

Tagmemic Analysis of English and Arabic Praise Poetry: A Contrastive Study

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Abstract

This research provides a new method to study praise poetry that can be used as a course to teach English and Arabic to students in the College of Education. This research answers two questions:

1. Is it possible to examine praise poetry as a tagmeme?
2. Is this analysis of great help in teaching English and Arabic to students in the College of Education?

The data that will be chosen for the purpose of analysis are two of Shakespeare's sonnets and two of AL Mulik's poems. The sonnets selected for this purpose are 17 and 18. AL Mulik's poems selected for the same purpose are 8 and 9.

Each line in both English and Arabic data is numbered by the researcher herself. Then, those lines are grouped into sentences to facilitate the process of analysis.

The researcher has relied on Pike and Pike (1977) model for the analysis. The study has reached that AL Mulik's poems and the sonnets are considered as tagmeme and that there is a connection between a AL Mulik's poems and the sonnets. The analysis conducted in this research can be of great help to teach students learning English and Arabic in the College of Education because it supplies them with a novice method of studying the texts to be learned.

Keywords: Tagmemic analysis, Cohesion, Praise poetry.

التحليل التاكميمي لشعر المدح الإنكليزي و العربي دراسة تقابلية

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الملخص

يروم هذا البحث دراسة شعر المدح الإنكليزي و العربي المستخدم لتدريس اللغة الإنكليزية و العربية في كلية التربية. يجيب هذا البحث عن السؤالين الآتيين:

1. هل من الممكن استخدام شعر المدح الإنكليزي و العربي كتاكميم؟
 2. هل التحليل التاكميمي يساعد في دراسة شعر المدح الإنكليزي و العربي في كلية التربية؟
- اختيرت قصيدتا مالك الثامنة و التاسعة لغرض التحليل. وتم اختيار السونيتة السابعة عشرة و الثامنة عشرة للغرض نفسه.

احتوى كل سطر في القصائد العربية و الإنكليزية على رقم للسطر وللجملة لسهولة التحليل. اعتمدت الباحثة على نموذج بايك و بايك (1977) للتحليل. توصل البحث إلى أن بالإمكان اعتبار شعر المدح الإنكليزي و العربي كتاكميم و هناك علاقة بين شعر المدح الإنكليزي و العربي. وان التحليل المستخدم ذا أهمية في تدريس الطلاب متعلمي الإنكليزية و العربية في كلية التربية لأنه يعتمد طريقة جديدة في دراسة النصوص.

1. Introduction

English is taught to students in the College of Education as an independent department and Arabic is taught in the department as a minor subject. So, the texts are chosen from both languages.

The present research tries to use the tagmeme, which is considered as the basic unit of the tagmemic analysis to analyze praise poems in both languages. The study will answer the following questions:

1. Is it possible to consider praise poems as tagmeme?
2. Does this analysis help in teaching English and Arabic to students in the College of Education.

The research studies Shakespeare's sonnets and AL Mulik's poems using the four features of the tagmeme; slot, class, role and cohesion

2. What is a Tagmeme?

A tagmeme can be defined as the smallest functional element in the grammatical structure of a language. The term firstly came to be used in the 1930s by the linguist Leonard Bloomfield, who defined it as the smallest meaningful unit of a grammatical form (It is similar to the morpheme, so it is defined as the smallest meaningful unit of lexical form). The term was later adopted, and its meaning become famous, by Kenneth Pike and others, at the beginning of the 1950s, who referred to it as tagmeme (Akmajian, 1979: 8)

A tagmeme is mainly comprised of a form and meaning. It is "the correlation of a functional slot on a specific level within a hierarchy with the class of items that fill the slot"(Waterhouse, 1974:10). The tagmeme is defined in terms of four features: slot (where the unit can appear), class (what type of unit it is), role (how the unit functions), and cohesion (how the unit relates to other units).The tagmeme is introduced as the smallest element in a language as a whole and by this definition, it is familiar to the units of the phonemes and morphemes. However, it is dissimilar to either of these two units in that the tagmeme does not delimit language to a set of meaningless sounds. Rather, the tagmeme denotes the direction of both preserving a meaningful lexical unit and introducing a meaningful grammatical unit (Elison and Pickett, 1962:78). According to Cook (1969:15), a tagmeme is "the relation between a functional slot with the class of items that fill that slot. This unit is not only the denotation of a form unit, as in other grammatical models, but it consists of a function and form.". In other words, Pike and Pike define the tagmeme as " A constituent of construction is seen from the point of view of its four general features: slot, class, role, and cohesion "(1977:35).

3.Tagmemic Grammar

3.1 The Beginning of the Theory

Pike (1954:9) firstly introduced the tagmemic model of language analysis and developed it as a full-fledged grammatical model in his other improved works (1955, 1960). Then, he was followed by other linguists as Robert E., Longacre and later by others.

The basic unit of tagmemics is the 'tagmeme'. Pike first used the term 'grameme' (Pike,1954:8), which was later on changed by the word 'tagmeme' (ibid,1958:9). In his article entitled 'On Tagmemes nee Gramemes', Pike presented the notion of the term 'tagmeme' by working on other languages. Then, he clarified how to use the word 'tagmeme' contradicting the other uses presented by Bloomfield. Bloomfield defined 'tagmeme' as "the smallest meaningful unit of grammatical form" (1933: 55), having one or more taxemes whereas a taxeme is 'a simple feature of grammatical arrangement'. Pike (1958:66) showed tagmeme as a grammatical unit that is similar to phonemes and morphemes in the three hierarchies of language, namely: phonology, lexicon and grammar. Meanwhile in Bloomfield's schedule, it is a meaningful grammatical unit composed of taxemes (without meaning) similar to the meaningful lexical units morpheme comprised of phonemes (without meaning). Pike(ibid) showed that language which are comprised of three hierarchies as: phonology, lexicon and grammar. Phonology is a system of sound units whose etic units are phones and emic units are phonemes. This can be clear by allophones and can be distributed in syllables, rhythm groups, etc. Lexicon consists of a system of lexical units whose etic units are morphs and emic units

are morphemes such lexical units are manifested by allomorphs and take place in a morpheme sequence (hypermorpheme). Grammar is a system of grammatical units whose etic units are tagmas and emic units are tagmemes. It can be clarified by alltagmas and distributed in constructions, i.e., tagmeme sequences, (syntagmeme).

In a later article, Pike (1958: 37-54) illustrated that all the three basic units, namely, the phoneme, the morpheme and the tagmeme are trimodally structured. A completed picture of the theory was made available with the last volume of Pike's theory presented. He clarified his illustration of his theory in which he mentions that tagmeme as complete as a 'unit'. In this vein, Longacre (1960:78) explained how these units are merged in a successive type of analysis which are different from the double type of constructions used in the analysis but at the same time they have double meaning in a single shape whereas the analysis depends on the multiple themes. Furthermore, He(1964:9) explained the analytic procedures at sentence, clause, phrase and word levels in this system. He (1965:87) summarized the theory in his article entitled 'Some Fundamental Insights of Tagmemics'. Pike (1960:88) explained the theory of grammar sub mentioned within the analogy of the phonetic chart 'with one set of contrastive features in rows, another in columns, and with phones in the cells of the matrix'. He mentioned how it can actually work. Longacre (1964:3), throughout observing the usefulness of the theory in showing the relations, suggested that the use of grammatical transformations can also be for the same purpose.

The Tagmeme, as presented by Elison and Pickett (1962:57), is "a grammatical unit with the interrelation to the grammatical function or slot with a class of mutually interchangeable items which occur in that slot. This slot-class interrelation has an effect on the grammatical hierarchy of language". Thus, in the concept of the tagmeme, there exist a functional slot, a filler class, and the correlation of these two slots.

3.2.The Functional Slot

The functional slot is the basis in the construction framework ;it shows the role of the linguistic form in the text in relation to other forms in the same text. Functions show grammatical relationships in the text and the role of the form in the construction. Thus, the subject, the object, the location, the modifier, the head, etc., are the functional slots (Pike and Pike ,1977:1-6).

3.3 The Filler Class

The filler class is composed of all the texts that fill the functional slot. The texts of this class are mutually interchangeable. The filler class is a distribution, class and in many cases, may be heterogeneous. In the theme, the items of the class may belong to different form classes. For instance, the subject slot can be substituted by pronouns, proper nouns, noun phrases, etc. The symbol for each form class that occurs must be listed as a part of the tagmeme.(ibid)

3.3.1 Slot - Class Correlation

Both the function and the form can be defined in the tagmeme, but the tagmeme is neither the function nor the form, i.e., it is neither the functional slot nor the filler class. It is a correlation of both the slot and class. If the forms of a language are changed in some way a new language can be introduced by changing the functions, Similarly, if the functions are changed, a new language can be introduced by changing the forms. It is important to define the functions and the forms and their subsequents (ibid). Hence, it is vital to introduce the grammatical hierarchy of tagmeme as:

DISCOURSE	LEVEL
SENTENCE	LEVEL
CLAUSE	LEVEL
PHRASE	LEVEL
WORD	LEVEL
STEM	

GRAMMATICAL HIERARCHY (Pike and Pike,1977:13)

When types of specific, dictionary (lexical) items or sequences of items keep in parts of larger units comprising such items, the relation of the included parts to the types of the including patterns (and, through the including whole, to each other) introduces a grammatical hierarchy' (Pike and Pike,1982:4). Note the reference to lexical items in the definition of the grammatical hierarchy. Some scientists introduced the term 'grammar' in different forms; Many of them referred to the 'grammar of music' when they work with what is called the phonological structure of music. This is the most important theory of the approach suggested by the linguist Chenoweth's work. She classifies the grammar of music in terms of sound structure: 'the serial arrangement of intervals and their functional relationships to each other and to the tonal center' (1972:83). No extra-musical referent is included. In the system presented here, these correlations would be considered phonological. The grammatical function can be more easily explicated than explained. This happens because it has not often been tackled and no standard grammatical terminology (such as: noun, verb, or preposition) has been presented for music. The solo organ music in a church service may introduce a grammatical function. Consequently, there is an introduction at the beginning, an offertory somewhere in the middle, and a conclusion at the end of a service. Each of these works as a particular grammatical function in this social event. Then, the precise phonological characteristics do not determine the grammatical function of these units. It is true that the postlude is frequently louder than a prelude or offertory. However, a too-loud offertory, though may not be appreciated by members of the congregation. This does not make them think that the effort is over and the precise referential meaning of the music played does not show its grammatical function. The very same piece may conceivably be played for prelude, offertory, or postlude (Akmajian, 1979:99).

Thomas (1995:14) mentions that every level on one of the three hierarchies may or may not have a corresponding level on one of the others. This happens due to the close relationship of the grammatical hierarchy to the referential hierarchy. The 'chunks' in grammar can be no smaller than the 'chunks' in referential. Thus, it can be seen that, in general, the grammatical units of music are likely to have more real time other than grammatical units in speech in the same way that referential units have more real-time as mentioned before in tagmemics. The construction is a string of tagmeme units. One of the main points is that Tagmemics shows the identification of the constructions at subsequent 'levels' – at the levels of the morpheme, the word, the phrase, the sentence and so on. A number of Red Indian languages, African and other languages have been transformed using the Tagmemic model. This model is particularly of a great advantage for the rules of introducing languages which have not been tackled previously (Thomas,ibid:77).

3.4 Tagmemic Theory

Tagmemic theory is introduced primarily in relation with grammatical analysis and is especially related with Kenneth Lee Pike. It is an offshoot of structuralism. Structuralism does not show interest in the functions of a linguistic form, and pays attention only to form. Tagmemics merges together the form as well as the function of a linguistic entity. According to this approach, utterances can be analyzed at the same time at three interpenetrating levels,

where each level shows a hierarchy of units. These levels are lexical (deals with the minimum unit being morpheme), phonological (takes phoneme as the minimum units), grammatical (shows that the minimum unit is tagmeme). The grammatical component is a series of syntactic statements concerning sentence, clause, phrase, and word level structures. The lexicon lists the formal unit of a language while the phonological components give the phonemic sentence a phonetic realization in the language (Pike and Pike, 1977: 20).

Pike refused the idea of a sentence as being the minimum unit of grammar and recommended a hierarchical order and labeling. It has three semi-autonomous but related levels or modes - phonology, grammar and lexicon. It asserts the hierarchical ordering of grammatical units according to ranks of levels - morphemes, words, phrases, clauses, sentences, paragraphs, and discourses (1958:23).

Throughout the analysis of the structuralists, Pike insists on the double levels, but tagmemics always show interest in favor of string constituent analysis, and have many levels. Tagmemics, unlike structural analysis, depends on the function of the categories and not only on their naming. It is a "slot and filler grammar"; a slot as it has a position in the construction frame. The filler class is the interrelation between a grammatical function like the subject and class of fillers like nouns that can fill that function. But neither the slot nor the filler itself is important, the tagmeme is important. The slot is the function and filler being the category. A tagmeme, therefore, is the interrelation of a slot and the class of items that can occur in that slot. Hence, there are important levels to be mentioned like: tagmemes, clause level tagmemes, phrase level tagmemes, word level tagmemes and morpheme level tagmemes (ibid:56).

This theory has been applied to poetry from the literature of both English and Arabic languages. Shakespeare's sonnets and Al- Mulik's poems have been analyzed. Two poems for each poet have been selected for the analysis. The sonnets selected are 17 and 18, which were published by the publisher Thomas Throb in 1609. On the other hand, Al- Mulik's poems selected for this study are 8 and 9, which were published by Al-Ezheree in 1899.

4. Sonnets

A sonnet is a love poem introduced by the Renaissance Italian poet, Francesco Petrarch. It almost always shows the immortal poems that the poet creates forms in response to their strong need to express thoughts and emotions for which they cannot find an ultimate themes. (Wikipedia, 2017:1)

Gray (1984:192) sees the sonnet as a praise poem in a fixed shape: fourteen lines of iambic pentameter rhymed and arranged depending on several intricate schemes. The fourteen lines can be divided in different ways as a mixture of Octave (8 lines) (henceforth O) and sestet (6 lines) (henceforth S) or three quatrains (for each quatrain 4 lines) (henceforth Q) and a couplet (2 lines) (henceforth C).

The sonnets became well known with the Elizabethan poets who used them up with deep enthusiasm after they were presented to English poetry by Wyatt and Surrey. The Elizabethan poets used them to woo their mistresses and to show their poetic picture. The most well-known poets are Edmund Spenser, Sir Philip Sidney, and of course, William Shakespeare. Shakespeare was very witty of his skill in forming sonnets and continuously presenting it in the sonnets themselves. He alluded ironically to his wittiness as poor, as part of his presentation of complex conversations. He tended to understand, however, that his sonnets would be immortal as long as human beings are able to read. (Wikipedia, 2016: 2)

Shakespeare's sonnets is composed of a collection of 154 poems that tackle with the themes, such as: beauty, friendship, youth and jealousy. Those sonnets introduced into three volumes. The first hundred and twenty-six sonnets in Shakespeare's volume seem to present a handsome young man. Moreover, this volume presents a wide variety of topics of poetry, like painting, nobility, the breeding of children and the ravages of time (ibid.).

The next sonnets, from 127 to 152, go away from the young man to a shady, mysterious, dark woman who is charming, but treacherous. The poet's emotion become more personal and rigid as compared with that of friendship presented in the first group his adulterous obsession with her; his emotion of inconvenience; and the hatred and revulsion he feels when she is shown as fake (Verndler, 1997).

The last two sonnets appear to be in successive. They are reflexing Greeks epigrams special to Cupid, a young votaress of the goddess and a hot therapeutic spring. At a first sight, they seem to be isolated from the dark lady sonnets but they shape a poetic concluding remark of the poet's relation with her and the displaying of love that are presented in dissection in other sonnets (Loomis: 2006:9).

Finally, it is worthy to be mentioned that the sonnets are still very much immortal. This is because they present powerful and short poetic wittiness on great emotional ideas like love, death, war and religion (ibid).

5. The Analysis of Shakespeare's Sonnets

5.1 Sonnet (17) Who will condemned my Verse in time to Come?

S1. Who will condemned my verse in time to come	1
If it were filled with your most high deserts?	2
S2. Though yet heaven knows it is but as a tomb	3
Which hides your life, and shows not half of your parts.	4
S3. If I could write the beauty of your eyes,	5
And in fresh numbers number all your graces,	6
The age to come would say, "This poet lies;	7
Such heavenly touches ne'er touched earthly faces."	8
S4. So should my papers (yellowed with their age)	9
Be scorned, like old men of less truth than tongue,	10
And your true rights be termed a poet's rage	11
And stretched meter of an antique song:....	12
S5. But were some child of yours alive that time,	13
You should live twice, in it and in my rhyme.	14

5.1.1 The Sonnet's General Figurative Meaning

This sonnet is great in description. For example, in lines (1) and (2) "Who will condemned my verse in time to come", "If it were filled with your most high deserts", Shakespeare presents his sonnet as a honest man, who is intend to be believed by everybody, but for certain reasons nobody will believe this honest man, because what he is going to say is unbelievable.

Shakespeare goes furthermore to say, "Though yet heaven knows it is but as a tomb," which hides your life and shows no half of your parts" (lines 3-4). These two lines present another picture.

In the second Q, Shakespeare reaches to say that even if he can truly gain the smart young man in his sonnet, then the following generation will say that Shakespeare is insincere. This is because such beauty is unbelievable to occur on earth. In line (7), "The age to come would say, "This poet lies," Shakespeare introduces the age as a man who will read Shakespeare's poetry and who is going to say that Shakespeare is a liar. This is because such characteristics cannot be exists in any human being. When people read this poem, they will straight on say that Shakespeare is liar. Moreover by saying, "Such heavenly touches never touched earthly faces" (line 8), Shakespeare describes his friend as an angel. He mentions that his friend has a heavenly face, and no human on earth has such face. The description of the age in the third Q contain three verbal consequences: the age of the paper "So should my papers yellowed with their age", the old manhood of the poet, "Be scorned, like old men of less truth than tongue",

and the antiquity of the poet's song "And stretched meter of an antique song." The age of the paper in line (9) "so should my papers..." is descriptive. Shakespeare describes his own sonnet as an old man whose face turns to become yellow due to old passage of age and illness. He states that the yellow face of the old man is just like his own sonnet. In line (10), "Be scorned, like old men of men of less truth than tongue", Shakespeare presents comparison in his sonnet of an old man who speaks too much, but whose talk is not completely true. Old men speak a lot about their past life and in the course of their talk, they tell many lies about themselves, priding and speaking happily about what they have done, and how they have distinguished themselves. Line (12), from the other side, "And stretched meter of an antique song", presents another description. Shakespeare here compares the meter of his sonnet to the others in old poems. The meter of the line in old poems are irregular or to some extent too long.

In the last C of this sonnet, Shakespeare solves the problem introduced in the sonnet. Believing that no one will believe his sonnet, he asks his friend to bring a child to make people believe his poem. Accordingly, his friend will live twice, once in Shakespeare's rhyme twice in the life of the child himself.

5.2 Sonnet 18 Shall I Compare thee to a Summer's Day

S1 Shall I compare thee to a summer's day ?.....	1
Thou art more lovely and more temperate:	2
S2 Rough winds do shake the darling buds of may.....	3
And summer's lease hath all too short a date.....	4
S3 Sometime too hot the eye of heaven shines.....	5
And often is his gold complexion dimmed.....	6
And every fair from fair sometime declines.....	7
By chance or nature's changing course untrimm'd;.....	8
S4 But thy eternal summer shall not fade.....	9
Nor lose possession of that fair thou owest.....	10
Nor shall death brag thou wandest in his shade.....	11
When in eternal lines to time thou growest.....	12
S5 So long as men can breathe or eye can see.	13
so long lives this, and this gives life to thee	14

5.2.1 The Sonnet's General Figurative Meaning

In the first Q of this sonnet, Shakespeare compares the beauty of his friend with the beauty of summer. He describes summer as full of imperfections while his friend is a perfect person. Shakespeare describes the reaction of the force of nature when he speaks of the winds, "Rough winds do shake the darling buds of May"(line 3). He compares the beauty of his friend to the rough winds of summer. Shakespeare states that his friend is nicer/better than a summer's day. Rough and harsh winds are used as a picture for having a chance to change. It includes the fact that the poet's friend does not suffer from the winds as summer does. The picture shows that the hot wind of May start blowing pudding off the beautiful flowers. In reality, the wind presented by Shakespeare represents a picture of problems and hurdles in life. It also presents the way a young man is not affected by these difficult circumstances, then, he is not destroyed by it. The word 'darling' is used to describe human nature but in reality not used to describe inanimate objects like the buds.

Line (4) "And summer's lease hath all too short a date" presents another image. Shakespeare describes summer as a lease holder person who rents a place for a short period. In the second Q, Shakespeare mentions that the sun shines too much one day and will be too hot to be tolerated. But, in other days, the sun's face will be hidden by clouds and it will not be seen. By mentioning, "Sometime too hot the eye of heaven shines" (line 5) Shakespeare describes

heaven which is considered as the source of peace and comfort, as it has eyes. What Shakespeare wants to convey by this image is that summer is a very hot season to be tolerated. The sun's golden complexion in line 6, "And often is his gold complexion dimmed", may be covered by clouds, but the youth's beauty and its golden complexion are never covered or denied by anything. By mentioning "And every fair from fair sometime decline" (line8), Shakespeare confesses that every beautiful thing, starts gradually growing less and less beautiful until it reaches the point it can never be seen beautiful as when it first starts. All beautiful things will change from perfection to nothing. Like summer, beauty has a time duration. This is not applicable to the young man; his beauty will never fade away, nor lessen, or be covered by clouds like the sun may be. He will ultimately keep the state of perfection.

The third Q no longer concentrates on the description of summer, but it describes the nearly fixed nature of the memory of the poet's friend. Shakespeare is comparing the beauty of his friend to summer again. However, this time, Shakespeare is saying that summer will fade away, but the charming of the young man will keep on. When Shakespeare grants his friend that his "eternal summer shall not fade". He is consulting summer as a picture for his beauty. Using the word 'fade', Shakespeare facilitates the comparison of the intangible of a summer's day to the real person of the friend. This is because fading is a feature of light. In the same way, when the one writes about his friend's entering the 'shade' (line 11) of death, he is elaborating the use of the description and reinforcing the poem's primary feeling. When a person boasts that his friend will not face the same end as a summer's day, because he has incarnated him to "eternal lines"(line 12), Shakespeare adds the idea of his poem itself to a sonnet that has previously been a love poem. Shakespeare insists on the idea of his friend immortality through his poem that God does not offer to a summer's day.

In line (9) "The eternal summer" is shown as the immortality of the youth's perfection. The season summer will not ever end and it will never lose its major charming. Shakespeare describes his friend's youth as it is not submit to time. His friend is immortal and so is god like.

In line (10), "Nor lose possession of that fair thou owest", Shakespeare describes the everlasting beauty of his friend as a very rich man who is not going to lose his wealth one day. This description shows that the young man will reserve his charming as long as life keeps on earth, due to Shakespeare's poem. Line (12), "Nor shall death brag through wonder in his shade", introduces another image. Here, Shakespeare describes death as a very ugly creature. Death is described as owing wings. In the final C, Shakespeare tells his friend that he will live eternally in this sonnet because it will be eternal just like a life on earth. By mentioning "So long lives this and this gives life to thee", Shakespeare introduces his sonnet as a man who will live for every, then this man will reoccur in the memory of the regenerated men. What Shakespeare wants to say by this description, the young man will be immortal due to Shakespeare's poems.

6: The Analysis of Al-Mulik's Poem

6.1 Poem 8

S1	{	1.....وواصل الوصلا	داننت لي الدنيا
		2.....وصار لي خلا	من هو لي محيا
S2	{	3.....فيه ولا العذلا	لا اسمع النهيا
S3	{	4.....له وما احلا	ما اعطر اللقيا
S4	{	5.....بدر طرق	تلك الخلس
		6.....اهل الصواب	مثل الفلق
		7.....بطرفه الوسنان	ماصال حتى صاد

S5	{	8.....	فرايس الغزلان	وصير الاساد
		9.....	واخجل السلوان	واخلف الميعاد
		10.....	ان شيت والفتان	جبيته الوقاد
	{	11.....	نبل رشق	وقد حرس ورد الخجل
s6		12.....	بها نصاب	فلالحدق نشاب
				فيه قيس تحت الغلس
				حتى ابق قلبي فرق
	{	13.....	حقا بلا شك	هذا هو الباطل
s7		14.....	صدقا بلا افك	وانما القايل
		15.....	بالدرفي السلك	من يمدح الفاضل
		16.....	والغارس الملك	الواصل الصايل
	{	17.....	وكم رتق	فكم غرس من الدول
s8		18.....	بلا حساب	لما خلق وهاب
		19.....		بحسب اثاره
		20.....		بحسن اثاره
	{	21.....		سعى الى داره
s9		22.....		في عظيم مقداره
				لما جلس وقد راس
				مما انفتق وما لحق
				قد جرت الاقدار
				وسارت الاخبار
				كم ملك جبار
				وراح لما حار
	{	23.....	وان نطق	كل نفس من الوجل
s10		24.....	ذيل السحاب	فاخش غرق سحاب
				اذا عبس فقد حبس
				فالسحر حق وان رزق
	{	25.....	كدميق المحراب	واهيف المي
s11		26.....	وللهوى اسباب	هامت به اسمي
		27.....	وهكذا الاحباب	وهو بها مصمي
		28.....	اغلقت الالباب	قالت له لسا
S12		29.....	وقم ودق	دع ذا الهوس وذا الكسل
		s12...30...	السياب ماله جواب	ومن يدق
				بالله لس تبسني بس
				واركب وسق واذرع وشق

Poem(8)

1. The world is condemned to me once my beloved is seen
2. Who gives me the reason to live once she becomes my beloved S 1
3. I do not hear bad events nor become alone ...S2
4. What a perfumed and sweetest meeting is.....S3
5. Her beauty is similar to the moon and the dawn
6. The beauty of my beloved astound the people
7. Whose beauty as a moon steals the mind of the people
8. Her eyes make the lions meals for the deer
9. Her violation of my date makes me sad and suffer
10. My beloved is brilliant woman who enlights my dark nights
11. My beloved eyes are as rifleman who hits by arrow of love S6
12. Her eyes as a marksman out of beauty
13. Praising is virtual about my beloved
14. Praising not about the courage of Al-Fadhil is fake S 7
15. Praising of Al-Fadhil, who makes necklace of Pearle,
16. is like a farmer in his endless virtue

17. Al-Fadhil is a farmer who cultivates flower or semester who sew clothes
 18. Al-Fadhil control his kingdom by adding a new land
 19. Predestination is controlled by Al-Fadhil
 20. The good news of Al-Fadhil is produced by a walking man
 21. So many arrogant kings sought his kingdom
 22. Everybody is bewildered with his kingdom
 23. Al-Fadhil has strong personality everybody obeys him...
 24. Al-Fadhil gives heavy rain out of generosity
 25. My beloved is as beautiful as puppet
 26. She whirled me and love has known reasons
 27. I fall in love with her as intended lovers.
 28. My lover told me to forget her love
 29. Whose lover is asked to leave manic and laziness
 30. She rejects my love and told me your love is not answered

S8

S9

S10

S11

S12

6.1.1 The Poem General Figurative Meaning

In the first (lines 1-4) of this poem, the poet talks about his meetings with his beloved. He states that he is going to have everything in the world the moment he will meet her. Furthermore, He mentions that his beloved is the one who helps him to continue his life. She is the color of his life and without her his life is dark and meaningless.

In line (1), The poet describes the world as an indebted person to him. The poet intends to say by this description is that he is going to control and have the world the moment he will meet his beloved.

Line (2) presents a description which indicate that his beloved is the one who causes him to proceed in this life. The beloved inspires and motivates him to enjoy his life and without her the poet says that his life is meaningless.

In Line (4), there is another description. In this line, the poet describes his beloved as a very beautiful and charming woman.

In lines (5-6), the poet compares the beauty of his beloved with the beauty of the moon and the dawn. He says that the beauty of his beloved losses the minds of men and makes them creasy. This is because such a beauty is impossible to occur in human being as whole.

In line (5) , there is a picture to indicate that the poet's beloved is so charming as the moon when it lights the dark nights.

Line (6), on the other hand, is a descriptive. The poet describes the moon as a thief, who is going to steal the wisdom of people, because of his charming beauty.

The lines (7-19) describe of the beauty of the poet's beloved. The poet describes his beloved as a conceited lover because of her arrogance. He continues this idea by saying that his beloved has very beautiful eyes, and her beauty cannot be rejected.

In lines (7-19), there is a description of the beloved's eyes. The poet describes the beautiful eyes of his beloved as a clever hunter. Moreover, in line (8), the poet describes his beloved's eyes as a strong hunter who can change the situation by making the lions meal for the deer. He shows himself as a lion who is easily hunted by a deer.

In addition, in (line 9), the poet describes his beloved as a very harsh woman, who used to make the poet suffer because of her harsh behavior. In line (10), the poet presents another image to give birth to the idea that the poet's beloved is a very charming and beautiful woman.

In lines (11-12), there is another image of the eyes of his beloved. They are described as a marksman. He hits the poet by an arrow which is an arrow of love. This is the reason behind the poet's straight on surrender to his charming beloved.

In line (11), the poet uses another image to indicate that his beloved is a very charming woman. His beloved is the moon, which lights the dark nights of the poet. In addition, in line (11) the poet presents another image. The beloved's eyes are presented as a rifleman. This rifleman hits the poet by an arrow of love. This arrow causes to the poet to fall in love with this person. What the poet intends to say by this description is that he is so fragile in front of his beloved.

In line (12), the poet uses picture to allude to the poet falls in love with this woman the moment he sees her eyes. The poet also uses another picture to describe his beloved eyes as a marksman. As mentioned previously, what the poet intends to say by this picture is that his beloved has very charming eyes.

Lines (13-16) continue no more about the poet's beloved. In these lines, the poet begins a new method of praising his friend Al- Fadhil. He mentions that Al-Fadhil is a king with endless excellence, and any praise about the courage of Al-Fadhil is not fake.

In line (15), the poet gives an image about the one who tries to praise his friend, as a person who puts pearls in a thread, to make a necklace. In line (16), the poet in this image describes his friend as a king and as a farmer to indicate that Al- Fadhil is a man with endless excellence.

Lines (17-18) present another image of Al-Fadhil's excellence. The poet in line(17) introduces another image. He describes his friend as a farmer who collect beautiful flowers in his garden. What the poet intends to say by this image is that his friend is used to build strong and powerful buildings in his kingdom. In lines (17-18),the poet in this picture describes his friend as a semester who sews beautiful pieces of clothes. The states under Al-Fadhil's control are described as a fabric. This picture indicates that Al-Fadhil is used to enlarge his kingdom by liberating all the lands that are taken by force from his kingdom.

In lines (19-20), the poet continues his description of his friend's features. He mentions that the features of Al-Fadhil are well known by everybody. In addition, the poet mentions that many kings come to Al- Fadhil's house to refresh their thoughts by his great knowledge and to gain great experience.

In line (19), the poet describes the fate of an obedient man. This man does whatever Al-Fadhil wants from him without any objection.

In line (20), the poet gives picture of the news as a man who walks and speaks about the good deeds of Al-Fadhil. He compares the excellences of his friend as a beautiful girl who is loved by everybody. This picture implicates that the deeds of Al- Fadhil are loved by every person.

In line(21), the poet asks "how many arrogant kings want his help?" and in line(22), he states that everybody is bewildered with his kingdom.

In the lines (23-24), the poet states that his friend has a very strong character and all who heard about him respect and fear him at the same time. No one, the poet rejects or able to disobey Al-Fadhil speech. In addition, the poet says that Al- Fadhil is a very generous man. His generosity is described as a pouring rain to a thirsty land.

Line (23) carries an image. The poet in this image describes his friend as a magician, because his speech is just like magic. People are affected by his beautiful style. In line (24), the poet describes the generosity of his friend as a pouring rain that falls on the land. This pouring rain turns to be a flood and people are going to drown in this flood. What the poet intends to mention by this image is that his friend is a very generous man. In line (24), the poet uses another image to indicate that the generosity of Al-Fadhil is ever lasting one.

In line(25), there is an image in which the poet describes the woman whose origin is unknown as a charming doll.

In lines (25-30), the poet talks no more about his friend, so instead of praising his beloved, he talks about a very beautiful woman. He describes her as a beautiful doll who rejects his love.

6.2 Poem (9)

	S1	{ 1	جم الجمال طاغي التبع	سلطان الحسن		
	S2	{ 2	في برده وما تكفيه	جنات عدن		
	s3	3.....	وبعد هذا در فيه	سطو ويجني		
S4	{	4.....	الى الغرام	بالبتسام	ثغر هداك	مظلوم المسواك
		5.....	سحار وفتاك	اصبر على	دعني فلن	فيا خلى لاتعدل
S5	{	6.....	بيننا عرفنا به قصدك			نشكو ياسلطان
		7.....	من الهوى ماليس عندك			فعدد الهيمان
		8.....	فليتني لاعشت بعدك			قد كان ماكان
S6	{	9.....	يوم نواك على الحمام ولا يلام		من يهواك	يحموم
		10.....	قد سار وخالك	يامنتحن ان السكن	اذا قيل لي	لاتسال
S7	{	11.....	خلعت اثواب الحزين			لبست انسي
		12.....	بمدح وضاح الجبين			اضاءت نفسي
S8	{	13.....	والبدر من نور الدين			فنور الشمس
S9	{	14.....	ان لاهمام	تعلم ذاك علم الانام	الافلاك	نجوم
		15.....	قهار الاملا	ابي الحسن مولى المنن	الافضل	غير علي
S10	{	16.....	حاز الممالك والبرايا			ملك اعز
		17.....	له السرايا من سبايا			وكم يستر
		18.....	يوم المنايا والعطايا			وكم بهتر
S11	{	19.....	والسيف دام	يوم العراك من الانعام	لاينساك	كريم
		20.....	انوار واحلا	من بعد ان قد الجين	مثل الولي يحيي الولي	مثل الولي
S12	{	21.....	منه بعودي التنسيب			اخذت دستور
		22.....	عجزت عن مدح غريب			واني معذور
		23.....	اذا قلت في مدح الحبيب			واني مسرور
S13	{	24.....	ولا كلام	فلا سلام	هذ بذاك	ياريم مانراك
		25.....	جار ماخالك	روحو ثمن	عن من وزن	لا تبخل بالعسل

Poem (9)

1. Princess of beauty is similar to autocratic person.....S1
2. Gardens of Eden, in its response and what does it count ...S2
3. Burgles and reap, whose mouth contains pearl.....S3
4. Beautiful teeth and mouth in whose smile I fall in love
5. Never to devoid my love, I can't be patient about your beauty S4
6. I complain that your love is not just like mine
7. I adore you, but you don't fall in love just like me S5
8. I hope, I don't love after your death
9. I'm a bird who flies over death and is not blamed
10. Never to be asked about the source of happiness and security S6
11. I feel happy, for I deposed sadness.....S7
12. I lit myself in praising good looking man

13. The light of Al-Imam Ali enlighten everything in the world S8 }
 14. The stars know, there is no better and strong than, }
 15. Al-Imam Ali who is very religious and generous man S9 }
 16. King wins kingdom and creatures }
 17. and he sets free the captives S 10 }
 18. Also, he is generous and brave }
 19. Generous can't forget your sword as a brave man }
 20. The king is responsible about the safety of his state S11 }
 21. The king teaches me how to praise great people }
 22. I feel sorry for being unable to praise the king S12 }
 23. I'm pleased if I say in praise my beloved }
 24. My beloved is described as deer, who rejects me }
 25. Don't be miser in your honey, since you sweet like S13 }

6.2.1. The Poem General Figurative Meaning

The poet starts his poem by describing the beauty of his sweet heart. He describes her as a queen according to her charming beauty. He continues by saying that his beloved is as beautiful as Eden.

In line (1), the poet uses an image to indicate that the poet's beloved is a very beautiful lady. Furthermore, there is another image, in which the poet describes the beauty of this lady as 'an autocratic person'.

In line (2), the poet uses another image to indicate that the beauty of the poet's lady is just like the beauty of Paradise.

Line (3) presents another image. In this image, the poet shows the mouth of his lady as an oyster. This oyster contains a pearl.

In lines (4-5), the poet keeps on his description of the beauty of his beloved. He mentions that her beauty is just like magic. The poet is bewitched by her beautiful smile, which provokes in him the reason to fall in love with her.

The poet in line (4) uses an image to indicate that his beloved has very beautiful teeth. Then, the poet uses an image to indicate that the poet's beloved has a very beautiful smile, and the poet falls in love with her the moment his eyes fall on her beautiful smile. In line (5), the poet indicates that this lady has a charming beauty. The poet mentions that his lady has a damaging beauty. This is because her beauty is impossible to occur in all human nature.

In lines (6-8), the readers get a point that the poet's beloved has left him. She left him to his endless suffering. He asks her patiently to return to him, but his words and woos bring nothing but suffering and grief.

In lines (6, 7), the poet uses an image to say that the poet's love to his lady is more and deeper than her love to him.

In line(8), the poet wishes that he does not live after the death of his beloved.

In lines (9-10), the poet talks about his grief and pain after the departure of his beloved. He describes his tormented soul as a bird who flies aimlessly over her tomb. Nothing can stop him, because his partner has left him alone.

In line (9), the poet describes himself as a bird who flies over death. He is so frustrated, because his beloved has gone forever.

In line (10), the poet uses picture to indicate that his beloved, who inspires him and gives him the reason for happiness and security has been gone.

In the lines (11-13), the poet decides not to continue to talk about the departure of his beloved. Then, he decides to speak about another thing which is praising the great character of Al-Imam Ali (P.B.U.H.). The poet describes the change from one topic to another as leaving away the clothes of grief and wearing the clothes of happiness and glory.

In line (11), the poet presents an image in which he describes the change from the idea of sadness focusing on the departure of his beloved to the idea of joy and happiness focusing on his praise to the character of Al- Imam Ali (P.B.U.H.) as wearing a new garment. This garment is a garment of joy. This shows the departure of the beloved and coming on another love. What the poet wants to convey by this image is that he is going to forget everything related to his beloved and talk about the love of Al- Imam Ali (P.B.U.H.).

In line (12) , the poet uses an image to indicate that Al- Imam Ali (P.B.U.H.) is a good looking man. Moreover, the poet in line (13) uses an image to indicate that the deep faith of Al Imam Ali (P.B.U.H.) in God is similar to a torch of light. This torch lights everything surround human.

In lines (14-15), the poet praises the character of Al- Imam Ali (P.B.U.H.) by mentioning that Al –Imam Ali (P.B.U.H.) is known by everybody as champion. He also a very pious and generous person.

In line (14),the poet says that the stars is just like a person who have a great experience, and in line (15), the poet uses an image to indicate that Al- Imam Ali (P.B.U.H.) is a very strong man, with high authority.

In lines (16-18), the poet mentions that Al- Imam Ali (P.B.U.H.) is a king with a complete power. Al-Imam Ali (P.B.U.H.) is described as a champion who always liberates all the captive of the poet which is also another image. The poet describes the palaces as people who can give security to the captives. What the poet wants to say by this description is that Al-Imam Ali always liberates all the captives.

The poet continues his description of the generosity and the courage of Al- Imam Ali (P.B.U.H.). In line (19), the poet describes the sword of Al- Imam Ali (P.B.U.H.) as a man with complete power. The poet, in line (20), indicates that as one of the orthodox caliph, Al-Imam Ali (P.B.U.H.) is responsible for the security of the people in his kingdom.

Then, the poet shows his grief and sadness, because his poem does not show all the good features of Al- Imam Ali (P.B.U.H.). He says that no poem can include the endless features of Al- Imam Ali (P.B.U.H.). The poet feels that his fluency has betrayed him, because his poem does not show all the features of Al- Imam Ali's (P.B.U.H.).

The poet, in line (21), says that the great character of Al- Imam Ali (P.B.U.H) teaches him how to praise the great people and how to immortalize them in his poetry. He adds by mentioning that this great person enables him to distinguish the features that deserve to be praised and those which are not. Line (22), on the other hand, postulates another image. The poet describes Al-Imam Ali (P.B.U.H) as a stranger with good deeds .The poet says Al- Iman Ali is unique in his great deeds.

Finally, the poet praises a very beautiful woman. He describes her as a deer and as a bee, because of her beauty. The poet says in line (24), She is just like a deer, but in line (25), the poet presents an image to describe the woman as honey.

7. Tagmemic Analysis

A detailed tagmemic analysis of Shakespeare's Sonnets and poems from AL Mulik will be conducted using Pike and Pike's model (1977: 35). The four general features will be presented below:

1. Slot: The poetry to be analyzed in this paper are composed of two sonnets from Shakespeare and two of AL Mulik's poems.
2. Class: the two slots presented by Shakespeare are composed of fourteen lines. Sonnet (17) consists of 5 sentences all of which are complex sentences except sentences 4 and 5 are compound sentences. The distribution of words varies according to the sentences (125). Sonnet (18), on the other hand, consists of 5 sentences all of which are compound sentences except sentence 1 is simple sentence. The number of words is (115).

Speaking of AL Mulik's poetry, poem(8) consists of 12 sentences five of which are simple sentences, whereas the sentences 1, 4, 6, 7, 8,11 and 12 are complex sentences. The number of words is (236).

AL Mulik's poetry, poem (9), it consists of 13 sentences. Most of which are simple sentences, except sentences 3,4,9,12,and 13, which are complex sentences, sentence 5 is compound complex and sentence (10) is compound sentence. The number of words is (206).

slot number	Structure type	Number of sentences	Sentence type	Number of words
Sonnet 17	14 Lines	5 sentences	S1complex S2 complex S3 complex S4compound S5compound	125 words
Sonnet 18	14 Lines	5 sentences	S1Simple S2compound S3compound S4compound S5compound	115 words
AL Mulik's poem 8	30 Lines	12sentences	S1 complex S2 Simple S3 Simple S4 complex S5 Simple S6 complex S7 complex S8 complex S9 Simple S10 Simple S11 complex S12 complex	236words
AL Mulik's poem 9	25 Lines	13 sentences	S1 Simple S2 Simple S3 complex S4 complex S5 compound complex S6 Simple S7 Simple S8 Simple S9 complex S10 compound S11 Simple S12 complex S13 complex	206 words

3. Role:A sonnet is fixed form of 14 lines. The fourteen lines can be divided variously into a mixture of octave (8 lines) and sestet (6 lines) or three quatrains (for each quatrain4 lines)and a couplet (2 lines). Both of the sonnets consist of 5 sentences.

The role of AL Mulik's poetry in poem (8) is 12 sentences with 30 lines and for poem (9) is 13 sentences as 25 lines.

4. Cohesion: This feature examines whether the slots of AL Mulik's poetry and sonnets are connected together or each one stands by itself. Slot one is connected to slot two in:

Table (1) The Structural Elements Connecting Slot One to Slot Two

Slot one	Slot two
heaven	heaven
eyes	eyes
never	Shall not
your	thou

Table (2) The Structural Elements Connecting Slot One to Slot Three

Slot one	Slot three
Who will condemned my verse in time to come	داننت لي الدنيا (The world condemned to me)
who	من (who)
which	ما (which)

Table (3) The Structural Elements Connecting Slot One to Slot Four:

Slot one	Slot four
heaven	جنات (Eden)
who	من (who)
never	لا (don't)
which	ما (which)

There is no connection between Slot two and slot three.

Table (4) The Structural Elements Connecting Slot Two to Slot Four

Slot two	slot four
heaven	جنات (Eden)
in	في (in)
Shall not	ما كان (don't)
and	و (and)

Table (5) The Structural Elements Connecting Slot Three to Slot Four

Slot three	slot four
لا (not)	لا (not)
خلا (beloved)	الحبيب (beloved)
من (who)	من (who)
با (whose)	فعند (whose)
احلا (Beauty)	الحسن (Beauty)
اهل (People)	النسيب (People)
بالدر (Pearl)	در (Pearl)
ملك (King)	ملك (King)
داره (kingdom)	الممالك (kingdom)
سارت الاخبار (man)	وضاح الجبين (man)

8. Results and Discussion

It can be clear from the analysis that both Shakespeare and AL Mulik have used different types of sentences in their praise poetry. This shows the similarities between English and Arabic languages. They have used a different number of words. This shows the different methods of the poets to express themselves. For cohesion, there are similarities between the sonnets and poems in words and phrases choice, except in slot 2 and slot 3, there are no similarities. This reflects the specialty of the two languages by the tongue of the poets.

9. Conclusions

Shakespeare's sonnets and AL Mulik's poems can be examined throughout the four general features of the tagmeme as: slot, class, role, and cohesion. The combination of these four general features shows a functional-class analysis of poetry. The analysis, tackled in this research, will be of a deep help to the persons teaching and learning English in the College of Education because it will supply them with a new method of analyzing texts under study. This analysis helps people who are teaching and learning English to concentrate on different things inside the text. It further helps them to comprehend the structures used in poetry. Furthermore, it enables them to notice how these structures are combined with each other. Moreover, it reflects to them the function each line or sentence in of poetry works. In addition, using poetry analysis in the teaching language will transform the lecture to be more flexible and will improve the students' language ability. Finally, it will grant them a novice way of teaching writing for English foreign language learners.

The study has concluded that there is a connection between AL Mulik's poems and the sonnets. The analysis conducted in this research will be helpful in teaching students to learn English in the College of Education because it supply them with a novice method to comprehend texts in particular and language in general.

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