Polite Questions in Iraqi Arabic: An Auditory Study

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Abstract

This is a sociophonetic study of the intonational patterns of polite questions pronounced by men and women of various educational backgrounds. It examines the types of polite questions used in Iraqi Colloquial Arabic, I.C. henceforth, and their associated intonational patterns. Halliday and Greaves's intonational system (2008) is adopted to auditorily analyse the participants' speech. The study concludes that men and women of the three educational groups vary in the intonational patterns used on polite questions. Variation increases in the case of partly educated participants.

الأسئلة المهذبة في اللهجة العربية العراقية: دراسة سمعية

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المستخلص

تعد هذه دراسة اجتماعية صوتية للأنماط النغمية للأسئلة المهذبة التي ينطق بها الرجال والنساء من مستويات تعليمية مختلفة. تستكشف الدراسة أنواع الأسئلة المهذبة المستخدمة في اللهجة العربية العراقية، .I.C.امن الآن فصاعدا، والأنماط النغمية المرتبطة بها. تم اعتماد نظام هاليداي وغريفز النغمي (٢٠٠٨) للتحليل السمعي لخطاب المشاركين. وخلصت الدراسة إلى أن الرجال والنساء في المجموعات التعليمية الثلاث يختلفون في الأنماط النغمية المستخدمة في الأسئلة المهذبة. ويزداد التباين في حالة المشاركين ذوي التعليم المتوسط؛ تستخدم النساء متوسطات المتعلمات النغمات التصاعدية أكثر من الرجال متوسطي التعلم في نطق الأسئلة المهذبة. تتطلب الدراسة تعديل نظام التنغيم لهاليداي وغريفز (٢٠٠٨) من خلال إضافة رموز جديدة لمراعاة الأنماط النغمية المستخدمة في اللهجة العراقية.

Introduction

Language is an active entity that results from the interaction of certain features such as segmental and suprasegmental features. Everyday use of language is governed by various factors such as the social norms of the society, the context of the situation, gender roles and educational level (Daly and Warren, 2001: 85, 88, 93-94; McConnell-Ginet, 2011: 108 and Holmes, 2013:3-4, 284). Mazid (2006: 63) pointed out that there is a vast literature on politeness in almost every culture, but studies on politeness in Arabic are very few. In addition, the link of intonation with syntax and semantics is a largely unexplored area of study in Arabic. Wennerstrom (2001:159) asserts that examining politeness in naturally occurring discourse with a focus on the role played by intonation would add much to the understanding of the interesting border zone between semantics and pragmatics. Language provides a variety of ways of saying the same thing. This variation in linguistic choices provides clues to social factors such as the relationship between the people in the situation and how the speaker feels about the person addressed. Social information is also extended by the use of different pronunciation. In addition, even if people have common regional origin they may have different social backgrounds because of different education or occupation and that is indicated by speech (Holmes, 2013:3-4). Gender differences and politeness show significant impact on the choices of the intonational patterns in everyday speech. Politeness is a norm of social behaviour that affects linguistic choices in communication (Abdul Kadhum, 2016: 127; Jasim, 2017: 34). Holmes (1995: 5) defines politeness as the "behaviour which actively expresses positive concern for others, as well as non-imposing distancing behaviour". An important fact about language is that it is not only used to provide information, rather, it is also used to express and add to the social relationships between people (Holmes, 2013: 275). Linguistic politeness involves discourse strategies or linguistic devices that maintain harmonious relations and avoid causing trouble as the following example illustrates.Nurse: Good morning Mr. Grant.Mr. Grant: Morning dear.Nurse: I'm going to change that dressing. Is that OK?The use of a polite greeting followed by the patient's title plus full name by the nurse and the response with the friendly form 'dear' as an address form adds politeness to the interaction. The nurse continues politely, stating her intentions and checking the addressee's   agreement by the use of a question tag. The polite

linguistic choices add to the flow of interaction (Holmes, 2013: 285). The particular choice of a grammatical structure, i.e. a declarative, interrogative or an imperative, depends on a number of factors. Holmes (2013: 279) suggests the social distance between the participants, their relative status, and the formality of the context as usually relevant. In general, imperatives are used between people who know each other well or to subordinates. Interrogatives and declaratives, including hints, tend to be used between those who are less familiar with each other, or with non-routine tasks. Nevertheless, hints may also be used for humorous effect between people who are close friends. Girls and women use and receive less direct forms of directives than males (Holmes, 2013: 281).There are two different types of politeness. Positive politeness is solidarity oriented. It emphasises shared attitudes and values, the use of informal style using slang, endearments or swear words. By contrast, negative politeness pays people respect and avoids intruding on them. Examples of negative politeness is the use of a title before last name to a superior, and unfamiliar people (Holmes, 2013: 285). Holmes (1995: 5) argues that women are more concerned for the feelings of the people they are talking to more than men. They use language to establish, nurture and develop personal relationships, whereas men tend to use language more as a tool for obtaining and conveying information. Lakoff (1975, cited in Shin, 1998: 8) remarked that the 'typical' female speech style was characterised by the use of certain linguistic features that soften the force of an utterance such as hesitations, intensifiers and qualifiers, tag questions, rising intonation on declaratives, 'trivial lexis and empty adjectives. Laplante and Ambady (2003:434-35) and McConnell-Ginet (2011: 108) agree that the cultural values of femininity and masculinity are conveyed by tunes and their variants. Women and men tend to choose different strategies for speaking in roughly comparable situations. Women tend to use the rising tone varieties more than men. For example, a woman might more often than a man answers the phone with a "Hello" with a rising tone, where men prefer the falling tone. These two intonational contours or tunes are quite distinct linguistically. The female intonational pattern (use of more rises) can be taken as polite and enhances cooperation in conversation. The falling tone, on the other hand, represents the speaker's dominance in respect to information and authority (Jiang, 2011:977). Arndt and Janney (1985: 288) maintain that the fall express finality or completion, whereas the rise is more open-ended and less confrontative. In doubtful or cautious situations, the fall-rise is used, e.g.

(1) Can you `come?

(2) Can you ´come?

(3) Can you ˇcome?

2. Politeness in the Arab Culture   Arab societies are traditionally classified as collectivist due to their emphasis on mutual interdependence. They are characterized as belonging to positive politeness societies because they tend to address the participant's positive face-wants and to be less concerned about negative face-wants (Grainger et. al., 2015: 54).   Politeness in the Arab society is governed by various factors such as age, gender, relationship, context and social status (Abdul Kadhum, 2016: 60-61). Islam recommends individuals to show humility in their interaction with others, as well as keeping their dignity. Thus, it affirms the importance of politeness in everyday interaction without losing face (Samarah, 2015: 2005-2006).   The term face is frequently used when matters of politeness are concerned. In the Arab culture "wajih", meaning face, describes the front part of the head from the forehead to the lower jaw. It is also used metaphorically to stand for expressions such as 'respect', 'shame', 'honour', and 'dignity'. Expressions denoting face are commonly used by parents and elderly people (Boubendir, 2012: 54-55), for example 'bayḍaw waǧihna. (They honoured us by what they did. 'Indicate face needs or connection') Arabic deferential behaviour is influenced by a culturally bound concept called "muǧāmalah". It is described as the "active ritualized realization of differential perceptions of superiority and inferiority in interaction" (Hassan, 2006, in Noori, 2012: 79). Courteous behaviour and respect are the main principles in social interaction. Alwafi (n.d., in Noori, 2012: 80) identifies two principal stylistic devices which form the core of the term "muǧāmalah" (1) self –lowering and other –raising forms (especially in colloquial Arabic) (2) singular versus plural forms used in reference to individuals.   Prosody has special functions in relation to politeness. High intonation is usually used by hosts to welcome guests. Low intonation, on the other hand, is usually used by male speakers when they talk with females as an expression of politeness (Samarah, 2015: 2014). Everyday speech is rich of various types of polite terms and expressions such as address terms, greetings, offers, questions, etc. used to maintain harmony and solidarity among the members of a community. This study is mainly concerned with the exploration and description of the polite questions used in Iraqi Arabic.

Intonation: Intonation is the music of speech (Anis, 1971: 103). When one speaks, one makes continuous rises and falls in the pitch of the voice to produce certain effects on the addressee. It is a feature of everyday spoken language; it contributes fundamentally to the flow of discourse (Halliday and Greaves, 2008: 97). It is perceived as a rhythmic structure overlaid on a complete utterance. The main perceptual cues are pitch and volume changes over the course of an utterance (McConnell-Ginet, 2011: 110). The term 'pitch' refers to the fundamental frequencies of successive syllables in an utterance. It is used to describe the effect of vibration in the vocal folds, with slower vibration making voices sound lower and rapid vibration making voices sound higher (Al-Ani, 1970: 90-91; Walker, 2013: 457). Al-Ani (1970: 90-91) distinguishes four levels of pitch that operate in the intonational system of Iraqi Arabic. These are identified with the numbers /1/ - low, /2/ - mid, /3/ - high, and /4/ - extra high. These four levels of pitch are relative rather than absolute. Functional words — particles and prepositions — and suffixes and prefixes do not receive pitch levels / 3 / or / 4 / when they are contained in utterances of more than one lexical item. However, they may receive pitch level /3/ when in isolation.Ghazali et. al. (2007: 114) remark that statements in Iraqi Colloquial Arabic (I.C.) are frequently uttered with the falling tone:ʾilǧaw bārid ilyōm. 'It is cold today' In I.C. it is seldom to find one-pitch accent contours, and the typical patterns are intonation contours with continuous pitch variations on the syllables that bear lexical stress. Syllable prominence is achieved either through pitch rise or pitch fall. In general, the salient feature of I.C. Arabic dialect is the predominance of peaks and valleys within the contour, which leads to a continually changing melody (Ghazali et. al., 2007: 114-115). The following Figure illustrates:

Figure (3-1): ʾilǧaw bārid ilyōm. Arabic sentences come in specific intonational patterns; a question differs in its intonational pattern from a declarative sentence or an exclamation (Anis, 1971: 103). Muhyiddeen (2015: 87) remarks that Arab linguists vary in their division of tones but the best one is that which divides tones in Arabic into three types: the rising, level and falling tones. The rising tones, that starts low and rises into a higher level, are used on interrogatives,

imperatives, negatives, exclamations, insults, stirs and stimulations. The level tones, on the other hand, are used on declaratives, suggestions, advice, vocatives and calling for attention. And statements that express wishes, irony, sadness or regret take the falling tones. The following is an account of the intonational framework adopted in this study.

3.1   Types of Questions in Arabic and their Intonational Patterns

There are two basic types of questions in standard Arabic as indicated by Al-Makhzoomi (1964, as cited in Gatta, 1988: 58-59). The first is a yes/no question that calls for a positive or negative response. Such questions are pronounced on a high rising tone (El Zarka, 2018: 21). These questions start with "/hal/" or "/ʾa/", for example:

// hal tad/rus// (Are you studying?)

//ʾa /zaydan / ḍarabt // (Did you hit Zayd?)

The second type begins with a question word that may ask about place, time, person, action, cause, number, or the way of doing something, such as /kam/ (how many? Or how much?), /kayfa/ (how?), /ma:ḏa:/ or /ma:/ (what?), /mata:/ (when?), /man/ (who?), /ʾayna/ (where?), /ʾayyu/ (which?), /lima:ḏa:/ or /lima:/ (why?). Such questions are answered with a word, phrase or a full statement. These questions are pronounced on a falling tone with the question word taking the high prominence (Al-Makhzoomi, 1964, as cited in Gatta, 1988: 59, 66-67; El Zarka, 2018: 21). For instance:

//man ʾal/ta:riq// (Who is knocking?)

//ma: ḏa:/ taʿni// (What do you mean?)

Wh-questions are pronounced on a falling tone if they come as normal questions asking for information, but if they come as echo-questions, asking for clarification or repetition, they are uttered on a high rising tone (El Zarka, 2018: 21).   Another type of question comes in the form of a statement but is pronounced with a rising intonation to indicate a question (Wright, 1967, cited in Gatta, 1988: 63-64) for example:

//wāfaqa ʿalal /fawr// (He agreed at once?)

A question tag usually occurs in conversations following a statement to call for affirmation (Gatta, 1988: 64), for example:

//na/ğaḥta fil ʾimti/ḥān// ʾa/laysa ka /ḏālik// (You have passed the exam, isn't that right?)

Another type of question is the alternative question which includes the disjunctive particle /ʾam/ or /ʾaw/. The use of /ʾam/ requires a reply including one of the alternatives mentioned in the question, whereas the use of /ʾaw/ implies "ignorance to whether either of the two alternatives are present or no" (Gatta, 1988:65), for example:

// ʾa/zaydan ra/ʾayta ʾam /ˤāmir// (Did you see Zayd or Amir?)

// ʾa/saˤdan kā/faʾta ʾaw sa/ˤīd// (Did you reward Sad or Said?)

Wright (1967, cited in Gatta, 1988: 66) remarks that alternative questions are also formed by using /hal/ or /ʾa/. For example:

// hal /naqraʾu ʾaw /naktub// (Shall we read or write?)

// ʾa /ʾaḥmadan sāˤatta ʾam sa/mīr// (Did you help Ahmed or Samir)

In the previous example it is also possible to delete /ʾa/ which comes at the beginning of the sentence. Thus, it becomes // ʾaḥmadan sāˤatta ʾam sa/mīr//.

/hal/ is repeated in the question if /ʾam/ is included, for instance:

// hal /naʾkulu ʾam hal nalˤab// (Shall we eat or shall we play?)

4. **Methodolog**y

5. This section presents the procedures adopted to conduct the study. It highlights the hypotheses, problems and aims of the study in addition to presenting the data collected and intonational model adopted. The section also illustrates the types of analyses carried out to reach the results.

4.1 Problem

Most experimental studies of intonation in Arabic took recordings of lists of sentences and reading passages as their data in addition to an ignorance of gender variation and educational level in performance. Unfortunately, studies of the intonation of Iraqi dialects are rare and some are unavailable. Hellmuth (2014:66-67) remarks that there is no recent description of the intonation of spoken Iraqi Arabic dialects. In addition, no studies have been conducted on the interrelationship between politeness, gender, educational level and intonation in every day spoken Iraqi Arabic.

4.2 Hypotheses

The current study is based on the following hypotheses:

1. Iraqi men and women vary in the intonational patterns they use on polite questions;

2. The closer men and women are in educational level, the less variation appear between them in the intonational patterns used.

3. **4.3   Limits of the Study**   The present study is limited to analysing the intonational patterns used in I.C. used in the city centre of Basrah. It explores the various intonational patterns used by men and women of three educational levels; i.e. educated, partly educated and uneducated, and whether there are any differences in performance. The data is naturally occurring spontaneous speech that includes face to face conversations and call recordings.

4.4   Aims of the Study The current study is an auditory investigation of the intonational patterns used on polite questions in I.C. spoken in the city centre of Basrah. It aims at examining gender variation in the use of various intonational patterns on polite questions. The general aim is to explore the intonational patterns used on polite questions in Iraqi Arabic and whether the educational level of the participants and their gender affect their pronunciation.

4.5   Participants   Forty eight men and women participated in this study. They are divided into three groups: educated, partly educated and uneducated participants. Each group includes sixteen participants: eight men and eight women. They were given an information sheet to register their personal information, including name, date of birth, place of birth, residence and educational status. According to the information given, all participants are born and raised in the city centre of Basrah   Educated participants (Edu.Ps) involve those who completed their diploma, bachelor or higher studies. Partly educated participants (Pedu.Ps), on the other hand, include sixteen participants with primary or secondary school levels. Uneducated participants (Unedu.Ps), involves the participants who have not completed any level of education.

4.6   Data Collection and Recording Technique The tool used for recording was Sony IC Recorder, ICD-PX333. Every participant was given a recording tool to record at least an hour and a half of his/her everyday spontaneous speech and conversations at home, work, in the market, family visits and call recordings.

The data of the study includes 77 hours, 49 minutes and 06 seconds of speech. It is divided into 12:21:16 hours by educated men (Edu.M), 13:56:54 hours by educated women (Edu.W), 14:05:00 hours by partly educated men (Pedu.M), 14:21:30 hours by partly educated women (Pedu.W), 12:13:53 hours by uneducated men (Unedu.M) and 10:50:33 hours by uneducated women (Unedu.W).

4.7 Statistical analysis The data collected were statistically analysed to check whether the results were statistically significant using the statistical package IBM SPSS (Statistical Package for Social Sciences), version 24.0. To decide the type of test used, the normality of data was first examined to see if the data follow normal distribution or not. For normally distributed data, the parametric t-test for two independent samples (t) was used. Otherwise, if the data do not follow normal distribution, the non-parametric Mann Whitney U test (P) was used. The statistical tests were used in order to verify possible statistically significant differences in the performance of men and women in the three educational groups in particular and between men and women in general. The significance level adopted was 5% (0.050). When the value of the calculated significance (t) or (P) was lower than 5% (0.050), there was a 'statistically significant difference', that is, there was an 'effective difference'. When the calculated significance (t) or (P) value was equal to or higher than 5% (0.050), a 'statistically non-significant difference' was found, that is, there was 'similarity'.

4.8 Auditory Analysis The first preliminary stage of data analysis is to listen carefully and repeatedly to the recorded speech of the participants and transcribe it in considerable detail, to show not only what was said but also how it was said, using symbols to represent features of both the timing of speech and the manner of speaking. Using the free digital audio editor (Audacity) and headphones Kotion Each Model-GT7500, the recorded speech of every participant was listened to carefully and cut down into sound files to keep in folders regarding the types of questions observed. Because every day spontaneous speech may include cut off sentences or mistakes in pronunciation because of hurry or hesitation, proper substitutions were put between brackets in order to make the meaning of such utterances clearer to the reader. Also, lengthening of a syllable is indicated by colons (:, ::, :::), and high pitched speech is referred to by (<<falsetto>>) . In addition, unrelated speech or unclear speech is discarded using three dots. Other symbols used are:// tone unit boundary (always also foot boundary)/ foot boundary within tone unit (always also syllable boundary) ^ silent Ictus

The present study adopts Halliday and Greaves's intonational system (2008) in describing the intonational patterns used in I.C. Halliday (2008) makes available a variety of tonics and pretonics that facilitate for a researcher to own a kit that satisfies an analysis of intonation.

4.8.1 The Intonational Framework of M.A.K. Halliday and Greaves (2008)

Halliday (1967, 1970) and Halliday and Greaves (2008) explores the intonation of British English. His last publication included an auditory acoustic study of the language. Halliday and Greaves (2008) provided a comprehensive model of intonation where language is seen as the primary system of meaning. The higher phonological unit is the tone unit that matches the information unit, i.e. the unit of lexicogrammar. (Halliday and Greaves, 2008: 14, 41). A tone unit consists of one or more feet, a foot of one or more syllables, and a syllable of one or more phonemes. Salient syllables occur at fairly regular intervals of time, and this affects the syllables in between: the more syllables there are, the more they will be condensed to maintain the tempo (Halliday and Greaves, 2008: 55).   The tone unit consists of one obligatory element, the Tonic, in addition to an optional element, the Pretonic. The Tonic element carries the defining pitch contour of the tone unit; and this may be either 'simple' (one contour) or 'compound' (two contours). Phonetically, the onset of the Tonic is marked by a kind of prominence, often heard as loudness (called in phonemic theory as "primary stress"). However, Tonic prominence is mainly a matter of pitch movement for it is the place where the greatest amount of pitch movement occurs, in relation to the range of pitch change on the tone unit. The Tonic prominence occurs on one particular salient syllable, which stands out because of its combination of amplitude, duration (timing), and change of pitch. This particular syllable is called the "tonic syllable". The tonic syllable marks the beginning of the Tonic element of the tone unit (Halliday and Greaves, 2008: 53-54).   Three systems are involved in making meaning through intonation: tonality, tonicity and tone. The following subsections illustrate these systems.

4.8.1.1 Tonality Tonality is concerned with how discourse represents a succession of units of information. A 'unit of information' is a part of discourse that is organized into given and new material (Halliday and Greaves, 2008: 98). Tonality is the "distribution of utterance into tone units, with location of boundaries" (Halliday and Greaves, 2008: 210). There are no clear boundaries between tone units in connected speech but a tone unit continues up to the point where there is a new tone choice (Halliday and Greaves, 2008: 58). In natural discourse, the

tone unit is often less clear cut. As a floor-keeping strategy, speakers in conversation may pause for breath in the middle of a tone unit and then proceed without pause into the next tone unit. Syntactic structure may also be obscured by ellipsis, hesitations, repairs, and other fast-speech phenomena (Wennerstrom, 2001:31).   However, there are some signals that may reveal tone unit boundaries. The tone unit may end with a change in voice quality, such as a creakier or breathier voice. In addition, there is a gradual lowering or "declination" of pitch throughout the duration of the tone unit as the speaker's air pressure diminishes with the pitch returning back to a higher level at the onset of each new tone unit (Wennerstrom, 2001: 29). Cruttenden (1986, in Yausa, 2008: 68) and Nolan (2006:447) agree that End-of-turn markers include low pitch, reduced loudness, and rallentando (lengthening of turn-final elements).

4.8.1.2 Tonicity Tonicity is the "distribution of utterance into Tonic and Pretonic, with location of tonic foot" (Halliday and Greaves, 2008: 210). The tonic is the prominent part of the tone unit. It carries the defining pitch contour, and this may either be "simple" (one contour) or "compound" (two contours, of which the second is always tone 3). The syllable that carries the tonic prominence is a salient syllable. Salient syllables are generally heard as both louder and longer than the non-salient, or weak, syllables surrounding them. In addition to the Tonic syllable, syllables belonging to content words, such as nouns, verbs, adjectives, are also salient. Function words, on the other hand, such as prepositions, pronouns and articles are non-salient unless there is good reason to be otherwise (Halliday and Greaves, 2008: 101, 54-55).

Certain signals can reveal where the tonic syllable begins. Phonologically, the critical feature is that of tonic prominence: one foot, the tonic foot, and within that foot the initial syllable, the tonic syllable, is auditorily and acoustically more prominent than the remainder of the tone unit. (Halliday and Greaves, 2008: 103).

4.8.1.3 Tone Halliday and Greaves (2008) distinguished seven primary tones: five simple tones and two compound tones. The simple tones form a set of five shapes: that is, if a tone unit has only one focus, it will always assume a phonetic shape interpretable as one of these five tones (Halliday and Greaves, 2008: 45). These simple tones are presented in Figure (4-1):
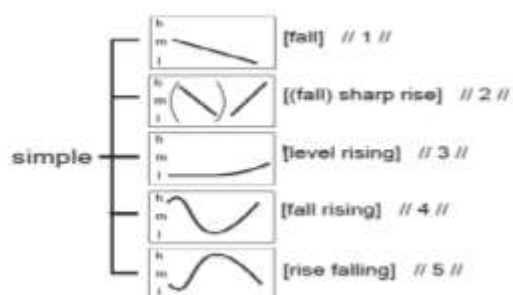
simple tones are presented in Figure (4-1):

Figure (4-1): The Five Simple Primary Tones

The compound tones, on the other hand, form a smaller set. There are two: fusions of tones 1 and 3 and of tones 5 and 3. (The number symbols are read as 'one three' and 'five three') (Halliday and Greaves, 2008: 46). Figure (4-2) below illustrates:
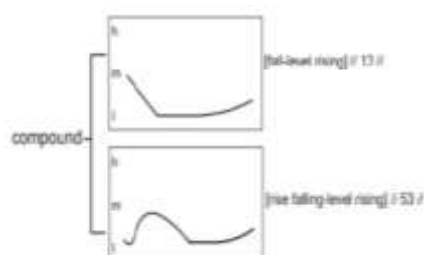

Figure (4-2): The Two Compound Tones

There is a great deal of variability within each one of these primary tones. The sets of finer and more delicate tonal categories are called "secondary" tones (Halliday and Greaves, 2008: 164). The following is a consideration of each tone.

1. Tone 1   Tone 1 is a falling tone. It has three variants in the Tonic segment and three in the Pretonic segment. The first variants are called direct secondary tones because they are directly related to the Tonic whereas those related to the Pretonic are called indirect secondary tones. The neutral type for the Tonic, symbolised as "1.", is that which begins at about mid or mid-high levels of pitch and ends on a low pitch. The neutral Pretonic has an "even contour" that remains level at about mid or mid-high. The even Pretonic may have a descending or an ascending form or it may be a combination of an ascending movement followed by a descending one (Halliday,

1970: 10: Halliday and Greaves, 2008: 165). In the neutral tone 1. the tonic starts at the same pitch as the end of the pretonic, without jumping up or down; while in the marked variants there is a jump in pitch, up jump with 1+, down jump with 1- (Halliday and Greaves, 2008: 171). Thus, the marked options of Tone 1. may be high falling "1+" or low falling "1-" according to where it starts. Since all these variants end low, and all take the same amount of time, the movement in pitch with the high fall is steeper than that with the low (Halliday and Greaves, 2008: 165, 171). Schematically, the three variants, i.e. 1+, 1. and 1- are represented as:

Figure (4-3): The Direct Secondary Tones of Tone 1

This particular set of alternatives (shown in the notation as 1+ 1. 1-, respectively) is known as the system of declarative key, having the three terms "strong", "neutral" and "mild". Tone 1+ is contrastive and forceful. This "strong" variant of tone 1 merges into the high rise-fall of tone 5, which is more exclamatory (Halliday and Greaves, 2008: 169-170). By contrast, the "mild key" variant tone 1- de-emphasises the newness of the tonic; there is nothing unexpected about the tonic. Here the pretonic tends to drift downwards:

Figure (4-4): The Pretonic and Tonic of Tone 1-

 The Pretonic of Tone 1 has three variants: it may be steady, bouncing or listing. The following is a schematic representation of the movements (Halliday and Greaves, 2008: 165, 171-172):

Figure (4-5): The Indirect Secondary Tones of Tone 1

These are represented as (.1, ...1, -1 respectively). In the bouncing or "insistent" Pretonic, each foot displays a particular movement: a bouncing movement starting from a low, dipping tone and going rapidly up to about mid-high (Halliday and Greaves, 2008:171-172). The "listing" pretonic, on the other hand, is actually a succession of two or more rising movements enumerating the non-final items in a list. It is clearly related to a sequence of tone 3 tone units; but here the pitch is usually higher (high rising rather than low rising), and the grammatical unit that is mapped into each rising segment is a word, group or phrase rather than a clause. This listing pretonic can also occur with tone 2 but less frequently.

2. Tone 2   The neutral unmarked tonic of tone 2 "2." is a straightforward rising tone. The unmarked location is on the final lexical element in the tone unit. The sharp fall-rise "2", on the other hand, is a combination of a falling tone 1 with a rising tone 2; the fall-rise signals something like "I'm telling you: this is what I want to know"; it adds further specification of the main point of the query. The fall-rise may be spread over more than one foot. Nevertheless, the whole usually forms a single information unit (Halliday and Greaves, 2008: 174-175). The neutral variant of the Pretonic of tone 2 ".2" is high and tends to be fairly level. The 'involved' variant "−2", is also fairly level, but maintained at a low pitch (Halliday and Greaves, 2008:175). These are represented schematically as follows:

Figure (4-6): The Pretonics of Tone 2

The involved variant of tone 2, i.e. "-2", which is called the high rising tone HRT, is sometimes used on statements to answer an information seeking question. It is the type of tone identified by Lakoff (1975, in McConnell-Ginet, 1978: 554) as "an inappropriate question intonation" used by women. Nevertheless, Halliday and Greaves (2008: 176-177) maintain that this rising tonic carries a prosody of "get it?" or "is that what you wanted to know?" and the choice of low rather than high pretonic, in the case of -2, avoids the strongly interrogative sense of the sequence high level plus high rising.   **3. Tone 3**   Tone 3 is phonologically a level tone (that is, neither falling nor rising). Nevertheless, it is always realized phonetically as a low rising contour (Halliday and Greaves, 2008: 178). There are no secondary distinctions of a "direct" kind but the range of

phonetic variation is considerable, from a barely perceptible rise which may be audible only when the sound is slowed down to one that is indistinguishable from a tone 2.   Within the 'indirect' secondary tone system, there are two terms realized by distinct types of pretonic: the unmarked (mid level) .3 and the marked (low level) -3. Like the pretonic variants of tone 2, these tend to remain fairly steady in pitch, and they correspond in principle to the two end points of the tonic. Tone .3 may give the impression of "this is an additional, minor point", as in compound tones 13 and 53; or, when occurs by itself, it may mean "I'm uncommitted". The fact that it rises puts it on the side of uncertainty, as opposed to the certainty implied by a fall (Halliday and Greaves, 2008: 178). Tone -3 is a marked variant that imports an air of casualness (Halliday and Greaves, 2008: 179).

4. Tone 4 and 5 The complex tones 4 (falling-rising) and 5 (rising-falling) have one secondary tone system, having an unmarked term which is mid to high (4., 5.) and a marked term which is low (4̲, 5̲). In both cases the distinction is a gradual one, affecting mainly the tonic but also the pretonic profile. The difference is presented schematically as follows (Halliday and Greaves, 2008: 179-180):

Figure (4-7): The Secondary Tone Systems of Tone 4 and Tone 5

 In the low variety, each pretonic foot tends to copy the movement of the tonic. In addition, the low 5̲ tends to have a breathy quality associated with it. In their discourse functions, tone 5 tends to be independent and final, whereas tone 4 tends to be dependent and non-final.

5. Results After collecting the recorded speech of the participants, it was transliterated, translated and auditorily analysed. The following is a presentation of the polite questions observed in the speech of the participants.

 5.1 Auditory Analysis   In the speech of the participants, a polite question is said in the benefit of the addressee or is said with certain polite words and terms or both. Common types of

questions are those accompanying greetings which ask about the health, latest news, etc. of the addressee. Edu.M pronounce polite questions on tones 1 (1, +1), 2 (2, -2), 3 (3, -3) and 5:

1. After greeting, P.4 said // 1 šō̲n iṣ/ṣiḥā// 1 ʾaḷḷa ybārik /bī̲kum// 'How is health? Allah blesses you' to a man and woman visiting him at the office. On another occasion, P.4, said after greeting the dean on the phone // 3 šōn ṣiḥ/tak// 'How is your health?'

2. P.1 greeted a female official in municipality department // -1 sa/lāmu ʿa/lay̲kum// 5 šō̲nič /sit// 1 šō̲n ṣiḥ/tič// 'Peace be upon you. How are you, madam? How is your health?' And, P.1 greeted a man // 1 sa/lāmu ʿa/lay̲kum//5 šō̲nak /ʿēni// 1 šlō̲n /ṣiḥta:k// 'Peace be upon you. How are you, my eyes? How is your health?'

3. On the phone, P.2 greeted his friend // -5+1 sa/lāmu ʿa/lay̲/kum // 1 šōnak abu-/Hay̲dar// -3 šōn ṣiḥ/ta:k// 'Peace be upon you. How are you, Haydar's father? How is your health?'

4. In a family visit, P.6 greeted the mother of his son' wife // 1 šō̲n aḥ/wālič//... // 1 šō̲n ṣiḥ/tič// 'How are you? How is your health?' Then P.6 asked his son's wife // 1 hā /nūr /šō̲nič// 1 šō̲nha /ʿyūnič// 2 ṣā̲r (ṣārat)/aḥsan// 'Well, Noor, how are you? How are your eyes? Are they better?'

5. P.7 entered the room of his female colleagues and greeted them // +1 ʾas-sa/lāmu ʿa/lay̲/kum// +1 marḥa/bā̲::// +1 šlōn/ku::m// -3 ṣiḥ/ḥatku::m// -3 ʾaḥ/wā̲lku::m// 5 šaḫ/bā̲rkum // 'Peace be upon you. Hello. How are you? How is your health? How do you do? What is new'.

6. When a man refused to take the ice-creams for free, P.8 insisted // -2 hassa /mā̲ tḏal/līha /ʿala /ḥsābna// 'Won't you accept it for free?'   Polite questions are pronounced by Edu.W on tones 1 (1, 1+), 3 (3, -3, -3ᴴ), 5 (5, 5̲), 13, 53 and 1+1:

1. As she was walking, P.1 asked her female colleague // 5 šō̲nič <<hahahaha>>// 'How are you?' And, after a greeting, P.1 asked a young male relative // 5 šō̲nak// 5 sā̲mi// 5 šō̲n ṣiḥ/tak// 'How are you Sami? How is your health?' P.1 replied to a female student // -3ᴴ ʿa/laykum issa/lā̲::m// 3ᴴ ha/law ḥa/bī̲bti// -3 šō̲nič//-3 šaḫbāri::č// 3 šōn /ṣiḥtič// 5 šō̲nkum// 53 šō̲na-d da/wā̲m// 'Peace be upon you. Hello, my love. How are you? What is new? How is your health? How are you? How is your job?'

2. On the phone, P.2 greeted her sister // 5-3ᴴ hā /munna // -3 halaw ḥa/bībti-š /šōnič // -3 halaw ya/galbi //...// 1 šōnič /šaḫbārič// 'Hi, Munna (a nickname). Hello, my love. How are you? Hello, my heart...How are you? What is new?'

3. P.2 asked her sister // 1+ agil/lič /šaḫbār /wildič gil/tīli: /hāḏa zaʿlā/nīn ḍāy/ğīn // 53 ḥa/ṭiyya nqa/harit waḷḷa ʿa/lēhum // 'Tell you what, how are your sons? You told me that they feel annoyed. I felt very sorry for them'.

4. P.6 asked her brother's child // 53 lēš// 13 lēš /mālič /ḫilg ḥa/yāti// 1+ baṭ/taḥ// 'Why? Why don't you feel Ok, my life? Baṭṭah (A nickname)'.

5. P.8 visited her aunt on Eid Al-Adha and asked //5 šōnič /ʿamma// 'How are you, aunt?'

6. P.8 greeted her female cousin // 4 halaw// 53 šō/nič// 'Hello. How are you?' And in a family visit to her aunt, P8 asked // 5 'itti-š /šōnič /ʿamma// -3ᴴ siḥtič iš/lōnha// 'How are you, aunt? How is your health?'

7. After greeting, P.1 asked a female student // 1+1 šōn/kum// 'How are you?' Pedu.M pronounce polite questions on tones 1 (1, 1+), 2 (-2), 3 (-3) and 5:

1. After a greeting, P.1 asked a female colleague // 1 šōnič// 5 zēna// 'How are you? Fine?' He also asked a man after greeting // 5 šōnak baʿad// 'How are you again?'

2. P.3 replied tfriend's   greeting // 5 hala hin/dāl ḥa/bībi // 1+ šōn iṣ/ṣiḥḥā// 'Hello, Hindal, my love. How is health?' And, after greeting a man on the phone, P.3 asked // -3 šaḫbāra:k// 'What's new?'

3. P.6 asked a female customer // -2 hāy /kāfi-lʿil/lāgā// 5 lō 'an/ṭīč či/bīra// 'Is this bag enough? Or, should I give you a bigger one?'

P.7 asked some boys in his library who were waiting for him to finish the orders of other customers // 5 hā /ʿammu /štardūn// 'My uncle (meaning nieces), what do you want?'

Pedu.W pronounce polite questions on tones 1, 2 (2, -2), 3 (3, 3ᴴ, -3, 3ᴴ), 5 (5, 5), 53, -2+1 and 5+1:

1. P.1 asked her female colleague // 5 šōnik /ḥubbi// 'How are you love'. And, on the phone, she greeted the man she used to buy fish from // -2 'a:/lū// -1 sa/lāmuʿalay/kum// 5 šōnak /ʿēni// 'Hello. Peace be upon you. How are you, my eye?' And, on the phone, P.1 greeted her husband // 1 'alū /hā /halaw /kāḏum // 1 šōnak// 'Hello. Well, hello, Kadhum. How are you?'

2. P.6 asked a female colleague //2 šinu tar/dīn /ʿēni// 'what do you want, my eye?' And, she asked her female colleague to repeat what she said by saying //2 šōn /ʿēni // 'What, my dear?'

3. To ask the customer to repeat what she said, P.8 uttered // -2 na/ʿam// 'Yes?'

4. After greeting a woman on the phone, P.1 asked // -3 šōnič//...// 3ᴴ šōnič// 3ᴴ šaḫ/bārič// 'How are you? ... How are you? What's new?' Then, she asked the woman to register her name on a clinic visit.

5. P.4 replied to the greeting of a woman // 5 ha/law // 1 ḫā/lā://...// 1 šōni:č//...//5 šōnič /zēna:// Hello, aunt... How are you?... How are you? Fine?'

6. P.6 replied to a male colleague // -3ᴴ ʿa/ laykum issa/lā:m// -3 hala ʾabu /zaynab//-3 šō/nak// 3ᴴ (ʾa)ḫ/bāra::k// 'peace be upon you. Hello, Zainab's father. How are you? What is new?'

7. On the phone, P.7 asked a women in the training center // 5 ʾagūl /bala zaḥma // 53 minu wyāy bil(0.2)-/dawrā //2 tʿar/fīn ʾasāmīhum// 'Excuse me, Who is with me in the training course? Do you know their names?'

8. P.7 asked her female colleague // 5+1 lēyš i/ğēti mit/ʾaḫra:// 'Why did you come late? (The colleague intended to have breakfast with them but they had already had their breakfast)'.

9. After greeting her friend, P.4 asked her // 5+1 šō/nič//...//3 šaḫbā/rič//...// -2+1 zē/na// 'How are you? How do you do? Fine?'

10. P.2 greeted her colleagues // 5+1 ʾas-sa/lāmuʿa/layku::m// 5 šōnku::m   // -3ᴴ ʾaḫ/wālku::m// 1 šōni::č// 1 ʾaḫwāli::č// 'Peace be upon you. How are you all? How do you do?' Unedu.M pronounce polite questions on tones 1 (1, -1), 2 (-2), 5 (5, 5), 53 (53, 5-3) and 5+1:

1. P.1 also greeted a colleague // 1 ʾis-sa/lāmuʿa/laykum // -1 ʿam/mār /šōnak // 1 šlōnkum // 5 zē/nīn// 'Peace be upon you. Ammar, how are you? How are you? Good?'

2. P.1 asked a student who lost her bag // -2 hā ligē/tīha // 'What? Did you find it?'

3. P1 replied to a university lecturer //5 kum (ʿa/laykum) issa/lām wa raḥma/tiḷḷah dik/tōr /šōnak /zēn// 'Peace be upon you and Allah's mercy, doctor. How are you? Good?'

4. P.2 asked someone on the road // 5 bēš /sāʿā // 5 raḥmā-l /wāldēk // 'What time is it? Allah may have mercy on your parents'

5. P.3 greeted a colleague // 5 ʿad/dūli /šōnak /ḫūya // 5 šōn ṣiḥ/tak // 'Adduli, how are you, my brother? How is your health?'

6. P.6 asked a sick man // -2 nwa/dīk /bil-maṣʿad// 53 lō tinzil /bid-da/raǧ// 'Shall we take you in the elevator, or you take the stairs?'

7. P.3 greeted his colleague // 5 sar/mad // 5-3 šō/nak // 5 ḥay/yāk// 'Sarmad, how are you? Welcome.'

8. P.4 replied to a man // 5 hā dik/tōr šō/nak// 5 šōn /ṣiḥtak// 5-3 (n)šāḷḷah /zēn// 'Oh, doctor! How are you? How is your health? Hope you're good?

9. P.7 greeted a colleague // 5+1 šōnak /stāḏ fi/rās// 5+1 šōnak / ḥabī/bī// 'How are you, mister Firas? How are you, my love?'Polite question are pronounced on tones 1, 2 (2, -2), 3 (3^H, -3, -3^H), 5 (5, 5), 53 (5-3) and -2+1 by Unedu.W:

1. After greeting a man, P.1 asked// 1 šōnak /ḥabbūbi// 'How are you, my love?'

2. P.1 asked a colleague // 5 hā ʿam/mār // 2 trīd /šī /ḫūya: // 'What, Ammar? Do you need anything, brother?' And, to another, she asked // 2 hā /yummā// 'What, my mother (implicitly son)?' When she didn't hear what he had said.

3. It is polite to ask people about their relatives, for example P.5 asked her niece visiting her // -3 'il/māmā /šōnha:// 'How is your mother?' And // 5 šōnku::m// 1 w /ʿammič iš/šōna// 'How is your uncle'.

4. P.8 replied to a male official's greeting after Eid Al-Fitir // 3^H hala /wlēdi::// 3^H šōna:k// -3^H šōn /siḥta:k// -3^H šōnak /zē::n// 'You're welcome, my son. How are you? How is your health? Are you ok?'

5. P.2 greeted a colleague // 5 'aḷ/ḷāh bil/ḫē:r //5 šōnič//5 šōn-il /bēt// 'Allah bids you good morning. How are you? How is your family?'

6. P.5 asked her niece's daughter who is visiting her //5 šōnič ḥa/būbah//   5 -3 šōn ṣiḥ/ti::č <<smiling>>// 'How are you, love. How is your health?'   And, on the phone, P.5 asked her niece // 5 šōn/kum// -3ᴴ šōn ǧa/hāli:č// 'How are you? How are your children?' And, P.5 asked her niece // 1 šōnič /yummah// 'How are you, mother (implicitly daughter)'.

7. After a greeting, P.1 asked the addressee // 1 šōniz (šōnič) // -2+1 zēna /yummā// 'How are you? Fine, my mother (Implicitly my daughter)?'

5.2 Statistical Analysis

 After the auditory exploration of the data, the performance of men and women in is turned out into numbers and percentages to examine gender variation in the intonational patterns used. For the statistical analysis, the Mann-Whitney U Test and t-test for two independent samples are used, in order to verify possible statistically significant differences in the performance of men and women in general and between the two genders of each educational group in particular. The statistical package IBM SPSS (Statistical Package for Social Sciences), version 24, is used to obtain the results.   The tones were divided into two groups: falling tones, i.e. those that end in a falling movement; and, rising tones, i.e. those that end in a rising movement. The following subsection illustrate the variation in performance between the participants.   The participants of the three groups vary in the pronunciation on polite questions as revealed in table (5-1) below.

Table (5-1) Participants' Performance in Polite Questions in relation to Educational Background

Participants/ Tones	Educated Participants					Partly Educated Participants					Uneducated Participants				
	Total	Men	%	Women	%	Total	Men	%	Women	%	Total	Men	%	Women	%
Falling	24	14	58%	10	42%	23	11	48%	12	52%	29	14	48%	15	52%
Rising	16	7	44%	9	56%	18	4	22%	14	78%	17	7	41%	10	59%

Edu.men produced more falling TUs than women but less rising TUs; men pronounced fourteen TUs on falling tones to seven TUs on rising tones, whereas women produced ten TUs on falling tones to nine TUs on rising tones. Pedu.participants approximate in the use of falling tones but differ in the use of rising tones; men and women produced eleven TUs and twelve TUs on falling

tones respectively. In regards to rising tones, men produced four TUs, whereas women produced fourteen TUs. This difference was found to be statistically significant as table (5-2) below illustrates.

Table (5-2): Statistical Results of Pedu. Participants' Use of Rising Tones on Polite

Questions

Gen		Mean	P value	significa
Men		5.88	0.021	sig.
Wo		11.13		

With reference to Mann-Whitney U test, pedu.women used rising tones on polite questions more than men (the mean ranks of women and men were 11.13 and 5.88 respectively, p = 0.021; p $<$ 0.05).Unedu.participants, on the other hand, approximate in the use of falling tones but differ in the use of rising tones; men produced fourteen TUs on falling tones to seven TUs on rising tones, whereas women produced fifteen TUs on falling tones to ten TUs on rising tones. In general, men and women approximate in the use of falling tones but differ in the use of rising tones as indicated in table (5-3) below.

Table (5-3): Total Men's and Women's performance in Polite Questions

Tones/ Participants	Total	Men	%	Women	%
Falling	76	39	51 %	37	49 %
Rising	51	18	35 %	33	65 %

  Men produced 51% of the TUs pronounced on falling tones and women produced 65% of the TUs pronounced on rising tones. The tones used on polite questions are tones 1 (1, -1, +1, 1+), 2 (2, -2), 3 (3, 3^H, -3, -3^H), 5 (5, 5), 13, 53 (53, 53^H, 5-3), 1+1, -2+1 and 5+1 as shown in table (5-4) below.

Table (5-4) The Types of Tones Used by the Participants on Polite Questions

Tones / Participants	Falling Tones									Rising Tones								
	1	-1	+1	1+	5	5̲	1+ 1	- 2+ 1	5+ 1	2	-2	3	3H	-3	- 3H	1 3	5 3	5 -3
Edu.Mps	8		1		5					2	1	1		3				
Edu.Fps	4			1	3	1	1					1		2	1	1	4	
Pedu.Mps	5			1	5						2			1				1
Pedu.Fps	3				4	1		1	3	3	1	1	3	3	1		2	
Unedu.Mps	3	1			7	2			1		3						2	2
Unedu.Fps.	5				5	4		1		1	2		1	2	3			1
Total	28	1	1	2	29	8	1	2	4	6	9	3	4	11	5	1	8	4

Tones 5 and 1 gathered most of the TUs pronounced on falling tones; tone 5 gathered twenty-nine TUs and tone 1 collected twenty-eight TUs. Tone 5̲ was pronounced on eight TUs only. In regards to rising tones, eleven TUs were pronounced on tone -3, nine TUs were pronounced on tone -2, eight TUs occurred on tone 53 and six TUs only occurred on tone 2. The other tones collected fewer performances.

7. Conclusions

 The ultimate conclusions that are drawn from the findings of the study are:

1. Men and women tend to use various intonational patterns on polite questions.

2. Men and women of the three educational groups vary in the intonational patterns used on polite questions. Variation increases in the case of partly educated participants.

3. Pedu.W use rising tones more than Pedu.M in the pronunciation of polite questions. Pedu.W pronounced fourteen TUs on rising tones, whereas men produced three only. Pedu.W produced 82% of the polite question pronounced on rising tones.

4. The exploration of the intonational patterns of polite questions in Iraqi Arabic required a modification of Halliday and Greaves's intonational system (2008), which was especially

designed to describe the intonation of British English. New symbols are added to account for the intonational patterns observed such as tone +1, 3^H and -3^H. Such positive, emotional tones are widely used to indicate positive feelings of happiness and excitement.

Key to the symbols used

The following tables present the symbols used to transliterate Iraqi Arabic, adapted from Versteegh (2014: xiv -xv), together with their description following Ghalib (1984: xii-xiii). There are two modifications in the consonant letters; ḥ is used instead of ḥ to represent [x], because when it occurs in the tonic it loses its identification, and ' is used to represent ʔ instead of ' which is partly similar to ʿ that represent ʕ

Table (1):The Consonan

Transliteration	IPA Symbol	Description	Example	Meaning
'	[ʔ]	A Glottal Stop.	ʾahma	red
b	[b]	A voiced bilabial plosive.	bint	girl
t	[t]	A voiceless denti-alveolar plosive	tīn	fig
t	[θ]	A voiceless inter-dental fricative.	tūm	garlic
ǧ	[dʒ]	A voiced palato-alveolar affricate.	ǧār	neighbou
h	[h]	A voiceless pharyngeal fricative.	hilim	dream
h	[x]	A voiceless uvular fricative.	hādim	servant
d	[d]	A voiced denti-alveolar plosive.	dīn	religion
d	[ð]	A voiced inter-dental fricative.	danb	sin
r	[r]	A voiced alveolar flap.	rāha	rest
z	[z]	A voiced denti-alveolar fricative.	zilzāl	earthqua
s	[s]	A voiceless denti-alveolar fricative.	sin	tooth
š	[ʃ]	A voiceless palato-alveolar ficative.	šamʿa	candle
č	[tʃ]	A voiceless palato-alveolar affricate.	čāy	tea
s	[sˁ]	A voiceless denti-alveolar emphatic	safha	page
d	[dˁ]	A voiced denti-alveolar emphatic	dēf	guest
t	[tˁ]	A voiceless denti-alveolar emphatic	tīn	clay
d	[ðˁ]	A voiced inter-dental emphatic	dil	shadow
ʿ	[ʕ]	A voiced pharyngeal fricative.	ʿinab	grape
ǧ	[ɣ]	A voiced uvular fricative.	ǧāʾib	absent
f	[f]	A voiceless labio-dental fricative.	fustān	a dress
q	[q]	A voiceless uvular plosive.	qarya	village
k	[k]	A voiceless velar plosive.	karīm	generous
g	[g]	A voiced velar plosive	giʿad	to wake
l	[l]	A voiced alveolar lateral.	laham	meat
l	[ɫ]	A voiced alveo-dental lateral.	šugul	work
m	[m]	A voiced bilabial nasal.	miftāh	key
n	[n]	A voiced denti-alveolar nasal.	nabi	Prophet
h	[h]	A glottal fricative.	hawāʾ	air
w	[w]	A voiced velar approximant.	ward	flowers
y	[y]	A voiced palatal approximant.	yad	a hand

Table (2): The Vowels

Symbol	Description	Example	Meaning
i	A short half-close front with lip spreading vowel	ʼiǧlis	sit
ī	A long close front with lip spreading vowel	fīl	elephan
ē	A long half-close to half-open front with lip	rēhān	basil
a	A short half-open unrounded vowel	ʼarnab	rabbit
ā	A long open front unrounded vowel	nāʼim	asleep
u	A short half-close back rounded vowel	kursi	a chair
ū	A long close back rounded vowel	rūh	soul
ō	A long half-close to half-open back rounded vowel	mōta	ice-

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