure, and their connection to other constituents. The investigation additionally explores the manner in which vocatives engage with other constituents within the poetry, including pronouns or referring phrases, and determines the presence of binding or anaphoric connections. As a result, the researcher finds that this study will provide a valuable contribution to the comparative analysis of vocatives in the literature of English and Arabic poetry. This research will provide insights into the syntactic, semantic, and pragmatic elements of the vocative, all within the framework of HDPSG.

Keywords: Vocatives, English and Arabic verses, qualitative, HDPSG theory, Ivan Sag.

المخلص:-

تقدم هذه الدراسة تحليلاً متبايناً للنداءات في مجموعة مختارة من الأبيات الشعرية من اللغتين الإنكليزية والعربية. حيث أن هناك العديد من أوجه التشابه والاختلاف في بناء الجملة الإنكليزية والعربية؛ إن العبارة الندائية في كل لغة قد تنتج معانٍ جديدة وتؤدي وظائف مهمة للرسالة المقصودة للشاعر - في حدود بيانات البحث الحالي - . ومع ذلك، تبقى بنية النداء مشكلة في دراسة العلاقة النحوية بين اللغتين العربية والإنكليزية. إن هذه الدراسة تهدف إلى التحقق من الخصائص النحوية والدلالية والتداولية للنداءات الموجودة في أبيات من قصائد مختارة باللغتين ويتم التحليل بالاعتماد على نظرية تحليلية للنحو الاسترجاعي (HDPSG) لإجراء تحليل شامل وتوضيح كيف تنتج العناصر النحوية بين اللغتين وظائف ومعاني مختلفة إلى جانب ذلك. الطريقة الجديدة لتقديم النداء في كل بيت شعري.

إن هذه الدراسة هي عبارة عن دراسة نوعية يختار فيها الباحث أبياتاً من قصائد مختارة باللغتين الإنكليزية والعربية تحتمل الدراسة وتساعد على سد الثغرة الموجودة في هذا البحث. حيث أن البيانات عبارة عن أربعة أبيات من قصائد مختلفة. وقد اعتمد هذا التحليل HDPSG (1996) لإيفان ساج كنموذج لتحليل النداء بين اللغتين الإنكليزية والعربية. يتم استخدام النموذج HDPSG لفحص تحليل حروف النداء من حيث فتحها النحوية، ووضعها ضمن بنية العبارة، وارتباطها بالمكونات الأخرى. بالإضافة إلى ذلك، يستكشف التحليل الطريقة التي يتفاعل بها النداء مع المكونات الأخرى داخل الشعر، بما في ذلك الضمائر أو العبارات المرجعية، ويحدد وجود روابط ملزمة أو مجازية. ونتيجة لذلك، يرى الباحث أن هذه الدراسة ستقدم مساهمة قيمة في التحليل المقارن للنداءات في المجال الأدبي كالشعر الإنكليزي والعربي. و سيوفر هذا البحث نظرة ثاقبة للعناصر النحوية والدلالية والعملية للنداء، كل ذلك في إطار HDPSG .

الكلمات المفتاحية: النداءات، الأبيات الشعرية، الإنكليزية والعربية، النوعية، نظرية HDPSG، إيفان ساج.

Introduction

Schaden (2010, p.176) defines vocative as a "nominal element referring to the addressee(s) of a sentence." Therefore, direct address vocatives help connect the speaker and audience. The vocative, usually a word phrase identifying the recipient, can be optional (Abdulla, 2023). "vocatives have been defined as a means for calling the attention of an addressee, in order to establish or maintain a relationship between this addressee and some proposition"(Shormani and Qarabesh, 2018, p.5).

However, direct address involves direct communication with a person, whether spoken or written. In this sense, using someone's name grabs their attention, and the use of a formal title can show respect or elicit liking or disapproval. Practical discourse must recognize that vocatives might include more than proper nouns; they can also be noun phrases (Nordquist, 2019).

Consequently, researching poetry's vocatives investigates their syntactic, semantic, and pragmatic characteristics and sees how they improve aesthetic and communicative efficacy. This study compares English and Arabic poetry's vocative features. The HPSG is the model that guides analysis. Studying poetry's vocatives is excellent with the HPSG model's entire syntax, semantics, and pragmatics framework. The following tackles some English-Arabic vocative contrast articles.

2.1 What is Vocative

Vocatives are grammatical cases used to address explicitly. Shormani and Qarabesh (2018) show that vocatives are practical expressive acts that require imperatives to realize their meaning. Thus, a vocative is a word or noun phrase used to address the person or entity being directly addressed. Corr (2022) explains how speech vocatives designate a recipient to establish the communicative purpose. Vocatives create a conversational environment that incorporates all events.

Moreover, from a functional point of view, vocative expressions are never monosomic, which means they don't just serve the related function, as stated in the literature. They often serve other linguistic purposes as well, especially the emotional function (showing how the

speaker feels or their views on the other person) and the literary function. Thus, the following is the explanation of the syntactic, morphological, pragmatic, and semantic functions of vocative.

2.2 The Syntactic and Morphological Roles of Vocatives

Vocative is "a nominal element added to a sentence or a clause optionally, denoting one or more people to whom it is addressed, and signaling the fact that it is addressed to them" (Quirk et al. 1973). Crystal (1985) defines vocative as a language term that uses inflections to convey grammatical links. The grammatical form of a noun or pronoun is called its "case."

The vocative case, along with the nominative case, is considered autonomous by Glušac and Čolić (2018). Case's morphological definition is its relationship to other words in the phrase and its integration into the sentence's structure. That modification moves the criterion for determining dependent and independent situations from morphology to syntax.

In several languages, including English and Arabic, the vocative case or form is distinctive syntactically. Marking a noun or noun phrase as grammatically connected to the speaker or addressee is common. Ross (1970) was the first to emphasize grammatical vocative handling. The author proposes that vocatives are in the C-domain, linking them to performativity analysis. However, English vocative forms are usually proper nouns or noun phrases separated by commas. Levinson (1983) states that vocatives indicate nominal addresses or discourse and pragmatic signals. Other scholars, like Kottum (1983), believe that morphology can examine vocatives. Vocatives initiate, middle, and end sentences. It's worth saying that stylistics, emphasis, and pragmatics affect subject positioning. Hence, using vocative establishes the audience or grabs attention, and its placement in the middle or finish creates rhetorical or poetic effects.

Academically speaking, literature debates vocative analysis (Ladd,2008). Varga (2008) and others recommend studying vocatives in phonology, especially prosody and intonation. Vocative noun phrases were phonetically different for Stavrou (2013). According to him, grammatical relations are absent, and pragmatics dominate. "Hey, all the French students, where is your luggage?" is

an optional English vocative (Hill, 2014, p.122). In "John, pass me the book," "John" is a verb to address him.

Arabic utilizes the particle "يا" (ya) to denote vocative form with nouns or pronouns. "يا صديقي، كيف حالك؟" "O my friend, how are you?" utilizes the vocative form of "صديقي" (sadiqi) to address the individual as "my friend" (Mahdi, 2023).

2.3 The Pragmatic Role of Vocatives

Baumgarten and Vismans (2023) state that pragmatically, vocatives serve three primary communicative purposes: attracting attention, identifying the addressee, and establishing or maintaining social ties. Leech (1999) also recognizes a fourth "emotive function" that expresses the speaker's emotions with prosodic emphasis. Wolfson and Manes (2009) found that vocatives need to be improved, indicating that the speaker either deems connection maintenance unnecessary or purposefully avoids it.

Abdulla (2023) notes that markers that include vocative nouns, which are sometimes considered interjections, are significant. While these markers convey pragmatically relevant notions, they also have a limited set of combinations and arrangements that require syntactic analysis. The current analysis examines the vocatives, which descriptive studies have shown to affect vocative noun placement and its semantics and pragmatics meanings.

2.3 Vocatives in English Language

Moy and Neumann (2023) say the vocative case addresses an individual directly. The vocative case applies to nouns because they are the only addressees. English vocatives are also crucial for direct addressing and communicating with specific people or groups. They openly address or refer to someone, typically expressing emotions or building social ties (Dyrel and Chovanec, 2015).

Some critical points Regarding Vocatives in English:

1. **Form:** Vocatives in English vary. Names and titles can be used to refer to people or things. A person may address a specific person as "Richard, Geraldine, etc." to solicit their help (Hickey, 2023). Common nouns can indicate familiarity or relationships. Example: "Brother, I require your counsel."

Pronouns can also be vocatives, as in "Come here, you" (Shabeed, 2021).

2. **Punctuation:** English vocatives are punctuated. Like "Brenda, I could do with a glass of sherry" (Bache, 2000), commas separate vocatives. Questions and exclamation marks can express emotion or curiosity; sentences can contain vocatives.
3. **Expressive connotations:** They can show surprise, anger, tenderness, urgency, or enthusiasm. People express strong feelings like "Oh my God, I can't believe it!" or "Darling, I missed you so much!" (Gonzalez, 2016).
4. **Social Relationships:** Vocatives in English can indicate social roles, familiarity, and hierarchy. Language can communicate respect, create an informal mood, develop intimacy, or set a tone like "Honey, Dear" (Marcus, 2018).
5. **Directives and Requests:** Vocatives are used to demand or exhort: "Lord, hear me!" (Harris,2020, p.90). They help build a consistent communication channel. Say, "Excuse me, would you be so kind as to hand me the pen?".

2.4 Vocatives in Arabic Languages

Hill (2014) defines vocative phrases as phrases that involve a noun or pronoun, usually a proper or common noun. Adjectives, other nouns, prepositional phrases, and relative clauses may accompany these nouns. According to Mehdi (2023), Arabic vocative particles invite the spoken to listen and pay attention. It can target the speech and assign a recipient. English has no unique vocative particle forms or declension changes (Sonnenhauser and Hanna, 2013). Instead, the vocative is formed by saying the person's name before a comma with a specific intonation. In Arabic, things are different; certain vocative particles and declensions depend on the noun's category.

Arabic has seven evocative articles, divided into two groups: those used for intimate communication (أَيُّ، يَا، and أَيْ) and those used for distant communication (هَيْئًا and أَيَّاءَ). There is a single vocative article, الدَّئِبَةُ، used primarily for mourning expressions, represented by وَآ. Thus, an exclamation mark at the end of a noun or sentence usually conveys the intended emphasis or heightened emotion (Mehdi, 2023).

Arabic vocatives enable direct address and communication with specific people or groups, like their English counterparts. Arabic vocatives are essential for expressing feelings, showing respect, and building relationships.

Here are some critical points regarding vocatives in Arabic:

1. **Particle "يا" (ya):** The Arabic particle "يا" (ya) is commonly used for vocatives. The word or pronoun is preceded by "it." Example: "ya la-muhamad (to-Muhamad) ya l-Illaah (OAllah (God))" (Abdelhady and Alkinj, 2023, p.576).
2. **Nouns and Titles:** Arabic proper nouns and titles are common vocatives. The designations include personal names, kinship terms, religious titles, and societal titles. The Arabic phrase "يا محمد" (ya Muhammad) translates to "O Muhammad." In comparison, "يا أستاذ" (ya Ustaz) means "Hey teacher" or "O professor."
3. **Punctuation:** In the context of written Arabic, it is customary to employ punctuation marks, such as commas, to demarcate vocatives, distinguishing them from the remainder of the phrase. For instance, "يا سارة، هل يمكنك مساعدتي؟" The phrase ya Sara, hal yumkinuka musa'adati?
4. **Position:** Arabic vocatives can start, middle, or end a sentence. Style, emphasis, and pragmatics affect placement. So "يا رفاق، لنذهب" (ya rafiq, lana dhahab) might mean "Hey companions, let us depart."
5. **Emotion and Intensity:** Arabic vocatives can indicate surprise, urgency, affection, and respect. Expressive content improves communication. In Arabic, "يا الله" (ya Allah) can mean "Oh God" or "Dear God" and can express feelings like shock, begging, or awe.
6. **Social Relationships:** Arabic vocatives indicate social roles, acquaintance, and hierarchy. Respect, formality, informality, and intimacy can be shown through language. In Arabic, "يا سيدي" (ya sayyidi) is a respectful address, similar to "Sir" or "My Lord," indicating respect and reverence.

7. Directives and Requests: Arabic vocatives give directions or requests. Authors create a coherent communication method. The phrase "يا أطفال، قوموا بتنظيف الغرفة" (ya atfal, qumoo bi-tanzif al-ghurfa) can be rendered as Children, tidy up the room.

2.5 Vocatives in English and Arabic Literature

Vocatives, also known as address terms or direct addresses, are used to address or summon someone immediately (Ketarmina, 2017). In English and Arabic literature, personal and expressive qualities enrich the plot or discourse. However, vocatives create a personal connection between characters or the narrator and the reader (Gildersleeve, 2023). Through direct communication, the speaker or writer hopes to build closeness. This strategy can engage the audience and encourage active narrative participation.

Vocatives develop a personal and intimate connection between characters or the narrator and the reader. Individuals create a unique communicative environment that impacts information transmission and reception. Vocatives capture attention, drive discourse, and can be used manipulatively to target specific people. Proper names and surnames express individuality and communicate better when matched with.

Vocatives can express emotional and evaluative suffixes, adjectives, and possessive pronouns in literature. With improved rhetorical device use, vocatives are often used with other rhetorical methods to boost their impact (Yue, 2023). Metaphors, similes, alliteration, and other figures of speech can create vivid imagery, enhance linguistic melody, or highlight text aspects (Busse, 2006).

Using vocatives in literary writing indicates its cultural and historical context. Address phrases vary by culture and period, reflecting customs and norms. Vocatives from English and Arabic poems are examined in this study.

2.6 The Model of the Study (HDPSTG model) 1996

Carl Pollard and Ivan A. Sag introduced the HDPSTG model in 1996 (Gunji, 1996). The HDPSTG is a phrase structure grammar variant that describes real-language sentence syntactic structure. The HDPSTG model emphasizes sentence hierarchy and constituent interdependencies. This method views a sentence as a hierarchical

tree with the principal phrase at the top and subordinate sentences as branches (Muller et al., 2021).

Some key features of the HDPSG model include:

1. The HDPSG model emphasizes the importance of phrase heads. The head of a phrase determines its grammatical classification and syntactic properties (Muller, 2014). Head features and modifiers or complements determine phrase arrangement.
2. The HDPSG model supports lexical integrity, which states that a phrase's syntactic properties depend on its words. Thus, the organization of a phrase is affected by both fundamental linguistic principles and the words' lexical traits.
3. Feature structures are essential to HDPSG for representing words, phrases, and sentences (Levin and Meurers, 2006). The feature structures include grammatical and syntactic traits and values. The associations between feature structures are then defined using constraints.
4. The HDPSG model focuses on cross-linguistic variance by providing a flexible framework that may be adapted to various languages (Bender, 2006). This method helps define language-specific rules and restrictions while providing a thorough foundation for sentence organization analysis.

The analysis in this study will be divided into three main phases as elements of analysis as follows:

1. **Syntactic Elements:** it includes the following elements
 - **Position Test:** The placement test assesses the positioning of the vocative part within the phrase. In both English and Arabic poetry, it is common for the vocative to be positioned either at the beginning or the end of a sentence. The identification of the vocative as a distinct element in sentence structure can be achieved by the observation of its position.
 - **Agreement Test:** The agreement test places its emphasis on the agreement patterns that exist between the vocative element and the other constituent parts of the sentence. Specific languages, such as Arabic, exhibit the phenomenon

whereby the vocative case elicits specific agreement indicators, such as modifications in verb conjugations, pronouns, or adjectives. Through the examination of agreement patterns, it is possible to ascertain the existence of a vocative element.

- **Category Test:** The category test is designed to assess the grammatical category of the vocative constituent. The vocative in Arabic is commonly conveyed by employing a word or a noun phrase. The identification of its grammatical category can achieve the differentiation of the vocative from other constituents in the sentence.

2. **Meaning:** it includes the pragmatic and semantic, as follows:

➤ **Pragmatic**

- **Illocutionary Test:** This examination focuses on the illocutionary power or speech act transmitted through the use of the vocative. This analysis examines the poem's vocative's intended intent. For instance, the vocative might express a command, request, invocation, or emotion. Identifying the illocutionary force helps readers and listeners understand the message's intended impact.

- **Affect Test:** Examines the emotional or affective aspect communicated through vocative usage. This analysis examines the poem's emotional tone and intended effect on the reader. The vocative can evoke love, adoration, fury, desire, and other emotions. Examining the dynamic dimension helps explain the vocative's emotional impact.

➤ **Semantics**

Referential Test: The referential relevance of the vocative is the main focus of this study. Vocative analysis focuses on the entity or things stated. The vocative includes people, groups, deities, abstract concepts, and even inanimate objects. Examination of the referential component helps determine the intended recipient or symbolic importance of the entity being communicated with.

➤ **The integration with a larger structure:**

- a. **Phrase Structure Test:** This analysis examines the syntactic location and construction of the vocative element in a sentence or phrase. The interlocutory element, known as the vocative, can be analysed in relation to the subject, object, and verb by analysing its location, constituent organisation, and potential dependencies.
- b. **Information Structure Test:** This study examines how the vocative shapes speech information. This study explores whether the vocative offers new information or refers to previously stated items. Information structure can reveal the vocative element's prominence and emphasis in the speech context.
- c. **Coherent Structure Test:** This examination evaluates discourse vocative coherence and cohesion. This study examines how the vocative maintains theme coherence and improves speech flow. By analysing the cohesive framework, one may determine how the vocative maintains discourse coherence.
- d. **Binding and Anaphoric Test:** The present study examines how binding principles and anaphoric allusions affect the vocative element. This study examines whether the vocative can bind pronouns or anaphoric references in speech or sentences. Binding and anaphoric principles can reveal vocative binding interactions.

3. Methodology

The researcher analyzes vocation-using verses from English and Arabic poets in this qualitative study to demonstrate the role of vocatives in literature and the differences in syntax, pragmatics, and semantics across the languages. Qualitative data selection and analysis yield reliable outcomes.

3.1 The Properties of the Data

The characteristics of the data can be summaries into the following points:

1. Each verse, whether in English or Arabic, is from credited and famous poets.

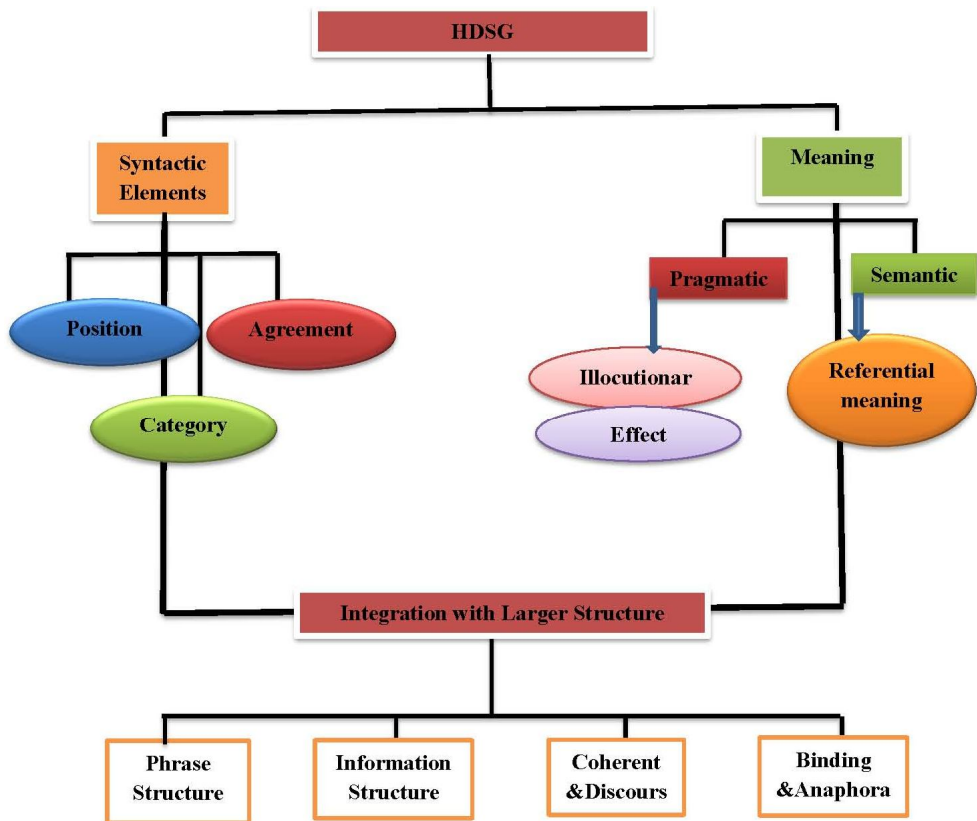
2. Each verse consists of vocative to make the analysis objective.
3. The functions of selected vocatives differ to present a significant role of vocatives besides the syntactic aspect.

3.2 The Data

The data are two groups of verses from different poems: the Arabic verses are from the poems of Labid bin Rabieh and an Unknown poet nicknamed Mad of Hercules, While the English verses are from the following English poems: Shakespeare's Sonnet 18, William Blake, "The Sick Rose."

3.4 Theoretical Framework

Figure 1: Theoretical Framework adopted from HDPSG- 96 Model (Head- Driven Phrase Structural Grammar Model)



1. Data Analysis

يَا مَيَّ قَوْمِي فِي الْمَأْتِمِ وَأَنْدُبِي فَتَى كَانَ مَمَّنْ يَبْتَنِي الْمَجْدَ أَرْوَعَا
(لبيد بن ربيعة)

O May be in the mourn and Scarring youth the one who wisely won the glory (Labid bin Rabieh)

The provided text consists of an Arabic verse extracted from a poem attributed to Labid bin Rabieh. The verse in question employs the vocative case through the use of the term "يا مَيَّ." Within this poem, the poet expresses his sorrow for his brother, known as Arbed, by directly addressing his daughter Mei. The poet implores Mei to take her place in the mortuary and grieve for her father while also asserting to persist in his poetic endeavors. Through his poetry, the poet aims to depict his brother's bravery, demeanor, and profound sorrow resulting from their separation.

The poet employed the vocative to elucidate the central theme of the poem. The message is evident through the poet's direct address to Mei, who is shown as a daughter, and the explicit identification of the speaker's position at the beginning of the line.

Furthermore, the inclusion of the address name, which is a proper noun, serves to reinforce this rhetorical technique. There exists a comprehensive alignment between the subject and predicate, as well as the verb and the remainder of the sentence, in accordance with the principles of Arabic grammar. It is imperative in the Arabic language to make concordance between the subject and the verb, as actions in the Arabic language necessitate congruity with the agent. Consequently, the sentence structure follows the pattern of the vocative article, followed by the subject, the verb, and finally, the complement.

This verse exhibits a strong interconnection, as the intended message is evident from the outset. The utilization of the vocative technique in this verse serves to convey the poet's attitude and distinguish between the unfortunate individual and Mei. The poet employed evident rhetorical cues throughout the

poem, commencing with the allusion to Mei, the figure who pursued the vocative, with the intention of evoking the notion that the primary objective is to express emotions of grief, sorrow, and anguish at the demise of the poet's sibling, Arbed.

شبكت عشري على رأسي وقلت له يا حادي العيس لا سارت بك الإبل
(الشاعر غير معروف يلقب بمجنون دير هرقل)

**I clasped hands On my head and said to him O cameleer
would that no camels moved!**

(Unknown poet nicknamed Insane Hercules monastery)

This remarkable poetry is an Arabic work authored by an unknown poet known as the Madman of Hercules. According to the narrative, the poet had an affectionate relationship with a young woman who then emigrated with her family to another place. As a result of their separation, the poet experienced a state of mental derangement. However, the poet employs the use of the vocative case in this poetic verse, directing their words towards an individual who is engaged in the act of camel riding or the occupation of camel driving during travel. Throughout antiquity, camels were known to traverse extensive distances in large groups, mainly for transportation and trade. Consequently, the Arab people devised a practice known as the "Hadi Al-Iss," which involved the assignment of a designated individual, referred to as the camel rider. The primary responsibility of this individual was to serenade the camels, stimulating their engagement during their journey and coordinating their movements in accordance with the melodies sung.

The placement of the vocative in this verse line is situated in the latter half as a result of artistic necessity and the intention to uphold the elegance of speech and the rhetorical manner of poetic storytelling. The poetic line under examination contains the invocation tool known as "يا," and the invoker possesses a swift camel. The term "Hadi al-AJamal" is not a personal name but rather a pre-Islamic appellation denoting a male entity that assumes the role of a swift camel. This appellation is composed of two components, "hadi" and "camel," forming a nominal phrase that manifests itself in the line above. The location of the

elevating address to call is the preceding vocative tool, commonly referred to as (ya).

The sentence containing the completion clause suggests a cohesive relationship between the vocative, the caller, and the completion of the sentence. The evidence is through the presence of a complement (specifically, with the phrase "no, the camels will go with you") that pertains to a male individual, who is identified as the caller in the preceding portion (referred to as "the sharp camel").

In terms of semantic significance, it is evident that this poetic poem, employing the vocative device, exhibits a profound connection to its preceding and subsequent context, akin to a captivating poetic image personified by the poet. This imagery evokes a profound sense of affection, sorrow, and resentment towards the poet's lover, stemming from their unfortunate separation. Hence, it is evident that the semantic significance of the text is apparent, as it encompasses explicit allusions inside the poetic line using the vocative tool. The poet directs his words toward the camel keeper, aiming to convey the emotions of sorrow, concern, and melancholy that reside within him due to his separation from his beloved.

Evocative words and poetic creative cohesiveness make readers feel sorrowful and sympathetic towards the poet. The poem's rhetorical approach nicely balances phrase production with a message. The miserable person expresses his pain to a character, and a depressed person depicts the poet's unexperienced grief over his beloved's departure.

2. English data

1. From William Shakespeare's Sonnet 18:

"Shall I compare thee to a summer's day? Thou art more lovely and more temperate..."

In this line, "thou" is a vocative, directly addressing the subject of the poem; the vocative "thou" is situated at the initial position, a conventional placement for vocatives in English poetry. The term "it" is employed for the explicit purpose of explicitly addressing or making reference to an individual or object. Moreover, concerning category, "Thou" refers to a pronoun that is used in the

second-person singular form and is in the subjective case. During the Early Modern English period, the term "thou" was frequently employed as a singular version of the pronoun "you" in order to address an individual informally.

The utilization of the pronoun "thou" in the provided verse serves the purpose of directly addressing the individual who is being likened to a day during the summer season. Regarding agreement, it is observed that the pronoun "thou" assumes the subjective form, hence necessitating the usage of the verb form "art" in concordance. The term "art" represents the second-person singular present indicative form of the verb "to be" in the context of Early Modern English.

This verse also uses "thou" for direct address. The term "direct address" refers to directly addressing someone. The speaker contemplates comparing the addressee to a summer day. Moreover, the poet uses references. Hence, the vocative "thou" refers to the addressee. The speaker is likely talking to someone they love. The archaic pronoun "thou" gives an intimate or poetic tone while addressing the receiver. The pronoun "thou" evokes affection, adoration, and maybe reverence. The speaker shows great admiration for the addressee's beauty and friendliness by choosing them and comparing them to a beautiful summer day. Using the archaic pronoun "thou" makes addressing someone more intimate and emotional.

2. The Sick Rose (by William Black)

O Rose, thou art sick.

The invisible worm,

That flies in the night

In the howling storm:

The word "O rose" can be classified as a vocative in the provided stanza: "O rose thou art sick." "O" is used to convey intense emotions, such as astonishment, adoration, or apprehension. The utterance serves as an indicator of the speaker's emotional engagement and directs focus towards the subsequent noun, precisely the word "rose." The phrase "O rose" serves as an exclamation or vocative construction, wherein it immediately

addresses or refers to the beloved of the poet who describes her as a rose.

The phrase "O rose" is strategically positioned at the start of the line, serving to highlight its importance and promptly capturing the reader's focus on the item being addressed. In this sense, the word "rose" falls under the category of nouns, precisely denoting the floral species. In this particular situation, the direct address is employed as a means of emphasizing the significance of the subject being addressed inside the speaker's speech. The vocative "thou" is employed for the explicit purpose of addressing or making reference to a specific individual or entity. This linguistic phenomenon denotes the speaker's cognitive engagement and concentration toward the specific referent being targeted in the verse.

The focus of this analysis is on syntactic structures and their organization within a given text. The vocative "thou" is commonly positioned at the beginning of the verse. The text demonstrates the utilization of direct address and emphasizes its importance inside the verse.

The category of "Thou" functions as a pronoun in the subjective case, specifically as a second-person singular pronoun. Within this particular context, the term is employed to specifically denote the subject matter discussed in the preceding sentence, namely the botanical entity known as the rose. The pronoun "it" serves as the subject of the verb "art" in the sentence "thou art sick."

Concerning the agreement, the vocative pronoun "thou" exhibits agreement with the verb "art" in terms of number and person. Given that "thou" is a pronoun in the second-person singular, it follows that the verb "art" should also be conjugated in the singular form.

In the provided verse, there is an appended line, "O rose thou art sick," subsequent to the preceding verse. This analysis aims to examine the use of the vocative within the given extended context, taking into account its semantic and pragmatic aspects. The illocutionary force of direct address is conveyed by the use of the vocative "thou" in the phrase "O rose thou art sick." The act of directly addressing the subject being spoken about, in this particular instance, pertains to a rose.

Finally, the use of the vocative "thou" and 'O' elicits emotions of concern, empathy, and maybe melancholy. Through the act of addressing the rose and characterizing it as afflicted, the speaker effectively conveys a tone that is compassionate or empathic. The emotional impact of the vocative is intensified through the utilization of the term "sick," which connotes a detrimental or unwell condition and elicits sentiments of compassion or concern.

Conclusion

The appealing style is a significant grammatical style that profoundly influences the semantic interpretation of statements utilizing applications. It encompasses the distinctive features and distinctions between various styles based on language and the intended concept. The appeal, a rhetorical device, finds application across various domains of scientific inquiry and literary expression. Notably, within the realm of literature, poetry stands as a famous genre that frequently employs an appealing style.

This study focused on the stylistic aspects of the vocative and its meanings in both the Arabic and English languages; especially poems. In order to achieve the aims of this study, the study picked specific poetic lines that were relevant to the topic matter. The researcher found significant differences in English and Arabic vocative styles after analyzing the research samples using the theoretical framework of HDPS model. Arabic grammar has distinctive grammatical markers and linguistic tools that English grammar needs to improve. These languages also have different vocatives. Arabic contains structural and connotative variants. Thus, Arabic language interpretation varies across instruments. Despair, sadness, battle, and joy are invoked. Although less common than in Arabic, calling in English transmits essential information about the speaker's emotions, attitudes, and goals.

In conclusion, the researcher suggests broadening the scope of the study on the call's subject, contrasting Arabic and English, and being familiar with the meanings and applications of each tool and its equivalents in the other language. This study will help researchers arrive at a precise and unbiased interpretation of the call's subject, given its significant grammatical and linguistic significance.

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