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To be read
over
in

AN INTONATIONAL STUDY
OF
EGYPTIAN COLLOQUIAL ARABIC

Thesis submitted to the University of London

For the Ph.D. Degree

By

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Contents

	Page
Abstract.....	i
Acknowledgement.....	vi
Reading conventions.....	1
Ch. I Introductory.....	8
A. Analysis, material and scope.....	8
B. Relevant aspects of E.C.A.	12
Ch.II The intonation of E.C.A.	33
A. Broad characteristics.....	33
B. Non-significant tonal features.....	47
C. Tone-groups.....	52
Ch.III The tones of E.C.A.	74
A. Classes of tones.....	74
B. Subclasses of tones.....	76
C. Contextual, tonal and grammatical features	80
Ch.IV Compound and combined tone-groups.....	120
i. Tonal differences.....	121
ii. Grammatical and contextual features.....	130
iii. Combinations.....	145
Ch. V Types of tonal contrast.....	156
(a) Tonality.....	160
(b) Tonicity.....	175
(c) Tone.....	180
Ch.VI Sentence-types and their intonation.....	187
I. Declaratives.....	190
II. Interrogatives.....	193
III. Imperatives.....	203
IV. Exclamatory.....	208

Continued:

	Page
Texts.....	210
Bibliography.....	245

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ABSTRACT

For all practical purposes, the intonation of Egyptian colloquial Arabic is still a virgin field. Nothing much has been done either to explore its nature or to place it in relation to the other linguistic devices of the language. The little done so far falls short of giving a clear picture of the range of patterns characterizing it or their sets of interior functional relations. Nor does it bring to light the main points of interaction between these patterns and the grammatical system with which they work in close association

The present study does not claim to have filled the gap. No single study can. It does not seek to carry the description far enough to accomodate all the features which characterize the intonation in question. For instance, some of the features likely to crop up in the shortest stretch of any conversational exchange, such as interrupted sequences, unfinished patterns, and other excesses will be left out of account. Still less does it seek to probe beyond certain limits into the subtle grammatical or contextual implications of the total set of meaningful choices provided by intonation.

The ultimate aim of this study is to describe the intonation patterns common among educated speakers of E.C. Arabic and used by them in their normal speech situations of every-day life. This presupposes selecting and grouping in attention complete utterances operating in contexts which are typical, recurrent, and repeatedly

observable, and then placing the whole complex in its proper cultural setting. To achieve this, however, certain requisite conditions have to be met. The proper approach to intonation requires that utterances should be restricted, contexts circumscribed, and that the treatment should proceed by a number of successive steps. With this requirement in the foreground, there seems to be no incompatibility between the aim envisaged, i.e., the analysis of extended utterances, and the procedure followed, i.e., the choice of minimal utterances as a point of departure.

In view of the close interrelation between the intonational system and the other systems coexisting with it within the language, the study of the former inevitably involves preoccupation with the latter. It is obvious that to maintain the same rigour in defining the terms used throughout the wide ramifications which such preoccupation entails is possible only up to a certain point. It is therefore no violation of the requirements of systematic analysis that, in dealing with these aspects, short cuts are taken and an essential minimum is assumed.

When intonation is looked upon from the point of view of form, the primary object of investigation is to unravel the phonological system of oppositions within which a small number of patterns operate, and to provide a description of these patterns. In their simplest form, these patterns represent, as abstractions from the text, what are termed here the tones. In essence, they make up an inventory of the possible minimally significant pitch movements utilized in the language to mark off one utterance from another in terms of pitch. In the present study,

the tones of E.C. Arabic have been divided into classes and each class has been subdivided into its various tones.

A tone may be associated with a syllable or a long stretch of speech. In either case, the result is a simple tone-group. Part of the study consists in comparing tone-groups associated with different tones. This requires the setting up of points of reference within a tone-group. Elements like the head and the nucleus have been set up for this purpose.

Tone-groups vary in their structural complexity. In addition to the simple type of structure in which only one nuclear movement occurs, there is also the compound, or the tone-group within which more than one movement occurs.

More often than not, tone-groups occur in combination. When they do so, there is practically no limit to the number of relations into which they may enter, or the functions they may perform. It is possible, however, to state some of the characteristics they reveal within the framework of these combinations. In the light of these characteristics, it seems relevant to the intonation system under consideration that a number of distinctions should be set up. One such distinction is that between tone-groups which may occur independently of others or in head position in combination with others, and tone-groups which occur in combination with others. The former will be referred to as major, whereas the latter will be referred to as minor.

When intonation is considered from the point of view of function, the primary object of investigation shifts altogether. It is here that

the wide ramifications referred to earlier creep in. Intonational functions are not restricted to one sphere. Nor are they always easy to define. In the statement of these functions, it is only legitimate to take short cuts. It is obvious that the utmost that can be done at this stage is to apply a scale of values to some of these functions and to try to estimate, in very broad terms, the effectiveness of intonation as compared with other devices signalling meaning, the range of each tonal pattern in the light of its potentialities for being associated with more than one grammatical construction or function, and when more than one tonal pattern is available for one grammatical function, to determine which of them is more commonly associated with it. Such a scale of values has to emanate from intuitive speculations with no objective backing but a certain bias in favour of them reflected in the text. E.C.Arabic intonation will be reduced to its systems: tonality, tonicity, and tone. Each of these systems will be applied to the various types of sentences and grammatical constructions common in E.C.Arabic. This will necessitate brief reference to some of the main characteristics of each type.

Finally, this is an outline of what the present thesis seeks to achieve in the following chapters:

- (a) to touch on some aspects of E.C.A. intonation, to discuss non-significant pitch features, and to describe types of tone-groups occurring in that language, (Ch. II)
- (b) to present a classification and a description of the basic tones and to differentiate between them in terms of their tonal, grammatical,

and contextual functions, (Ch.III)

(c) to present a description of some of the possible combinations of tone-groups, (Ch.IV)

(d) to look into instances of the ability of intonation to make all the difference between utterances in the sense that utterances which are different only in respect of intonation may, as a result, differ from each other in meaning, (Ch.V)

(e) to consider various traditionally accepted types of E.C Arabic sentences, and to examine how far each type can be said to have a typical intonation that tends to characterize it and to mark it off from other types. (Ch.VI)

It was seen appropriate to start with an introductory chapter dealing with various aspects of the language under consideration which have a bearing on the subject of the thesis. (Ch.I)

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Reading Conventions

The following are brief conventions for reading the transcribed texts¹:

i. Consonants:

Doubled consonants are pronounced longer and are more tensely articulated than their single counterparts.

- b: voiced bilabial plosive: /baab/(door)
- f: voiceless labio-dental fricative: /faaz/(he won)
- m: voiced bilabial nasal: /maat/(he died)
- w: labio-velar semi-vowel: /ward/(roses)
- t: voiceless denti-alveolar plosive: /taag/(crown)
- d: voiced denti-alveolar plosive: /daab/(it melted)
- s: voiceless alveolar sulcal fricative: /saab/(he let go)
- z: voiced alveolar sulcal fricative: /zeet/(oil)

The letters /t,d,s,z/ represent the 'plain' counterparts of the following consonants, traditionally described as 'emphatic':

- ṭ: voiceless denti-alveolar emphatic plosive: /ṭaar/(it flew)
- ḍ: voiced denti-alveolar emphatic plosive: /ḍaag/(it was lost)
- ṣ: voiceless alveolar sulcal emphatic fricative: /ṣaam/(he fasted)
- ẓ: voiced alveolar sulcal emphatic fricative: /ẓill/(shade)

In spite of the analysis of 'emphasis stated under iii below,

1. The following symbols depart widely from the I.P.A. ones: / h, ʕ, ʔ/ standing for the voiceless pharyng. fricative, the voiced pharyng. fricative and the glot.pl sounds respectively. The I.P.A. Retroflex symbols /ṭ, ḍ, ṣ, ẓ/ are used here to represent the Emphatics.

the transcription of emphasis will follow the traditional lines: only /t̤, d̤, ʃ, z/ of the emphatic consonants, and /ɑ/ of the emphatic vowels, will be distinguished.

r: voiced alveolar apical flap; rr: voiced alveolar apical trill: /raaʔ/(he recovered); /sarr/(he pleased)

l: voiced alveolar lateral: /laam/(he blamed)

n: voiced alveolar nasal: /naam/(he slept)

ʃ: voiceless palato-alveolar fricative: /ʃaaf/(he saw)

y: voiced palatal semi-vowel: /yoom/(day)

k: voiceless velar plosive: /kaam/(how many)

q: voiceless uvular plosive; it occurs only in some Classical words seldom 'colloquⁱalized' by educated speakers: /'qarya/ (village)

g: voiced velar plosive: /gaab/(he brought)

x: voiceless uvular fricative: /xaal/(uncle)

ɣ: voiced uvular fricative: /ɣaab/(he was late)

h: voiceless pharyngeal fricative: /ħaal/(state)

ʕ: voiced pharyngeal fricative: /ʕaag/(ivory)

ʔ: glottal plosive: /ʔaam/(he stood up)

h: glottal fricative: /haam/(he loved)

ii. Vowels: (VV=long vowel)

i: half-close front spread vowel; close when final or long: /'sibna/ (leave us), /siib/(let go)

u: half-close back to central unrounded vowel; close and rounded when final or long: /'rukna/(we went), /ruuk/(go)

- e: front spread vowel, a little below half-close, short and long:
/'betna/(our house), /beet/(house)
- o: back rounded vowel, a little below half-close, short and long:
/'roknə/(our soul), /rook/(soul)
- a: half-open vowel, somewhat retracted from front position, short and long: /batt/(he decided), /baat/(he put up for the night)
- α: back open vowel, short and long: /bαtʃ/(ducks), /bαɑtʃ/(arm-pit)

iii. Emphasis:

Emphasis is not limited to the consonants traditionally described as emphatic, i.e., /t̪, d̪, ʃ, ʒ/. Nor is it limited to one vowel, i.e., /α/.

The main features of emphasis are:

A. Articulatory features:

Consonants:

(a) Retraction, lateral spreading, and concavity of the tongue and raising of its back. This may be accompanied by one or more of the following features:

(b) Pharyngeal constriction,

(c) Lip protrusion or rounding,

(d) Increased tension of the oral and pharyngeal musculature.

Vowels:

Modification of the tongue position in the direction of low back.

B. Analysis:

Emphasis is considered as a prosody of the syllable.

iv. Method of Indicating Intonation:

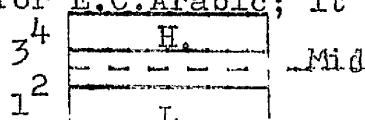
Two methods are used in this thesis for indicating the intonation of the examples and texts under discussion:

(a) an interlinear system of dots and strokes on a scale adopted in the early stages of the exposition for accurate representation of the intonation of short tone-groups and also to make clear some details of the conventions needed for the interpretation of the second method of marking, and

(b) a system of tonetic marks employed mainly in the later sections as a more practical and economical way of marking the intonation of long tone-groups and continuous texts.

In (a) two parallel lines are used to represent approximately the upper and lower limits of the voice range used by the speaker for purposes of 'normal' conversation. On this scale dots and strokes are used to represent unstressed and stressed syllables respectively: their position on the scale indicates the relative pitch of the corresponding syllables both in relation to one another and to the bottom pitch line. The strokes will show the direction of the pitch movement involved.

Reference will be made to the following relative key-points on the scale: low (1), lower-mid (2), upper-mid (3), high (4), and mid. The choice of these points carries no implications of any number of pitch 'phonemes' for E.C. Arabic; it is simply a convenience of description, thus:



In (b) a number of tonetic and additional marks will be made use of in transcribing the texts. The following are summary indications

of the use of these marks. For clarity, the tonetic marks are set against the letter "m" representing a syllable. In addition to the tonetic values assigned to them, marks representing "nuclear" tones are set against fully stressed syllables, dashes and dots are set against stressed and unstressed syllables respectively.

/ a pause,

// a longer pause,

// initiation and termination of an utterance or part of an utterance under consideration,

\overline{m} , \bar{m} , $-m$, $_m$, \underline{m} ,

syllables with level pitch, values as assigned above,

$\backslash m$, $'m$, $\overset{\circ}{m}$, $^{\circ}m$,

syllables with mid falling, rising, falling-rising, and rising-falling pitch respectively,

$^{\circ}m$, $\backslash m$, $_m$,

syllables with high, mid, and low falling respectively,

The same method of doubling, raising, and lowering the marks will be followed in transcribing the other classes of tones, with the following exceptions:

$^{\circ}m$, $_m$, $^{\circ}-m$,

syllables with high-mid fall, low-mid rise, and high-mid fall-rise respectively,

$\underline{_m}$, $_m$, $\overset{\circ}{m}$,

syllables with high-low fall, low-high rise, and high-low-mid fall-rise respectively,

$\overset{=}{\cdot}m, \overset{-}{\cdot}m,$

syllables bearing high pitch which continues up to the next tone-
or pause-mark,

$\overset{=}{\cdot}m, \overset{-}{\cdot}m,$

syllables bearing prolonged low level pitch,

$\cdot m,$

high pre-head syllable(s) or tail syllable(s) with a pitch higher
than low.

v. Transcription:

Rather than attempt a 'narrow' representation of the sound features of E.C.Arabic, the system of transcription used in this thesis is 'broad' in the sense that it aims at suggesting a reasonably adequate pronunciation without unduly misrepresenting the grammatical and lexical features of the transcribed texts.

Attention should be drawn, however, to the fact that spaces, stress, and tonal marks, are not always placed where they should be if phonetic considerations alone were left to decide. In addition to the fact that there is advantage in having symbols with a minimum rather than a maximum of vacillation of shape, there is also the aim to get round the threat of ambiguity and other hazards that a 'narrow' placement of these marks may give rise to.

This calls for illustration. The following examples make this point clear:

a. // $_lamma _nta \ ma'getfij/ \ _?ult \ -amf \ \overset{=}{\cdot}ana //$

(When you did not come, I decided to go.)

b. // $_lam _manta \ ma'getfij/ \ _?ul \ -tam \ \overset{=}{\cdot}fana //$

Example (a) shows the system used here; (b) shows where the marks are to be understood to stand: i.e., at the nearest point of syllable division to the left of where they are actually placed, unless they are already placed at such a point as in the case of /ma, getʃiy/. In (a), these marks are placed where words should be spaced out, although not much of them is left owing to the feature of elision, and although it is extremely difficult to decide exactly to which words some of the vowels should be assigned.

a. // ʔfiḏil ,eeh// (What remained?)

b. // ʔfiḏi ,leeh// (Why was it empty?)

The above examples are identical in every respect except in their grammatical structure and their meaning. Only (b) shows the manner in which both can be pronounced. Yet, in view of the structural and semantic differences between the two examples, it is thought more in accordance with the facts to transcribe them differently, provided that the convention referred to above is borne in mind.

a. // ʔxud ,yahmad// (Come here, Ahmed.)

b. // ʔnaadi ,lahmad// (Call Ahmed.)

c. // ʔʔibna ,kahmad// (Your son, Ahmed.)

All the above examples show the marks placed where, phonetically speaking, they should be. A context can easily be supplied in which any consonant in E.C. Arabic would replace the one initial in /ʔahmad/ (Ahmed). However, it serves no purpose to have such a multiplicity of forms for one of the commonest Egyptian names.

CHAPTER IA. Analysis: Material and ScopeMaterial on which the analysis is based:

Data for the present analysis have been drawn from various sources; but the principal source has been the language habits of the writer, a native speaker of Egyptian colloquial Arabic.

This, however, was supplemented by a number of recordings in which the writer and a number of friends participated on different occasions. The main purpose of these recordings was to provide as many life-like situations as possible to which it would be easy to refer back in the process of establishing the main contextual features associated with, and typical of, the intonation patterns described. With this purpose in mind, the conversations were allowed to go on in rapid every-day colloquial Arabic; and no attempt was made either to edit them, or to slow down the rate at which they proceeded. Phenomena characterizing normal conversation such as excessive rates at either end of the scale, continuous interruptions, incomplete utterances and background noises are amply represented; and in so far as some of these features resisted all attempts at analysis, they were simply ignored. One point that may be worth stating is that at no time have the participants felt that they were talking across isoglosses.

Language:

"Egyptian Arabic" is a term used here to refer to that variety of Arabic spoken in Egypt in contradistinction to varieties spoken in the rest of the Arabic-speaking countries. "Arabic" is a term used to

refer to the Arabic language in general implying either the sum-total of the colloquials spoken in the Arabic-speaking countries, or Classical Arabic, or both.

Dialect:

The main dialectal division in Egypt is the one that parallels her geographical division into Upper and Lower Egypt. In Lower Egypt, a special status is generally accorded to Cairene Arabic, Cairo being the centre of social and political life. The writer, as well as the other participants in the recorded conversations, comes from Lower Egypt, and has spent most of his life in the Capital.

Style:

Of the styles of pronunciation which Daniel Jones describes, he recommends for purposes of study, slower colloquial.¹ It is probably correct to say that the same style lends itself more readily than others to linguistic analysis.

In "Egyptian Arabic" it is possible as well as convenient to distinguish three styles: familiar colloquial, formal colloquial, and the Classical style. Differences between them are statable in terms of the speaker's tendency to select one style rather than the other as more appropriate in a given situation, and also in terms of their broad characteristics. Of these three styles, the one that comes nearest to Professor Jones's recommended style is probably the formal colloquial.

Formal colloquial tends to be more slowly and more carefully pronounced than the familiar colloquial style. In this respect, it

1. An Outline of English Phonetics, 8th ed. 1957, p. 13

resembles the Classical style. There are other important ties that link it more intimately to the Classical; these lie mainly in the domain of lexis. On the other hand, formal colloquial bears a closer affinity to familiar colloquial in so far as its phonology and grammar are concerned.

What singles out the formal colloquial style as a proper object of study is the fact that it strikes a middle course between the other two, in the sense that, although not the style most often heard in everyday life, it is the kind of style that would be appreciated (not so the familiar colloquial) as well as understood (not so the Classical) by almost everyone.

Although, as a medium of culture, Classical Arabic is by far the most influential style, it is seldom heard in daily conversation. Its use is restricted to occasions of special significance such as religious teaching and public lecturing. Mastery of it as a spoken language is not within easy reach of the non-specialist. It requires a very slow rate of delivery, a more formal vocabulary and extremely careful pronunciation if it is to remain characteristically what it is. On less serious occasions, it is usually diluted with the colloquial.

The recorded material clearly reflects the influence of this trichotomy of styles. The more serious the topics under discussion are, the more do the speakers tend to resort to the slow and rather deliberate Classical style. Conversely, in the discussion of less serious topics, the influence of familiar colloquial shows more definitely in the choice of vocabulary and in the rapid rate of

delivery.

In conclusion, it must be stated that these styles are in a sense complementary rather than mutually exclusive. All form part of the linguistic equipment of the educated speaker. A decision to select one style to the exclusion of the others would be rather arbitrary and difficult to justify. For the purposes of this analysis, whatever comes naturally to the educated speaker in a given situation will be considered relevant. Emphasis, however, will be laid on the educated formal colloquial of which the writer's language is taken as adequately representative.

B.RELEVANT ASPECTS OF E.C.ARABIC

The following features of E.C.Arabic will be discussed only to the extent that they are relevant to the present study.

The syllable:

The significance of the syllable stems from the fact that it is "the vehicle of the three forms of patterning: patterning in the variation of pitch, variation of intensity, and variation in pace"¹, standing for intonation, stress, and rhythm respectively. It has been chosen in this study as the perceptual tonal unit since it is the carrier of voicing and therefore pitch, both of which may not be present in lesser segments, in addition to the fact that it exhibits fluctuations in sonority which make possible the perception of the pitch of each syllable as distinct from the neighbouring ones. On the basis of these properties, it is possible to describe the syllable as the smallest tone-bearing element susceptible of unification and classification.

In the type of speech described here, the syllable is a well-defined category. Each begins with a consonant, contains either a short or a long vowel as a nucleus, and has an obligatory minimum of two units: a consonant and a vowel. Types of syllable occurring are of the following structures: CV, CVV, CVC, CVCC, and CVVC (VV= long vowel). They are classifiable into open and closed syllables, and with respect to syllable quantity into short, medium, and long. As to their distribution, only CVVC and CVCC types occur frequently as monosyllables. When these two types occur as part of words or word-pieces,

1. Modern English Structure, B.Strang, 1962, p.51

they occupy final position.

An invariable rule of the language, far-reaching in its implications, is the inadmissibility of the occurrence of three successive consonants without interruption in a string of speech. To prevent such a sequence, the speaker has the option either to break off after the second consonant, or, more normally, to insert an anaptyctic vowel generally of an indistinct quality in place of the break, i.e, between the second and third consonants of the sequence. For example, /bint/(daughter) and /fa'riid/(Fariid) are the constituents of the construction: /'binti fa'riid/(the daughter of Fariid). Silence, occurring after the second consonant of what would otherwise be a close sequence of three consonants, would naturally obviate the need for this vowel. The following example shows the intimate connection between this vowel, other vowels subject to elision, and pauses in which silence is involved. Said without a pause, the example is as follows:

// 'ʔumt iʃ'ʃub^{je}h_i l**i**'bisti w'rukti lidduk'toor// (I got up in the morning, was dressed, and went to the doctor). With a pause after /iʃ'ʃubh/(the morning), the sentence becomes:

// 'ʔumt iʃ'ʃubh/li**i**'bisti w'rukti lidduk'toor//. With a second pause after /li'bist/(I was dressed), the sentence becomes:

// 'ʔumt iʃ'ʃubh/li'bist/wi**i**'rukti lidduk'toor//

In the light of the above description of the syllable, the identification of the boundary between syllables presents no great difficulty. Since every syllable must begin with a consonant, and since no syllable has a cluster of two consonants except in prepausal

position, points of syllable division are easy to identify. The non-occurrence of three or more consonants in succession narrows down the range of points at which a line can be drawn between syllables. Accordingly, it is possible to delimit the component syllables of these sequences as follows:

CVCVC= CV / CVC	e.g: /'malik/ (king)
CVVCVC=CVV / CVC	e.g: /'maalik/ (owner)
CVCCVC=CVC / CVC	e.g: /'mallik/ (authorize to own)

Vowel length:

Examination of vowel length, as distinct from syllable quantity, yields two degrees of distinctive length: short and long. In /'malik/ (king) and /'maalik/ (owner), the underlined syllables show this vowel length contrast to be distinctive. In addition to this vowel length contrast, vowels also reveal differences of duration much more noticeable in the case of long vowels. These differences are largely determined by such factors as rhythm, stress, and the position of syllables in a given sequence.

Elision:

Elision is regarded here as an aspect of liaison or linking in speech. It is closely bound up with the arrangement of syllable boundaries, types and content, a continual process in the course of connected speech. Elision is partly also a function of the rate of speech and the care with which it is delivered, a fact that probably accounts for the more frequent occurrence of this phenomenon in the speech of less educated people. Yet, it is very often the case that

the occurrence or non-occurrence of elision within a stretch of speech may be the marker of the presence or absence of pause. A sentence made up of /ʔitʰfaɖ ɖal/(please) and /ʔis ti 'ray yah/(be seated), would normally be pronounced: /ʔitʰfaɖ ɖa lis ti'ray-yah/(please be seated), with the second glottal stop elided. Alternatively, if it is retained, this will mark the utterance as either very deliberate and emphatic, or else containing a pause breaking it up into two utterances.

Elision is more likely to occur in weakly stressed syllables which occur initially and finally in utterances and may result in the omission of one or more of the consonants and the relative inaudibility of the syllable affected. Sounds most frequently elided are glottal stops and final glottal fricatives among the consonants as in/(ʔ)a'buu(h)/(his father), and /i/ and /u/ among the vowels. The following examples show /ʔ/ and /h/ in contexts of elision and non-elision alternately:

// za'ruu//ʔinna'harda// (They visited him. To-day.)

// za'ruuh inna'harda // (They visited him to-day.)

As has been mentioned, elision does not occur in stressed syllables. Example (a) below shows /min/(from), which occurs normally without stress, bearing a strong stress; hence /i/ is not elided. Example (b) shows /wi/(and), also normally unstressed, bearing a strong stress whereas /min/ is left unstressed, with the result that the /i/ of the latter is elided:

(a) // wi'min inna'harda/ha'baʈʈal issa'gaayir//

(And-starting- from to-day, I shall give up smoking.)

(b) // 'wimninna'harðα/ hæ'batʃal issa'gaayir//

(And-starting-from to-day, I shall give up smoking.)

Reference should be made to a feature which, though not quite the same as elision, is thought to be similar enough for both of them to be touched on under the same heading. The feature in question may be described as the devoicing of final unstressed syllables which is very common in association with certain pitch patterns. It is easy to see that this phenomenon has a bearing on the intonation system; but it is not easy to try to tie up the two directly, since devoicing belongs to the sound, and not to the prosodic system of the language.

To show that a syllable or a consonant is inaudible due to its being devoiced, the mark /o/ will be placed below the vowel of the syllable or below the consonant, thus: /naam_o/(he slept), /'naamit_o/(she slept). ~~This, however, need not be carried out regularly.~~

Stress:

Opinions about the nature and definition of stress are obviously too numerous and varied to be dealt with in a brief introduction. It has been defined in terms of breath-force, loudness, pitch, rhythm, and a number of other features.

In connection with stress in E.C. Arabic, it is proposed to discuss it first with reference to one-word utterances and then with reference to longer utterances.

In E.C. Arabic, stress placement within a word depends in the vast majority of cases on the structure of the word in terms of its

constituent syllables in accordance with a few statable rules. For the present purpose, however, it is enough to say that with the exception of a few words in which the stress falls on the antepenultimate syllable: e.g, 'katabu(they wrote), the majority bear the stress on their penultimate syllables: e.g, 'katab(he wrote), unless they end with syllables of the type CVVC(VV=long vowel) or CVCC in which case the stress falls on these syllables: e.g, ki'taab(book), ka'tabt(I wrote). From these facts, it is clear that the maximum number of unstressed syllables that may follow the stressed syllable within a one-word utterance is two.

Next, we may examine the underlined syllables in the following examples:

1. (a) // ka 'ʔullu(h)// -stress (1)- (I shall tell him), and
- (b) // ka ʔul'luhum// (I shall tell them).

The underlined syllable in (a) is stressed; the one in (b) is not; both are in comparable environments. Assuming that the two utterances are intoned in a similar way, e.g, both said with a falling intonation, it will be observed that the stressed syllable is more prominent than the unstressed one; it is more strongly articulated, louder, and longer in duration. In addition, it exhibits a tonal feature which is absent in the case of the unstressed syllable. It is marked by a rapid change of pitch direction which is one of the main components of its prominence. By way of distinguishing these two types of stress, it may be convenient to refer to type (a) syllables as bearing nuclear stress, and to type (b) as unstressed. In the remaining part of this

In conversation, simple words like /'katab/(he wrote), /ki'taab/(book), and /'kaatib/(writer) seldom turn up with a stress pattern that deviates from the rules stated above. Very few cases occurred in the material and were treated as exceptional. Besides, there are cases in which a deviation from the normal stress pattern would be tantamount to giving a different meaning. In the following examples, it is mainly the different stress patterns that keep the members of each pair apart. Changing these patterns can only be by exchanging their sound patterns and accordingly their basic meanings:

2. (a) /'ʔamal/(hope-n-) vs /ʔa'mall/(he bored-v-)
 (b) /'ʃaafu/(they saw-v-) vs /ʃa'fuu/(they saw him-s+v+obj.-)
 (c) /'ʃandu/(with him-prep. ph.-)
 vs /ʃan'duu/(they annoyed him- "-)

With some types of utterance, the case is different. Cases arise in which a choice exists between two alternative stress patterns. Neither of these patterns need be treated as exceptional. Nor does the choice of one rather than the other necessarily involve a choice of one basic meaning to the exclusion of the other. Often, however, the choice is not simply between two stress patterns, but also between distinct utterance forms. This may be illustrated as

follows:

3. i.(a) /sib'haaluh/(leave it to him), vs:

(b) /sibha 'luh/(" " " ")

ii.(a) /sib'haali /(" " " me), vs:

(b) /sibha'liyya/(" " " ")

iii.(a) /ʔirri'ʃaadi/(this pen), versus:

(b) /ʔirriiʃa 'diy/(this pen)

iv.(a) /hak'tibbuh/(I shall write with it), vs:

(b) /haktib'biyh/(I shall write with it)

From an intonational point of view, the above cases are extremely significant. They provide an interesting tie-up between stress and intonation. In addition, they point to some of the almost intractable links between the phonological, grammatical, and semantic aspects of the language dealt with. It is difficult, in the absence of adequate contextual clues, to state the subtle shades of meaningful differences between examples under (a) and the corresponding (b) ones. It is enough to say that whereas in (a) the whole complex is treated as one simple unit, in (b) it is treated as more than one.

The same tie-up as above, though not necessarily the same contrastive possibilities, may be seen in the case of compound-like structures such as /ʔummu ʔ'weeʔ/(owl-lit./'ʔummu/(the mother of)+ /ʔu'weeʔ/(prob. sharp cry=the hooting bird). Normally, this complex occurs with the stress pattern shown above. A placement of nuclear stress on the first syllable of the first element is unlikely, since it would strongly suggest the real mother of an

unknown thing called /ʔu'weeʔ/.

So far, emphasis has been laid on nuclear stress and for this reason no attention was given to another type or degree that would be used with it in some of the examples given above. A preliminary step to be taken before describing this type of stress is to mark it off from the other types. Syllables bearing it will be marked simply by the traditional stress mark in this section.

We may now examine the stressed syllables in the following example:

4. // 'kattar 'xeerak // -Stress (3)-(Thank you.)

Normally, this utterance is pronounced with a fall on the underlined syllable; so that /xee-/ is the most prominent syllable in the sequence. The syllable /kat-/ is not associated with the same type of prominence with which /xee-/ is. It is however, noticeably more prominent: more strongly articulated, louder, and is pitched slightly higher than the syllables /-tar/ and /-rak/ in the same sequence. Syllables of this type will be referred to simply as stressed.

There is yet another possibility to be explored. Stress(2) is encountered when the utterance, said with falling intonation still, becomes:

5. // ʔibʔa ʔullu/'kattar 'xeerak // (Later, say thank you to him.)

In this sequence, /kat-/ is no longer as prominent as /kat-/ in (4).

Instead, a higher level of prominence, higher than that of /kat-/ in examples (4) and (5), and here representing the highest level of pitch prominence, is associated with /ʔul-/. One thing about it,

is that it is usually accompanied by an upward or downward pitch glide . Another thing is that it occurs normally at or near a point in the utterance where it would be least objectionable to split it into two, an event which, if it were to take place in the case of example (5), would lead to /ʔul-/ bearing a nuclear stress, and to /'kattar 'xeerak/ having the same pattern as in (4).

To finish off the discussion of degrees of stress and the contrastive placement of nuclear stress within varying stretches of utterances, it may be stated that at the level of examples (4) and (5) and larger units, the possibilities of varying the place of nuclear stress are, roughly speaking, proportional to the number of free elements within the utterance. Some of the resultant stress patterns are not those that occur under normal circumstances. They will be dealt with on a basis other than the exceptional / non-exceptional one. Instead, the commonest arrangement of stresses within the domain of a given phrase or sentence will be described as "unmarked" in contradistinction to those that are not common, to be described as "marked".

Next to be discussed is the sort of relationship into which only syllables of the first type, those associated with pitch movement, are capable of entering. The following examples will serve to illustrate this relationship:

6. (a) // huwwa 'saakin fizza 'maalik// (He lives in El-Zamaalik.)

(b) // huwwa 'saakin fizza 'maalik// (Does he live in El-Zamaalik?)

In (a) there is a fall on /-maa-/; in (b) /-maa-/ is associated with a rise. If we, as it were, 'peel off' the intonation patterns

with which these utterances are associated, we shall be left with two abstracted sequences, i.e, substrates¹, which are identical in every respect. If, on the other hand, we examine them together with their intonation patterns, it will be observed that they stand in a contrastive relationship which is basic to the functioning of the grammatical as well as to the intonational systems of the language. It will also be observed that in this functional contrast, it is the syllables /-maa-/ that carry the main burden by virtue of the fact that they are in complete tonal contrast, in addition to being the longest and most prominent, each in its own sequence.

As can be seen from the examples, there is close correlation between pitch and stress. It should be stated, however, that although this correlation is common, it is not absolute. It is not always the case that stressed syllables have high pitch or that they are pitched higher than unstressed syllables surrounding them. The relation obtaining, in terms of pitch, between stressed and unstressed syllables in an utterance is mainly determined by such factors as : (a) the type of pitch pattern with which the utterance is associated, (b) the position which unstressed syllables occupy in the utterance relative to that of the prominent syllables. As an illustration, the utterance /man'diilak/(your handkerchief) will show different stress-pitch relations according to whether it is said with a falling or a rising intonation in the following way:

7. (a) // man'diilak // (Your handkerchief.)



1. "Falling-Rising intonation in English.", A.E. Sharp, *Phonetica*, II, 3-4, 1958, p.130

(b) // 'man'diilak// (Your handkerchief!)

Rhythm:

Rhythm is another relevant feature closely interacting with the rate of speech and the duration of sounds. It also maintains a close relationship with stress, pause, and intonation.

Languages differ widely as to their characteristic overall rhythmic effect; but they are in a broad sense classifiable into those that are fundamentally syllabically timed and those that are stress-timed. E.C. Arabic falls into the second group.

Examples to illustrate this point are:

- (a) // 'gaad 'kallim a'xuuh// (Gaad talked to his brother.)
- (b) // 'saami 'kallim a'xuuh// (Saami " " " " .)
- (c) // 'ʃalabi 'kallim a'xuuh// (Shalabi " " " " .)
- (d) // 'saami biy 'kallim a'xuuh// (Saami is talking to etc.)

There is a tendency for each of the above examples, when spoken normally, to be broken up by the stresses into three portions of fairly equal duration, irrespective of the number and quantity of the syllables contained between successive stresses. In each of them, the duration of the final interval, consisting of one long syllable, is almost the same as any of the preceding intervals. Again, the duration of the initial intervals in (a), (b), (c), and (d) is practically the same although they differ in the number and structure of the syllables each contains.

Pauses:

In the spoken language, long or complicated utterances are

normally 'punctuated' into smaller sections by means of pauses of varied types. For the purposes of this analysis, a "pause" will be described roughly as a point in the speech continuum where the flow of utterance is slowed down or interrupted. As this description implies, a distinction will be maintained here between two types of pause: one having silence as its exponent, and the other exhibiting as its exponent a feature of prolongation, i.e., a perceptible slowing down from the average rate of utterance. A third type can also be distinguished: that expounded by any of a number of characteristic vocalizations and occurring mainly before lexical items representing major points of information.

Cutting across these distinctions is a fundamental one held to be crucial to the present analysis; namely, the distinction between types of pause to be designated 'normal' and other types to be designated 'anomalous'. Normal pauses are systemic in the sense that they "can be fairly easily integrated with other aspects of linguistic structure"¹. Anomalous pauses are non-systemic in the sense that they are obviously "remote from the possibility of integration with the linguistic structure proper".¹ Criteria serving as a basis for this distinction are both phonetic and grammatical. Reference to the former will be made below; reference to the latter will be made at various points throughout the analysis.

Before any further consideration of pausal features is attempted, it should be stated that the analysis of pause to be presented here is undertaken mainly with a view to setting up a procedural framework

1. Systems of Prosodic and Paraling. Features in Eng.D. Crystal and R. Quirk, 1964, p.12

with reference to which the placement of boundaries at the relevant points in the flow of utterance, and subsequently, the delimitation of tone-groups, could be carried out consistently. It is therefore feasible to analyse the phenomena of pauses in terms of their potential for occurrence as can be abstracted from the general pattern of their actualization in various stretches of the language under consideration. On similar grounds, some types of utterance may be discarded in the course of this analysis, namely, those that move at rates faster than the operational tempo of the pauses to be set up. Furthermore, it is thought highly relevant to take into consideration the potential resources of the language which the speakers make use of to set apart, if only part of the time, structures clearly distinct in meaning though not equally clearly marked off in form.

The main phonetic features that lend support to the distinction between normal and anomalous pauses may be summed up under the following headings:

- (a) the duration of the pause,
- (b) the pitch pattern with which it is associated, and,
- (c) its position in the utterance.

(a) Duration of the pause:

Whereas it is not possible to pin down any unit of duration as characteristic of anomalous pauses, or in other words, to detect anything like a systematic correlation between the exponents of these pauses and a relatively fixed duration, normal pauses, on the other hand, exhibit a degree of correspondence which, though far from perfect, is reasonable enough to serve as a basis for a further

distinction to be made later on. We may first illustrate this absence of correspondence in the case of anomalous pauses. The following example is a case in point. The pause is symbolized by a succession of dots:

1. S. nit'ʔaabil is'saaʒa ʔkaam (When shall we meet?)

A. ʔis'saaʒa ... ʔxamsa (At...five o'clock.)

The pause in question occurs in the course of A's reply and results in the prolongation of the stressed syllable /-saa-/ and the unstressed one /-ʒa/ to be followed by a bit of silence suddenly terminated by the fall on /xam-/. It is obvious that the 'length' of this pause is conditioned by such extra-linguistic factors as the time that A required before he could make up his mind as to the exact hour of the meeting proposed by S. If A had been ready with an answer, the answer would have easily become:

2. A. ʔis'saaʒa ʔxamsa (At five o'clock.)

Alternatively, if he had needed more time, he would have either paused longer, or would have resorted to a common 'pause-filler' in the following manner:

3. A. ʔis'saaʒa...ya ʔsiidi...ʔxamsa (At...addressive piece... five o'clock.)

With regard to normal pauses, we may go back to one of the examples given earlier in the discussion of rhythm:

4. ʔsaami ʔkallim aʔxuuh (S.talked to his brother.)

As already mentioned, the stresses break up this sequence into three portions of fairly equal duration, so that within the framework of

the overall rhythmic scheme characterizing this utterance, none of the portions could be described as having a significantly longer duration. We may establish as a norm or a unit of some sort, the duration of any one interval beginning with a stressed syllable up to but not including the next stressed syllable. We may then say that the syllable /-xuuh/ in the above sentence is equivalent to one such unit in so far as its duration is concerned.

The above sentence, however, may not be the sole constituent of the stretch uttered. It may occur as the first part of a longer one:

5. 'saami 'kallim a'xuuh wi fah'himu s'sabab (S. talked to his brother, and explained matters to him.)

Normally, but not necessarily, this utterance is spoken with a break in the middle. In this case, /-xuuh/ would mark the point of division in the utterance. Here, the presence or absence of silence is immaterial to the realization of the break. The main feature that comes into play is a feature of prolongation. No longer is the duration of /-xuuh/ the equivalent of one unit. The syllable is stretched to as much as twice the 'length' of ^{any of} the preceding intervals, themselves becoming slightly shorter than they are in (4). The main point of interest that emerges from the comparison of examples (4) and (5) is that whereas the absence of pause is signalled in the former by a uniform rhythmic pattern, the presence of one in the latter is signalled by a marked deviation from that pattern. One more fact to mention about this type of pause is that it gives the unmistakable impression that the speaker has not yet come to the end of his utterance, or of a complete section of it, and that he is not

ready for interruption. = *yield the ground.*

Example (5), in turn, may be extended to form part of a longer utterance still:

6. 'saami 'kallim a'xuuh wifah'himu s'sabab ?illi '?alli
na'biil (S. talked to his brother, and explained matters to him.
 It was Nabiil that told me.)

In the above utterance, the same feature of prolongation is still noticeable in connection with /-xuuh/. In addition, another pause occurs after the syllable /-bab/. Normally, it marks a duration longer than that of the preceding one. It does not have to be much longer; but it is often long enough for a breath to be taken or a brief response word to be given by the listener. This pause will be considered as a pause of higher degree. It serves as a signal that the utterance, or a complete section of it, has come to an end.

If (/) is used to symbolize the shorter type of pause, (//) to symbolize the longer type, and (//) to enclose each utterance, it will be possible to mark the pausal features occurring in the above utterance in the following way:

4. // 'saami 'kallim a'xuuh//
5. // 'saami 'kallim a'xuuh / wi fah'himu s'sabab //
6. // 'saami 'kallim a'xuuh / wi fah'himu s'sabab//?illi '?alli
 na'biil//

(b) The pitch pattern with which the pause is associated:

One main aspect to be noticed in connection with anomalous pauses is that their occurrence does not involve the use of any characteristic pitch patterns. In other words, they have no bearing

on the pitch of the utterance within which they occur other than interrupt it. The examples:

(1) // 'is'saaḡa ... ` xamsa // and,

(2) // 'is'saaḡa ` xamsa //

do not in any way stand in contrast whether tonally, grammatically, or even contextually, apart from the more or less non-significant feature of the presence or absence of pause. Example (1) might as well be transcribed in the same manner as (2) without any loss to its basic communicative value or semantic content.

Quite commonly, the substrate: "'is'saaḡa 'xamsa" may be said in answer to the question:

// hiyya l'hafla ,?emta// (What time is the party?)

In addition to the information required, the reply may carry the implication that the questioner (being the guest of honour for example) ought to know. In this context, a different intonation will be used which may be represented as follows:

7. // 'is_saaḡa / ` xamsa// (-The party is- at five o'clock!)

This intonation pattern is quite different from that with which (1) is said. The difference is associable with the occurrence of a normal pause in (7). This associability seems to justify the step taken here of attributing to this type of pause, and not to the one in (1), a degree of functional relevance side by side with the intonation pattern, both being instrumental in bringing about this meaningful contrast.

Another equally common occurrence of "'is'saaḡa 'xamsa" is as an answer to the question:

// ʔis'saaʒa ʔkaam min 'faqlak // (What is the time, please?)

Under the circumstances, it is often the case that the person addressed echoes the first word as a gesture of politeness or as an expression of his eagerness to be of help. His answer could be represented as follows:

8. // ʔis'saaʒa // ʔ xamsa // (The time? It is five o'clock.)

Again, the tonal picture is completely changed. Instead of one intonation pattern as in example (1), there are two as in (7). One more point of similarity between (7) and (8) is that, although in (8) the link between the patterns is looser, the link between the pause, the intonation, and the ensuing meaningful contrasts is just as close.

The above examples give a clear indication of the tendency of some pauses to occur more frequently than others at the juxtaposition of intonation patterns. This tendency will not be lost sight of in delimiting tone-groups. It may sometimes become the overriding criterion when the need arises to refer to rapid speech where pauses may be imperceptible and the burden of signalling boundaries falls automatically on the linguistic and contextual features common to both speaker and hearer.

(c) The position of the pause in the utterance:

Hesitation pauses are of very frequent occurrence in the text.

They occur at almost any point in the utterance. They may interrupt items which do not generally admit of such interruption, a fact reflected in the speaker's automatic repetition of the part truncated, immediately after the pause, together with the rest of the item.

Characteristically, however, these pauses occur more frequently before lexical items representing major points of information, and after suffixes and other grammatical items like the definite article before nouns and prefixes before verbs. The following are examples of this type:

9. (a) H. // 'sibna 'baʔamnil...ʔiʃ'ʃuɣliwil...wilka'gaat il'ganda
di// (Let's drop -this talk- about work and difficult
things.)

(b) H. // bit'ʃuufi 'baʕdi...ma'naʕzir 'minha//
(You see some scenes of it.)

(c) H. // tif'tikri n'zurhum walla n...nistan'naahum//
(You think we ought to visit them or wait for them?)

In (a) there is a repetition of the definite article after the first pause and of the conjunction /wi/(and) and the article after the second. In (b) the pause occurs after the first part of the construct. In (c) the pause occurs after a verb prefix which occurs earlier.

Sometimes, but not frequently, hesitation pauses occur in sentence-final position. When they do so, they create the impression of incompleteness. This is sometimes used as a way of asking questions. In the following example, the question particle/miin/(who) is suppressed and replaced by a pause:

10. H. // ʔakbarhum ...// (The eldest of them is ...?)

A different type of pause is restricted to utterances of a very deliberate nature. It occurs generally before the end of long utterances when the speaker tends to finish off his point of view very carefully, inserting pauses between his last words. The following

is part of one such utterance:

11. L. // wif 'nafs il'waʔt / bitid'diini...ma'ʕaani^{...} mux,talifa//

(At the same time, you give me...different...meanings.)

The last word is said with a low fall; the two words preceding it have level pitches throughout their last two syllables, with the first word marking a higher pitch than the second.

With normal pauses, the situation is different. Enough examples have been given to show that they function, in conjunction with other linguistic resources, to delimit utterances from one another, to mark off groups of words within one utterance, and finally, to participate in transforming sequences of sounds into meaningful and communicative entities.

CHAPTER IIThe Intonation of E.C.ArabicA. Broad characteristics

In a study of intonation, there is greater need for the precise and explicit definition of terms. Throughout the following chapters, a number of terms will be used. Some will be referred to as they come; others require earlier comment.

The purpose of this section is ^{to} touch on some of the broad aspects of E.C.Arabic intonation. This will lead up to the discussion of non-significant pitch differences, and then to the discussion of the tonal units in operation in the language considered. In the meantime, the need expressed above is met.

Like other linguistic studies, this study of the intonation of E.C.Arabic intonation proceeds from a number of assumptions which, though axiomatic, are none-the-less basic.

First, language is patterned behaviour.

Essentially a system of communication, a language has to organize its resources into recurrent pieces, arranged in recurrent patterns. As an advanced system of communication, however, there is another prerequisite. It has to have a minimum of discrete elements with a maximum potentiality for combination. Accordingly, a language can be analyzed into discrete elements which can stand in an indefinite number of mutual relations both in combination, within the actual chain of sounds, and in association, within a system of communication possibilities. These two dimensions of relations: the syntagmatic and the paradigmatic, are contrastive,

in the sense that their essence is difference of some sort or other within a functional framework. Collectively, they make up the total network of functional differences underlying the various language systems.

Secondly, linguistic behaviour is meaningful:

A number of distinctions are commonly set up in connection with meaning. Most relevant is the distinction drawn between "formal" and "contextual" meaning. The formal meaning of an item is defined in terms of what it contributes as a term in a system or an element of a structure to the total picture of formal relations characterizing the system or the structure. The formal meaning of a structure is a function of the meaning of its components together with the meaning of the grammatical structure to which it belongs.

Reference should be made to the term "context" in the sense in which it is commonly used. Any speech event may be described in relation to (a) its verbal context, i.e., the speech events which precede and follow it, and (b) its situational context, i.e., the physical and socially-determined events associated with it. Its relation to the verbal and non-verbal events surrounding it constitutes its contextual meaning. Accordingly, the contextual meanings of linguistic items are the links between them and other linguistic items in addition to the links between them and things in the world outside them and in particular those that are more or less the same for the speakers of the language.

The connection between the context and the meaningfulness of the items of an utterance is intimate. An element new to the context

normally marks a point of maximum information, and is in this sense the weightiest in comparison with those introduced earlier. Consequently, it is likely to be made more prominent than others co-occurring with it. Conversely, items which are made quite predictable by the context are, as a rule, kept in the background. In view of this strong link between the context and such features as "prominence" and "meaning", it is often essential to take into consideration the verbal as well as the non-verbal contexts.

Thirdly, language is characteristic activity.

This implies that abstractions set up for ordering the material in the course of analysis should stem, at least in part, from within the material.

Fourthly and finally, intonation is systematic, significant, and characteristic.

Just as language is systematic; so is intonation.

There is hardly any doubt that, compared with other linguistic units, intonational units are of a rather different order. Their internal organization and position in the language differ from those of units of other systems, e.g, the sound system. As patterned behaviour, however, intonation is a portion of language that lends itself readily to the same methods of analysis which are applicable to other areas of linguistic research.

Pitch variation falls into patterns, parts, and combinations of patterns which recur regularly. Rules can be given which describe these patterns in terms of their internal structure and in terms of the relations in which they stand to other patterns occurring within

the same context. It is thus possible through observation and abstraction to reduce to a simple set of contrastive patterns a wide range of phonetic heterogeneity. When, at a further remove, these patterns come to be viewed independently of their immediate context, they will be found to constitute a phonological system of oppositions describable in terms of the mutual relations which hold ^{are} the parts of the system together. They ^{are} syntagmatic and paradigmatic relations. The phonological structure of each pattern is statable in terms of the relations between its constituents and also in terms of its position relative to the system as a whole. In short, intonation, in its own way an epitome of the language, has its own system, and is accessible to analysis in its own right.

Before the full ^{مجموع}gamut of the intonation system could be unveiled, aspects of meaning need to be brought into the picture. The native speaker rarely fails to react differently to sentences which are alike in the words composing them but differ only in their pitch characteristics. If this does not establish decisively the general currency of distinct classes of meaning attached to the intonational habits of the speakers of one language, it at least suggests a common use of the same frame of reference, however vague it may be. It is thus necessary to examine this common frame.

It is also just as necessary to take into account, as part of the study of the meaning of intonation patterns, the functions of other types of language patterning which prove to have a bearing on the function of intonation. For instance, there is a close interdependence between grammar and intonation. This can be demonstrated

by the following example: Given the sequence, roughly written as / 'miʃ miʃ 'hiɪl wiw 'bass/, to read, the native will need to know the function of the part /'miʃ miʃ/ or at least whether it is an indivisible lexical item: (apricots), or a sequence of two negative particles: (not that it is not), before he can pronounce the sequence meaningfully. On the other hand, he will not fail to understand the ambiguous/'miʃ miʃ/ if he hears it intoned as either:

// miʃmiʃ ˈhiɪl wiw ˈbass// (Not only do the apricots taste nice! -they are wonderful-)

// ˈmiʃ miʃ ˌhiɪl wiw ˌbass// (Not only do they not taste nice! -they are horrible -)

In rapid speech, this intonational support is likely to break down and the two interpretations will be left open owing to the semantic and structural ambiguity of the utterance. In this case, the listener will be forced to fall back on the available situational features or the antecedent linguistic structure for sufficient clues to force a decision.

"Context" is more of a key-word in the study of intonation. In a context in which there ^{has} been discussion of a group of well-behaved children, followed by someone taking exception to the behaviour of a specific child, e.g. "Nabiil", the most prominent word will probably be /na'biɪl/ in the sentence: "/na'biɪl ya'guuz 'ʃaʔi/" (Nabiil may be naughty), thus:

// na'biɪl ya_guuz ʃaʔi //

But in a context in which there has been discussion of the satisfactory behaviour of Nabiil, followed by someone putting in

the reservation that Nabiil may be a little naughty, the most prominent word will probably be /'jaʔi/, thus:

// na-biil ya[~]guuz ,jaʔi//

Intonational meanings may be ranked in a scale in the light of what they contribute to the communication situation. Accordingly, first to be taken into account is the role of distinctive pitch patterning as a potential bearer of objective meaning. In this capacity, pitch functions in two ways:

(a) It offers choices between different utterances.

// ˘ humma lli bit₌γaddu " foo? //

(Are they the ones having lunch upstairs?)

versus:

// ₌humma lli bit˘ γaddu " foo? //

(The ones -guests- having lunch, are they upstairs?)

(b) It offers choices between i. types, ii. subtypes of sentences:

// sa˘ ʔaltu s ₌saaḡa ₌kaam// -Declarative sentence-

(I did ask him what the time was.)

versus:

// sa[~]ʔaltu s-saaḡa ,kaam // -Particle interrogative-

(When did you ask him?)

versus:

// sa₌ʔaltu s₌saaḡa ˘kaam// -Non-particle interrogative-

(Did you ask him what the time was?)

Side by side with this "differentiating" function, and linguistically just as relevant, is the "structural" function of making clear the way words group themselves syntactically in a stream of

speech. In this capacity, intonation functions together with pause.

// ?ihsib ta-laata zaa?id it'neen/ fi,sitta //

(Add / three plus two/ multiplied by six.-30-)

versus:

// ?ihsib ta'laata / zaa?id/it-neen fi ,sitta //

// ?ihsib ta'laata / zaa?id/it-neen fi ,sitta //

On the borderline of this category of related functions may be mentioned another in which pitch serves in a "demonstrative" capacity by picking out certain words for special notice and signalling to the listener those points in the utterance where he is to focus his attention. Here, the function of intonation verges on that of interjections, facial expression, and gesture. All combine to suggest the amount of interest taken in what is going on. A variety of overlapping shades of meanings are in this way given expression.

N.// ?inta -?aayiz tigib` lana // ` miʃ lilʔaw'laad //

(You want to buy -something- for me; not for the children. -Contrast-

H.// mahna nta-h^oona ` minnink//

(We have finished with you. " "

// -xud ` dah // da b ` taaʒak //

(Take this one. It's yours.) -Identification-

// ma ta` xudʃi ?dah // ` da b ?taaʒak //

(Don't take this one. That one is yours.) " "

H. // ʔana -ʔult i6''mili =ʃaay //

(I said make tea.)

-Emphasis-

When the function of each pattern is measured against this yardstick, it will be found to contribute, in one way or another, either separately or in combination, to the meaningful potentialities of the language. If, by any stretch of the imagination, the totality of functions roughly outlined above as summing up the communicative functions of intonation can be said to correspond in some measure to what has been described in connection with language as the formal meaning, it may be possible to define the function or the formal meaning of an intonation pattern as its contribution to the communicative potentialities of the language in any of the ways mentioned above.

There is yet another area of meaning which is the main concern of intonation. Over and above the objective meaning carried by a linguistic message, other shades of meaning may be superimposed. In sharp contrast to those having to do with communication proper, the latter make up a far less rigidly categorized area. The predominant majority are of an "attitudinal" or "modal" nature, and are often referred to as belonging to the "expressive" as distinct from those functioning on the "symbolic" level of language. They may be lumped together as a separate category, mainly subjective as to content in that they encode to the listener information about the speaker's attitude towards his subject-matter, and not infrequently, towards the listener himself. In this capacity, intonation functions as a "symptom" of the speaker's moods and feelings. It is not

unusual, in a connected text, to find that the same moods and feelings, and consequently the same intonational features extend beyond the limits of one sentence over a whole passage until a change of "theme" brings with it a change of the emotional setting.

Speaker's attitude towards subject-matter:

L./ / ,waahid mu haami/ "maalu w'maal 'masalan/yi' targim

(A lawyer. What business is it of his to -for instance-)

ki taab iqtī ṣaḥḥ/ /

(translate a book about economy?)

Speaker's attitude towards listener:

A./ / ʔana ma "ṣuftiṣ fi "ḡumri/ waahid 'dammu/

(Never in my life have I seen an insensⁿitive person)

ʔabroḥ min dammak/ /

(like you!)

Extended sames of moods and patterns:

S./ / hiyya ḡay-zaak "tuḡud ma ḡaaha/ bi'ṣart /

(She wants you to sit with her -join her- only when)

ʔinnak "inta tibʔa "roḥḍi ḡan ʔinnak inta ʔaaḡid ma ḡaaha/ /

(you are contented to do so.-in the right mood to do so.)

ma tibʔaṣ "ʔaaḡid ma-ḡaaha -yaṣbin "ḡannak //

(Don't force yourself into sitting with her.

ma tibʔaṣ mid'" daayiʔ// ma tibʔaṣ sar'" haan/ /

(Don't be disturbed. Don't be absent-minded.)

There is no general agreement as to how this area of meaning should be treated in linguistic analysis. For the purposes of this study, however, it is maintained that (a) a great deal of the

meaning of a piece of language is implied by what it leaves unsaid, and that (b) in so far as regular and systematic correlations can be established between tonal and attitudinal features, it is legitimate to treat them as highly relevant. As a valuable diagnostic tool, they have been made use of in setting up the various sub-classes of tones. By another stretch of the imagination, all the "implicative" shades of meaning carried by intonation will be lumped together under the label "contextual" features side by side with other features of the situation which will be deemed appropriate for the purpose at hand.

It may be concluded that the existence of these sets of contrastive functions and meanings which have been sorted out so far, together with the fact that they correlate regularly with corresponding patterns of tonal features, and in so doing, imbue them with significance, provides the basis on which the intonation system is constructed. The study of these correlations yields a set of rules which sum up the basic tonal, functional, and contextual features which characterize each pattern. With the statement of these rules, the full picture of the intonation system finally emerges, in the form of a neatly worked out bundle of patterns and functions. Cases of indeterminacy cannot be ruled out; but this is inherent in the nature of language itself.

The last aspect of E.C. Arabic intonation is that it is characteristic. E.C. Arabic has a variety of patterns which are as unique to it as is its sound-system. This can best be illustrated by means of a few examples.

First, it may be useful to show some of these patterns at work.

This will be followed by an attempt to show some forms and functions which, when mixed up, may give rise at best to meaninglessness and at worst to serious misunderstandings.

The following are some high frequency patterns:

1.H.// ʔitʕal-limti kulli taʕ liimak fi 'moʕr//

(Did you receive all your education in Cairo?)

2.S.// fi ʕnafs il beet //

(In the same house.)

3.H.// fi ʕnafs il beet //

(In the same house?)

4.S.// fi ʕnafs ilma kaan//

(In the same place.)

5.H.// fi ʕani ʕitta//

(Where exactly?)

6.S.// _fi s say yida//

(In El-Sayyida.)

7.H.// _fi s say yida //

(In El-sayyida.-I see-)

The following table sums up the tonal, functional, and contextual contrasts operating in the above utterances:

<u>No</u>	<u>Tonal</u>	<u>Functional</u>	<u>Contextual</u>
1.	Rise.	Non-particle interrogative.	Question-Appeal for a 'yes'/'no' answer.
2.	Fall.	Declarative.	Answer-Affirmative-Emphatic.
3.	Rise.	Non-particle inter.	Question-Echo-Surprise.

<u>No</u>	<u>Tonal</u>	<u>Functional</u>	<u>Contextual</u>
4.	Fall.	Declarative	Answer-Emphatic.
5.	Fall.	Particle interroga- tive.	Question- Appeal for specific information.
6.	Fall.	Declarative.	Information encoded.
7.	Rise-fall.	Declarative.	Message acknowledged- Echo-Comment.

The following points are of special significance:

1. Apart from 1. (only a verbal context) and 7. (only a response), each utterance functions simultaneously as a typical response to the one preceding and a verbal context to the one following.
2. Except in the first three, the tonal contrasts expounded by the last stressed syllables of the utterances cited are the most characteristic.
3. The correlation between the various types of contrasts is regular and recurs throughout the material.
the

Next, the following examples show "arbitrariness" with which the forms and functions of intonation are co-ordinated in the language under description.

A. The following is an example of a sentence type frequently used for the purpose of what, in contextual terms, may be described as: "request", "invitation", or "polite suggestion", and in grammatical terms (intonation being the criterion), as a non-particle interrogative:

1. // ma tgi⁻liif in,naadi/ ,ʔabl is _saaʒa t' neen //

(Won't you call on me in the club, before two o'clock?)

A possible answer in the affirmative is:

2. // ʔa` giilak ʔabl issaaḡa t_{neen} //

(I'll come before two o'clock.)

A sentence type used as frequently as the first is the negative imperative(intonation again being the criterion):

3. // ma tgi-liiḡ in'naadi /,ʔabl issaaḡa t_{neen} //

(Don't call on me in the club before two o'clock.)

In case the listener wants to make sure that it would be all right to call at two o'clock, a possible question that may follow 3. is the following:

4. // ʔa-giilak is_{saaḡa} t_{neen} //

(Shall I call at two o'clock?)

As can be seen, failure to manipulate these patterns in the right relation to one another, or in the right context, (e.g, by a foreign learner) may lead to contradictions.

B. The following is a non-particle interrogative sentence type:

1. // ʔinta _{lissa} ma 'nimtiḡ //

(Haven't you slept yet?)

In cases where hospitality may require that a host should have a chat with his guest before he goes to bed, the host may knock at his guest's door and gently enquire, using the above sentence and pattern, by way of inviting permission.

In a different situation, e.g, a teacher going through a nightly round to inspect his children in the dormitory and discovering that one of them is still awake, another pattern may be used. The teacher's astonished and offended words may fall into the pattern:

2. // ʔinta ˈlissa ˈmæ, nɪmtɪʃ //

The possibility of a substitution, again by a foreign learner, would result in a sleepless night: for the guest, at his wit's end trying to account for this sudden change of feelings on the part of his host, and for the pupil, sensing an uncommonly lenient attitude.

B. Non-significant Tonal Features

It is necessary to ignore some tonal differences and to concentrate on certain others. Some are conditioned by factors incidental to the intonation system. Others are not so conditioned; but their presence or absence does not affect the function of the pitch pattern in which they may stand; or alternatively, produces subtle changes which cannot be defined in a useful way. A third type has a definable function within the intonation system.

A difference in tonal features which has no definable function in the intonation system is a non-significant difference and will be left out of account. Conversely, a difference in tonal features which has a definable function is significant and will therefore be treated fully.

The following types of tonal features are non-significant. They may be exhibited by syllables or patterns related either syntagmatically or paradigmatically.

(a) Pitch differences conditioned by stress:

"A", a stressed syllable, is higher in pitch than "B", an unstressed one. It is possible that this difference in pitch is concomitant to the stress difference. If this is the case, then the former is non-significant; if not, it is significant or not according to whether or not it has a function.

Examples:

Non-significant: // ʔitta' margi hayhad^{did} lak ilma₌ʔaad//

(The nurse will fix a date for you.)

"A" = did

"B" = lak

In a "tail" of this type, stressed syllables have a slightly higher pitch than unstressed ones.

Significant: // -ʕala ma wa'salt / wi -humma 'waʕalum/

(By the time I arrived, and they arrived,

kaan ilʔutu[~]biis ,miʕi //

(the bus had left.)

"A" = salt

"B" = wa

Evidence:

In 'waʕalum (2nd tone-group), the unstressed syllable lum is higher in pitch than the stressed syllable wa.

(b) Pitch differences conditioned by vowel length:

"A" and "B", syllables "nuclear" in their tone-groups, bear falling tones. "A" is CVV; "B" is CV. "A" has a pitch curve in which the fall reaches bottom pitch; whereas the curve of "B" shows as a high-pitched level tone followed by the low level pitch of the "tail", if there is any.

Such a difference is non-significant.

Examples:

A. // ʔil_walad `sikit // (The boy stopped.-talking-)

B. // ʔil_walad `saakit// (The boy is quiet.)

"A" = saa

"B" = si

(c) Pitch differences conditioned by elision:

"A" and "B" are pitch patterns. "A" is distributed over

more syllables than "B" is. The difference arises from elision in "B" and non-elision in "A".

Such a difference is non-significant.

Examples:

A. // tila-ʔiih fi ˈkullɪ ˌhittə təʔ ˌriibən //

B. N. // tila-ʔiif ˈkullɪ ˌhittə təʔ ˌriibən //

(You find it ^{h_{im}} almost everywhere.)

Non-elision: /tilaʔiih fi / (You find it in...)

Elision: /tilaʔiif/ (")

(d) Pitch differences conditioned by position in total pattern: ^{the}

"A" and "B" are nuclear syllables bearing falling tones. "A" is non-final in the pattern; "B" is final. The fall on "A" does not reach bottom pitch; the fall on "B" does.

Such a difference is non-significant.

Examples:

N. // ˈkarakaw // ˈʃuyliw // nɑʃɑt //

"A" =/hɑ / ʃuy /

"B" =/ʃɑt/

(e) Pitch differences arising from tonal sandhi:

This is related also to (c).

"A" and "B" are each a nucleus. They occur in succession in two adjoining tone-groups. "A" bears a rise and "B" a high fall. The combined effect is that of a high rise-fall. A similar effect is produced when a high rise is followed immediately by low-pitched syllables.

Such cases will be overlooked. The combination will be treated

in the light of what their pitch pattern would prove to be if silence separated "A" from "B".

Example: (Under N.)

H. // miŋ-ŋayza t zuuri g nent ilhayawa'naat//

(Don't you want to visit the zoo?)

N. // bi_taaŋit ' hina ʔhna ma ʃufna_haaŋ //

(The one here? We haven't seen it yet.)

Without elision:

// bi_taaŋit ' hina // ʔihna ma ʃufna_haaŋ //

from

(f) Pitch differences arising from features superimposed on patterns:

"A" and "B" are two pitch patterns. "A" has a 'normal' range. "B" has a narrow range, and is almost on a monotone. The difference may be socially effective; but it is not capable of being defined in a useful way.

Patterns similar to "B", all on a monotone, will be ignored.

Example:

"A": (First time call) // ʔxud amma ʔullak //

(Come here.-I want to talk to you-)

"B": (Second time call-// ʔxud amma ʔullak//

the first having (I said: "Come...")

been ignored-)

Every time these "calls" are repeated, the pitch goes higher, the rate faster, and the range more monotone-like. Only those patterns which show oppositions like "high" versus "low" or "mid" etc. will be treated.¹

1. A striking example of pattern "B" type, delivered amid fits

of handshaking and meant to express rejoicing, is the following:

(underlined syllables are extremely prolonged)

// ʔwalːlaxːhi ːmaːʃufːnakʃi ːminːzaːmaan

(By God I haven't seen you for ages!)

ʔwiːdayːman ːasːʔal ːʕaːleek

(I am always enquiring about you!)

ʔilːʔusːtaz ːkilːmi ːfeen

(Where is -title- Hilmy!)

-wizzayyi ʔahː -waaluh //

(And how are his affairs!)

C. Tone-Groups

This is then a study of the contrastive pitch patterns available in E.C.Arabic. By "contrastive" is meant such that the substitution of one for the other over the same substrate, in the absence of any grammatical or lexical incompatibility, would result in a somewhat different message. By "pitch pattern" is meant the pitch features characterizing an utterance or part of an utterance constituting a tone-group. For the purpose of the present study, the tone-group will be defined as a stretch of speech not interrupted by either / or //.

Tone-groups stand in a hierarchy of size as well as of structural complexity. In any conversational exchange, utterances and parts of utterances may run on indefinitely. In such cases, the various tone-groups contained within an utterance may enter into countless combinations, and the relations between them may become extremely complicated. This complexity will be paralleled by tonal complexity. Pitch features characterizing these tone-groups will display a wide range of variety and interpenetration. However, not all combinations of tone-groups which may occur within an actual utterance, and similarly, not all the arrangements of pitch features which such combinations may exhibit, are of equal importance in the context of the present study. Only those that are truly representative of the language and the intonation system under analysis will be singled out for detailed study and description.

For the purpose of showing the commonest arrangements in which tone-groups stand, it is now proposed to examine a few examples.

This will serve, in addition, to bring to the surface some of the defining characteristics of tone-groups. A set of distinctions will be established on the basis of this examination in an attempt to characterize the different types of tone-groups in terms of various relations, positional and otherwise, which may hold between them whether on the syntagmatic or the paradigmatic dimension.

Since the criteria for these distinctions are to be determined by the language and the system analysed, it is also proposed to base them on such features as are exhibited by actual and representative utterances of various lengths. It is also probably preferable to select for the purpose of illustration instances of complete utterances. These conditions have been observed. With a few exceptions, the examples quoted below are a selection of instances of complete and representative utterances. They are complete in the sense that they are flanked on both sides by silence and are preceded as well as followed by utterances spoken by different persons. They are representative in the sense that they reveal characteristics, both tonal and grammatical, which are of frequent occurrence in the material.

1. Utterances differ widely in respect of the number of tone-groups they may contain.

(i) An utterance may consist of one tone-group:

(a) H. // wi kal⁻leetu l[?]if-kaal iz, zaay //

(And how did you solve the problem?)

(b) S. // ruht in-naadi m⁻baarih //

(Did you go to the club yesterday?)

(c) S.// ˈwi baɕ_ .deen//

(What next?)

(ii) It may consist of more than one:

(a) S.// ˈkaan muta .dayyin// wi ˈkaan ɕα .tuuf//

(He was religious. And he was kind.)

// wi kan yi ˈhibbi yɕag .gaɕna//

(And he liked to encourage us.)

(b) H.// ɕab iɕfɑd' dαli // ʔif_ tahi 'buʔʔik//

(Please sit down. Open your mouth.)

// ʔilʔax' raani//

(The last one?)

(c) L.// _hal ˈana _baɕlub // _hal ˈana zaɕ_ .laan//

(Am I-expressing-a demand? Am I sad?

// _hal ˈana mɑb_ .suut //

(Am I happy?)

This serves as a basis for the distinction between:

(i) Single tone-groups, and

(ii) Combined tone-groups.

2. From a classificatory point of view, it may be convenient to relate part of this difference to non-tonal factors.

(i) These factors may be structural, i.e., pertaining to the grammatical structure or type of sentence to which the utterance belongs, and the need for keeping meanings apart:

(a) S.// law -ɕalɑb _minni ˈxamsa ˈsaay/

(If he^{had} asked me -to give him- five piastres,)

/ʔad-diilu ʔar`baʕa _saay//

(I would give him four piastres.)

versus:

(b) H.// law a_laaʔi -hitta mafi_haaʃ mu` ruur/

(If I could find a place where there was no traffic,)

/ wa -kuun ʕala `rahti/

(And where I would feel at home,)

/ ʔaruh-laha walaw `ʔaaxir id_dinya//

(I would move there even though it were at the end
of the world.)

(c) S.// miʃ^m bardī zayy is=sana lli ,faatit//

(It is not as cold as it was last year.)

versus:

(d) // miʃ `bard // ^mzayy is,sana lli _faatit //

(It is not cold. It is like last year.)

In the first pair, there are two tone-groups in (a) compared with three in (b). In the second, there is one in (c) compared with two in (d). The difference in number may be partly accounted for in terms of the requirements of meaning and sentence structure.

(ii) They may be pausal or contextual:

(a) S.// min il`ʔaxx/ lil`ʔuxt/ liz`zooga/ lizzi`miil//

(From the brother, the sister, the wife, and the friend-

In answer to "Have you suffered much?"-)

(b) N.// xu`daxr/ wi fak'haw / `lahma//

(-I bought- vegetables, fruits, and meat.)

(c) A.// _beed/ _gibna / _laban //

(-You may have- eggs, cheese, milk, etc.)

Combinations type (i) may be described as structurally determined; type (ii) combinations may be described as pausally or contextually determined.

3. Tone-groups differ tonally according to the position they occupy in a combination of tone-groups and also according to the sentence type in which they stand.

A tone-group may occupy:

(i) final position, or

(ii) non-final position.

(a) H./ / (i) kas-tanna ka_umaan ~rub₆i[~] saa₆a/

(I shall wait for another quarter of ^{you (for sg)}

/ (ii) wi ba₆-deen axla₆,huulik / /

(And then I shall extract it.) _{to} you (for sg)

(b) S./ / (i) ?inta ~raayih il,beet/

(You are going home.)

/ (ii) mi₆ ~kida / /

(Aren't you?)

(c) H./ / wi -lamma ju₆f[~] ti₆ih / (i)

(And when you saw him,)

/ kan bi[~] yi₆mil ~. ?eeh / / (ii)

(What was he doing?)

Tone-groups type (i) may be described as final; those type (ii) may be described as non-final.

To show the relation between tonal features and the positional

factors referred to above on a rough statistical basis, irrespective of distributional considerations relating to any particular sentence type, it may be stated that falling intonation seems to be much more common in association with final tone-groups than either level or rising intonation. On the other hand, rising and level intonation are much more common in association with non-final tone-groups than falling intonation.

To show the relation between tonal features and positional factors with reference to sentence-types, it may be stated that the same seems to apply with the exception that non-particle interrogative sentences make much more use of rising and level intonation in final position, and also that two-part sentences belonging to the same type, and to a lesser degree, those belonging to ^{the} particle interrogative type, show a marked tendency for their non-final groups to be associated with falling intonation.

In most of the examples given, (a) show final falling intonation, (b) show final rising intonation, and (c) show final level intonation.

4. Tone-groups may differ in structure.

(i) A tone-group may have only one nuclear point:

(a) H. // şa-baak il` xeer ya _leesi //

(Good-morning, Leesy.)

(b) H. // na`biil //

(Nabiil?)

(c) S. // _ .fukran //

(Thanks.)

(ii) It may have more than one:

H. (a) // ʔit, fəddɔl ya ʔus=taaz hi=seen si'gaara //

(A cigarette, title, Hussein.)?

// -wadi l, ʕilba'xulʕit //

(And there goes my empty box.)

A. (b) // ʔwi s, gaara ka' maan //

(A cigarette as well!)

This serves as a basis for the distinction between:

(i) simple tone-groups, and

(ii) compound tone-groups.

5. In compound tone-groups, the direction of pitch movement at the nuclear points may be the same or different.

(i) Compound tone-groups with the same pitch direction:

H. (a) // bitiʕmi lilhum kafa'laat wi ka'gaat min " diy //

(Do you arrange parties and things of this sort for them?)

L. (b) // ʔahlan wa, sahlān //

(Welcome.)

(ii) Compound tone-groups with different pitch directions:

H. (a) // ʔkull id, dinya b ʔ- tikbar //

(All the world grows.-not only you!)

(b) // ʔuuf ʔmiin biy xabbat //

(Go and see who's at the door.)

6. Parallel to the distinction: final/non-final tone-groups, a further distinction may be set up between "major" and "minor" tone units. In certain combinations, it seems feasible to refer to a member unit as major and to refer to others as "minor". In:

// lamma -tiigi t ʔaabil ilmu'diir/ ma tin ʔsaaf //

(When you are to meet the manager, don't forget.), this distinction seems to be relevant. The second tone-group may be said to be major in relation to the first. Conversely, in: // ˌlammaˈtiigi/ ti-ʔaabil ilmuˈdiir// ma tiˈn saaʃ// (When you come, meet the manager. Don't forget.), no such distinction can be said to apply to either the second or third tone-group in so far as they are related to each other. The two are major in relation to the first.

There are formal criteria with reference to which this distinction can be justified. They include non-intonational considerations. The following examples are quoted in illustration:

1.S. (a) // ˌʔana -geet innaˌharɖa filʔutuˈbiis /

(To-day, I came by bus;)

(b) / ʔilʔutu-biis fisˌsikka tˈʃattal //

(The bus broke down on the way.)

2.A. (a) // ʔin-nama ˈbaɖd id-ɖirsi ma tˌʃaalig/

(But after the tooth had been treated,)

(b) / miʃ ˌinta has-seet bitaˈhassun //

(Didn't you feel better?)

The first utterance contains two tone-groups. Each is co-extensive with a substrate which meets all the necessary requirements for being a complete and independent utterance by virtue of its grammatical structure. The relations holding between the various grammatical elements operating within the compass of each substrate are describable solely in terms of the internal structure of that substrate and with no reference to any such elements or

relations within the other. In this sense, each is a complete and self-contained sentence. There is also the fact that only the second sentence is readily expandable by the addition of a conjunctive particle of the type of /fa/(then) in initial position. This is a further indication of the equivalent grammatical status which the two substrates enjoy as members of a co-ordinate structure. Furthermore, they are both classifiable as declarative sentences.

Intonationally, however, the case is different. Although closely interrelated, the tonal patterns of the two groups are dissimilar. On the one hand, their close interrelation is manifested by the overall impression created by the manner in which the two patterns seem to complement one another. Thus while the former is a sort of prelude leading up to the latter, the latter represents a sort of climax culminating at the very end. By so doing, ^{it} rounds off the melody of the whole utterance and gives it unity and finish. On the other, their dissimilarity lies in the fact that whereas the first is a rising intonation pattern, the second is a falling one.

Examining the grammatical and intonational aspects of this utterance in conjunction, we see that of the two patterns discussed, only the second can be shown to match the grammatical type of sentence to which the utterance as a whole belongs. Assuming the concrete details of the actual context in which the utterance was spoken to be unavailable, it is possible to approach it in the abstract, and to consider it as a representative of the normal declarative type of sentence. By this is meant a sentence whose

main function is to transmit a piece of communication, i.e., with a minimum of emotional colouring. By the same token, it is possible to view the final high fall as a representative of falling intonation, a type of intonation which is formally least complicated in shape and functionally most highly loaded in association with the kind of sentences referred to above. If we apply the same yardstick in trying to estimate roughly how typical the rising pattern of the first tone-group is of the kind of grammatical structure in hand, we find that the situation is different. Although rising intonation occurs in all kinds of sentence; it is not very typical of the kind specified above. On these grounds, therefore, it seems feasible to conclude that the tonal pattern of the second tone-group is alone the one that runs parallel to the grammatical structure of the utterance.

There is one more aspect of the first example to be considered, and that is its role as a piece of language activity, an utterance. Since every utterance presupposes a context of situation, it seems quite in order to be more specific about the setting of the example in question with a view to estimating the information content of the two messages contained in the example. The utterance forms part of an apologetic explanation given by a junior official in answer to his superior's reproachful remark about his coming late to the office.

It is obvious from the context that the second sentence of the example carries the weightier message including items one would leave out last in the message. In fact, the first sentence can

easily be dispensed with ~~with~~ no significant loss to the communication value of the message as a whole; since the second sentence contains all the ingredients required to carry the message across. There is in addition the explicit repetition of one of the major components of the message: the word /ʔilʔutu'biis/(the bus), instead of the more usual way of referring to it anaphorically.

The introduction of contextual considerations makes clear a number of points. It pinpoints the rhetorical nature of the utterance, accounts for the selection of the co-ordinate type of structure which is also characteristically emphatic, and also for the choice of the high fall, in turn, an emphatic tone meaning something like: "Of course that is the reason.". A summary characterization of the utterance would be that it is declarative as to type of sentence, explanatory and appealing in content, and emphatic in tone.

The second example presents another side of the picture. It belongs to a different class of sentence structure and contains two clauses in dependence relationship. The formal marker of this relationship is the subordinating conjunctive particle /baʔd/(after). In addition, it is an interrogative sentence of the non-special or non-particle type.

The same degree of congruence between the grammatical and phonological boundaries marking the first example is also to be found in this example, with the difference that this time the co-extensiveness of each tone-group is with a clause and not with a sentence. Similarly, the same features of mutual expectancy between their pitch patterns are observable. Once more we find the

pitch pattern of the second tone-group to be the one most common with the type of sentence to which the utterance belongs. The final pitch pattern represents an intonation commonly used in association with the non-particle interrogative. The fall marking the first clause is rarely used in this type of sentence except medially as is shown in the example. When it occurs finally, it is usually supported by the context:

3.H.// _baʔa lɕi-laag `nifiɕ //

(So the treatment was effective?)

Here, the particle /'baʔa/(so,then) refers to a previous remark to the same effect, only by the other interlocutor, so that the sentence is more of an echo than a question.

The context of the second utterance is self-explanatory. As a query, it is not marked by emphasis; hence the selection of the mid rise. A summary characterization of it is that it is a non-particle sentence of complex structure signalling a non-emphatic appeal to the listener to supply confirmation or denial.

The above analysis of the grammatical, intonational, and contextual aspects of examples (1) and (2) makes it clear that in both cases, (a) and (b) show a degree of interrelation which rules out the possibility of their being treated as independent. In this respect, they are evidently to be distinguished from such examples as:

4. A. // miɕ _ɕaayiz ' miɕmiɕ // ɕan-dina_mɕmiɕ mum`taaz//

(Don't you want apricots? We have -sell- excellent apricots.)

or:

5.H. // ˈ miin // naˈbiil //

(Who? Nabiil?)

Again, it would seem just as inaccurate to treat the two tone-groups of example (1) as if they were of equal rank, or alternatively, to treat one of them in the absence of adequate reference to the other, as it would be to treat the two clause-structures of example (2) as if they had the same grammatical status, or alternatively, to omit reference to one of them when dealing with the grammatical structure of the other.

It is therefore proposed to apply (i) the term major to any tone-group which, out of a combination of tone-groups, occupies a central position in the combination, and (ii) the term minor to any that does not.

It should be noted, however, that it is not always easy to be consistent in this respect when the available criteria fail to point one way or the other. The decision as to whether one should classify a tone-group as major or minor is sometimes arbitrary, or highly subjective and variable. In such cases, this distinction will be resorted to mainly as a convenient means of drawing a line round one particular tone-group which, more than any other in a combination, seems to characterize a whole series, or else, to embody the gist of what the speaker aims to convey to the listener.

It should be also noted that the distinctions: major/minor and final/non-final do not always coincide. In the first and second examples above, the two distinctions coincide; in each, the major tone-group, the one that has the same privileges of occurrence as

the whole combination, happens to occupy final position. Although this is the commonest arrangement, exceptional cases abound in the material. The following examples illustrate this point:

6.(a) H. // _yaḡni miḡ min- raʔyik inni gga waaz bilʔagna-biyya

(So you don't think it an advantage to have a non-

maḡ, laha //

Egyptian wife?)

(b) N. // ʔlaʔ //

(Of course not.)

(c) H. // ḡa-jaan kay ʔḡttal ḡala s=suuʔ il,maḡri//

(Is it because of fear of competition to the Eg.market?)

(d) N. // miḡ kay, ḡttal ḡala s=suuʔ il,maḡri / (mnr.)

(Not fear of competition to the E. market!)

/ ha-yibʔa ,fiḡh ixti=laaf filḡa'daat/ (mnr.)

(There will always be differences of habits,)

/ wifittī'baaḡ / wi ,kulli ʔhaaga // (mnr. +mjr.)

(temperaments and everything.)

7.(a) N. // _zurt ilʔah'raam //(Have you visited the Pyramids?)

(b) H. // ʔa// (yes.)

(c) N. // ʔkaam ,marra // (How many times?)

(d) H. // ha waali ,talat mar raat // (About three times.)

(e) N. // mithay yaʔli btiḡ'gibak // (You like them, I think?)

(f) H. // _da min -ʔaḡmal ma-naaḡir 'maḡr/

(Among the most beautiful sights of Egypt)

/ _hiyya =ḡabaḡan ilʔah'raam/ _wabu l'hoor /

(are the Pyramids, the Sphinx,)

/ wi ˈbaʕd ilma-naʕzir it,tanya //

(And some other sights.)

// lakin illi ˈ ʕaayiz yit-farrag ʕala maʕri dil'waʔti/
(mnr.)

(But anyone that wants to see Egypt nowadays,)

/-laazim yit-farrag ʕala -maʕr ilha'diisa//(mjr.)

(should see modern Egypt.)

// miʃ , bassi lʔah-raam wabul,hool // (mnr.)

(Not only the Pyramids and the Sphinx!)

In example 6. the first tone-group in combination (d) is minor, and the others -major and minor- are major in relation to it. In 7., the reverse order is shown.

Distinctions relating to tone-groups as members of tone-group combinations will be left aside until the features characterizing them as structural units have been dealt with. It is possible to state that in so far as these features are concerned, the conversational language of E.C.Arabic has been found to fit into the following scheme:

- A. Simple tone-groups: each containing one nuclear point,
- B. Compound tone-groups: each containing more than ~~than~~ one point,
 - B.1 Compound/Similar: each showing similar pitch directions at the nuclear points,
 - B.2 Compound/Reverse: each showing reversed pitch directions at the nuclear points.

So far, the object has been to describe the types of relations which may exist between tone-groups occurring within complete utterances. The object now is to study the tonal features of the

tone-group as a unit of the intonation system irrespective of whether it formed part of a complete utterance or not. In a simple tone-group, tonal contrasts^{occur} at more than one point. To localize these contrasts, it is necessary to establish the following points:

A. The Nucleus: (N)

The nucleus is the basic, most prominent, and most active element in the tone-group(TG).

In a minimal TG, the N is co-extensive with the TG:

// ˘ naam // (He slept.)

// ^- laa// (No.)

//' ʃuuf// (Look.)

The syllable focal in the nucleus, i.e. the nuclear syllable (NS), is singled out by some added features or components of prominence. It is the syllable that initiates the primary pitch change characterizing the TG. In utterances described here as exceptional, the N syllable can be any syllable in any word irrespective of whether that syllable or word is the one normally stressed or not:

Normal

Exceptional

G.// fawa'niis // (lanterns) // 'fawaniis //

S.// miʃ 'kida // (Not this way) // 'miʃ kida //

A.// ʔim'baarih// (Yesterday) // 'ʔimbaarih //

The first two were said with a falling, the third with a rising, intonation.

Similarly, in the following exceptional patterns:

1. // ʔana n_siiit il " makh_ faza // (fα)

(Gosh! I forgot the purse.)

2. // ʔul_tilak .naa` mun // (naa)

(-- = prolongation)

(I told you they are asleep!)

both emphatic, both classifiable as divided rise-falls, the normally stressed syllables (between brackets) are not the most prominent ones.

The substitution of a tone for another within the nucleus is capable of introducing a major change in the function of the TG. Tonal changes introduced elsewhere in the TG do not necessarily change its function. In the following, (a) and (b) show tonal differences which are not matched by major functional changes, whereas (c) is tonally and functionally different from (a) and (b):

(a) // biy⁼ ʔuul `miʃ ,naayim // (He says he will not go to bed.-
offended tone-)

(b) // biy_ ʔuul miʃ ˘ naayim // (He says he will not go to bed.-
statement of fact-)

(c) // biy⁼ ʔuul `miʃ ,naayim// (Does he say he will not go to
bed?!))

As can be seen from the examples, the nucleus carries the primary tonal contrasts within the TG, both syntagmatically: in relation to elements within the same TG, and paradigmatically: in relation to the scatter of tonal possibilities.

The Prehead: (Pre-NS)

The term denotes any unstressed syllables preceding the N syllable without being preceded by stressed syllables. It is not considered as a separate element, but as part of the nucleus proclitic in relation to the nuclear syllable. Nevertheless, it is convenient to assign a separate symbol to it.

High preheads are common with low falls, low rises, and mid fall-rises:

// ˈhay naam // (He is going to sleep.-offended)

 ↘

// ˈhay naam // (Is he going to sleep?!-astonished-)

 -'

// ˈhay ˆ-naam // (He is going to sleep!-amused -)

 ^

The Tail: (NS+s), or (NS+s+s)

The nucleus may be minimal or extended. Unstressed syllables following the N syllable within the nucleus form the tail. The two possibilities of extension within a word are:

1. // ˈnaamu // (They went to bed.)

2. // ˈkatabu // (They wrote.)

The tail is considered as part of the nucleus enclitic in relation to the N syllable. The tail need not be devoid of prominence. In low rises, it marks a second peak. In low fall-rises, it marks a secondary one. In level tones, prominence is equally divided between the syllables of the tone. In falls, its prominence is negligible. In high falls, it may be inaudible.

The following examples will illustrate the difference in prominence between the tail of a fall-rise and that of a mid fall:

F-R: // ma b yis,maʕʕiy // (Doesn't he hear?)



M.F: // ma b yis maʕʕi // (He does not hear.)



Reference should be made to suspended semi-level tails which are very common in E.C.Arabic. As a "cool" and "undisturbed" answer to the comment:

// ʔinta ʔal=ʔaan// (You are to blame.)

the following words may be spoken:

// ʔana ʕaarif in=nana ʔal=ʔaan // (I know I am to blame.)



Under the stimulus of some intense feeling such as "challenge" or "anger", the same words may be intoned as follows:

// ʔana ʕaarif in=nana ʔal.ʔaan //

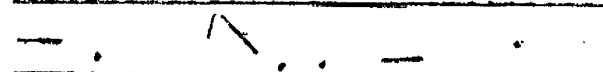


If /'muhmil/(negligent) is substituted for /ʔal'ʔaan/(wrong), the outcome will be the following:

// ʔana ʕaarif in=nana =muhmil //



// ʔana ʕaarif in=nana .muhmil //



In the last pattern, the final syllable is frequently inaudible.

B. The Head: (H)

In a TG of more than one stressed syllable, the first marks the beginning of the head, and any syllable immediately preceding the N syllable marks its end.

The head is optional. When it occurs, there is usually some degree of interdependence between its pitch and that of the N.

Contrasts carried by the head are secondary.

Types of heads:

Heads may be tentatively divided into the following types:

1. Descending heads:

These are characterized by the fact that each stressed syllable is a little lower in pitch than the one preceding it. They are very common in low falling and low rising patterns. Sometimes they serve to express aloofness, mystification, wondering, or to create an atmosphere of suspense:

L.F. // ya "tara ya "sayyid it?ax-xarti,leeh //

(I wonder why Sayyid is late.)

L.R. // mis̄ ḡaayiz ḡaddi yik-kallim „yeerak //

(Don't you want anyone else to talk but you?)

L.L. // wana =naazil is,subh mil?utu biis /

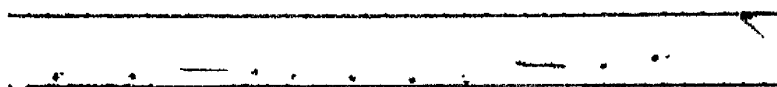
(While I was getting off the bus this morning...)

2. Ascending heads:

In this type, stressed syllables are each a little higher in

pitch than the one preceding. They are common in mid and high falling patterns. The impression they create is that of "appealing" to the listener's logic and common sense.

A. // ʔab ma ʔabaʕan ihna ʕan-dina wa? faat //

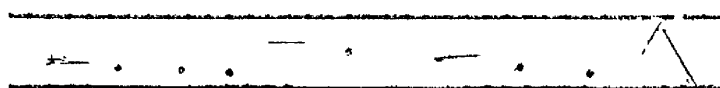


(But of course we have pauses.)

3. Uneven heads:

These are characterized by prenuclear gliding or level pitch movements alternating at different levels. They are common in association with rising-falling and falling-rising patterns. They add liveliness and briskness to the nuclear tone.

R-F. // -xalli zaka[~]riyya y-giib ilfu^{^^} luus //



(Remind -make- Zakariyya to bring the money.)

F-R. // ⁼ʔinta ʕ_ʕaahir -faayi? ya ^- saami //

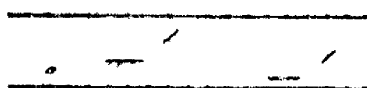


(You seem to be in high spirits, Saami!)

Unstressed syllables in the head:

Cases occur in which the pitch of unstressed syllables may be higher than that of the preceding stressed syllables:

// huw, wanta ʕ, ʕayyar //

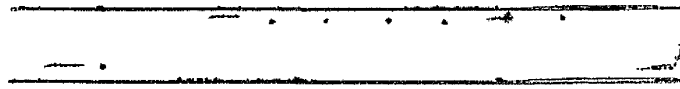


(Are you still a child?!)

There are also cases in which their pitch curve follows closely that

of the surrounding stressed syllables:

// ʔana ˈ ʕaarif inta ʕaˈyinha ʕfeen //



(Do I know where you keep it?)

The commonest arrangement, however, is for unstressed syllables to keep out of the way of stressed ones:

// ˈxud ilwi-laad yitfas sahu m-ʕaak figgi,neena //



(Take the children for a walk with you in the park.)

C. Peaks:

Occasionally, it will be convenient to compare the point highest in pitch within the head with the corresponding one within the nucleus. The terms head peak (HP) and nuclear peak (NP) will be used. The higher of the two will be referred to as the pattern peak.

CHAPTER IIIThe Tones of E.C. Arabic

The object of this chapter is to classify, describe, and differentiate the tones of E.C. Arabic. This is to be carried out in terms of their contextual and tonal features.

A total of 14 subclasses of tones, falling into five classes, have been postulated for E.C. Arabic. A few lie idle most of the day; but all are required to account for the main types of significant pitch variation in that language.

Tonal features combine other concomitant features. In view of this, the term "tone" will be taken to mean a unit of pitch and concomitant features occupying a place within a system of oppositions essentially tonal, and significant enough to potentially mark off one utterance from another. This will take care of such cases as whispering and devoicing.

A. Classes of Tones

The setting up of classes of tones involves the identification of well-defined shapes and movements of pitch.

The following are the classes of tones operating in E.C. Arabic. For purposes of illustration, examples associated with tones of the subclasses termed "mid" are given. By way of setting the scene for each example, a brief verbal context is supplied. It is generally a phrase of a particular grammatical structure which occurs normally in association with a specific tone. It may precede, follow, or embrace the example..

I. Falling Tones:

Tones falling into this class are characterized by the fact that each always ends on a note lower in pitch than the note on which it starts, with no significant rise in pitch intervening.

Example:

miʃ ˌliːsə ˈkay,naam // ˈda ˌnaam //

(He is not going to sleep; he is asleep already.)

II. Rising Tones:

Tones falling into this class are characterized by the fact that each always ends on a note higher in pitch than the note on which it starts, with no significant fall in pitch intervening.

Example:

ˌliːsə maʃa ˌmaltɪʃ ɪl,waagib // wi ˈkətˈnaam //

(You haven't done your homework, and you want to go to bed?)

III. Falling Rising Tones:

Tones falling into this class are characterized by the fact that within each there occurs a fall in pitch followed by a rise. The fall is often preceded by a rise from a lower pitch.

Example:

// ˈma ˌnaam // ˈmin za ˌmaam //

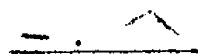
(He has been asleep for hours now!)

IV. Rising Falling Tones:

Tones falling into this class are characterized by the fact that within each there occurs a rise in pitch followed by a fall. The rise is often preceded by a slight drop from a higher pitch.

Example:

 ?amma ya[^] riiba // ba[?]a ^ naam //




(How strange! Has he really slept?)

V. Level Tones:

Tones falling into this class are characterized by the fact that within each there occurs no change of pitch direction.

Example:

// huwwa ~ naam // walla ^ lissa ma namf



(Has he gone to bed, or hasn't he?)

B. Subclasses of Tones

The classes listed and illustrated above have each been divided into a secondary set of tones. This subclassification involves selection from among an indefinite number of intermediate degrees. The object is to set up as many contrasting tones as are needed for the analysis. The criterion is that the selected tones exhaust the meaningful contrasts observed in the material. Accordingly, they represent abstractions made on the basis of observable pitch characteristics and distinct ranges of functions, both grammatical and situational, associated with each.

Labels attached to these tones are not meant to sum up the main characteristics of each subclass. They stand roughly for the starting point of most of the tones. Tones assigned doubled marks have been observed to be of low frequency. Tones represented by raised marks are thought to be on the whole most representative because of their high frequency and distinctness of function. Tones represented by lowered marks are also frequent; but they are less clear-cut. They admit of some indeterminacy as to their beginning and end points.

In anticipation of the detailed description of the contextual implications of these tones, no attempt is made to provide fuller glosses than the merely suggestive ones below.

The following is a list of these subclasses:

I. Falling Tones:

(a) The High Fall: (HF)

Example:

ˌʒaayiz ˘ tiʒraf ˌhuwwa miʃ -xaarig ˈleeh // ˌʒa.ʃaan ˘˘ naam //

(Do you want to know why he is not going out? Because he is asleep.)

(b) The Mid Fall: (MF)

Example:

ˌʔinta misˉˉtanni ˌʔeeh // ma t˘ naam //

(What are you waiting for? Go to bed.)

(c) The Low Fall: (LF)

Example:

bi_tisʔal ʒala na' biil // na~biil ,naam //

(Have you come for Nabiil? Nabiil is asleep.)

II. Rising Tones:(a) The High Rise: (HR)

Example:

bit_ʔuul " ʔeeh // na_biil " naam //

(What is it you say? Nabiil went to bed?)

(b) The Mid Rise: (MR)

Example:

A. „dana taʒ.baan biʔjakl B. // ʔidxul 'naam //

(I am so tired!)

(Go to bed then.)

(c) The Low Rise: (LR)

ʔil=waagib innak ti,zaakir // " miʃ ti,naam //

(What you should be doing is to study, not to sleep!)

III. Falling Rising Tones:(a) The High Fall Rise: (HFR)

Example:

=miʃ ʔul" tilak // ʔahu "naam // (Didn't I tell you? He has gone to bed.)

(b) The Mid Fall Rise: (MFR)

Example:

˘yalla ˆ- biina // tila ˘iɪh ˆ- naam //

(Let's go. He has probably fallen asleep.)

(c) The Low Fall Rise: (LFR)

Example:

bitik ˘kallim ,gadd // ˘naam //

(Are you serious? -Is he really - asleep?)

IV. Rising Falling Tones:(a) The High Rise Fall: (HRF)

Example:

˘ikna ba-˘eena ˘nuʃʃ il ˘˘leel // ˘sibna n˘˘ naam //

(It is now mid-night. Do let's get some sleep!)

(b) The Mid Rise Fall: (MRF)

Example:

6a ˘˘ gaayib // -baʔa ˆ naam //

(How astonishing! Went to bed indeed!)

(c) The Low Rise Fall:

Example:

˘˘ ʔa // ˘˘ naam // (I see! He went to bed!)

V. Level Tones:

(a) The High Level Tone: (HL)

Example:

// ʔiza -kaan ˈnaam // ʔa-giilu s,subh

(If he is asleep, I shall come back in the morning.)

(b) The Low Level Tone: (LL)

Example:

// ʔulˈtilak-tibʔa ,ʔabli ma tˌnaam// ˈtiʔfil iʃʃib,baak

(I told you to close the window before you go to bed.)

C. (i) Contextual, and (ii) Tonal and Grammatical Features

A study of intonation has two tasks to perform, both necessarily and often simultaneously involved in the process of analysis. On the one hand, it is to present a description of the intonation patterns which native speakers use; and on the other, it provides a statement of the correlation between these patterns and the grammatical and situational contexts in which they are used. In short, it is to describe their form and their potential for meaningful participation in the functioning of the language.

In the present chapter, there is hardly room for a full classification of typical contexts of situation related to their contexts of culture and coupled with a classification of the tonal

features exhibited in each. Only one typical situation has been selected for each subclass of tone, and little attempt has been made to generalize beyond it. It is hoped that the picture will have more touches added in later chapters.

It was found necessary, in dealing with the tonal aspects, to refer, under the same heading, to broad grammatical aspects relating to the various tones. In connection with the purely tonal features, the order of presentation will be the description of the "nucleus" with its components, and then the "head". Examples labelled "exceptional" refer to cases of pitch patterning which, though common, have a limited range of use.

I. Falling Tones:

(i) Contextual:

We may start by examining some possible responses to the following interrogative sentence:

// ʔil˦kɑrf illi -baɕd il_laam ,ʔeeh //

(What is the letter after "laam"?)

This is a perfectly normal question for a teacher to address to any of his pupils. It is, however, capable of evoking different responses depending on the manner and circumstances in which it is asked. Supposing that it has been addressed to one particular pupil, Nabiil, it will then be more appropriate to have it slightly modified so as to become:

// ʔil˦kɑrf illi -baɕd il_laam ,ʔeeh ya na_biil //

(What is the letter...., Nabiil?)

There is practically no limit to the variety of situations which

can be constructed and in which this question and the possible answers to it may neatly fit; but the following typical ones are adequate for the present purpose.

(a)

Nabiil, an Egyptian counterpart of any English sixth former, naturally considers that he has gone past the stage of such elementary questions. He will receive the question with a mixture of surprise and anxiety. This will be reflected clearly in the intonation that accompanies his answer:

// "miim // (-The letter is- "miim"(=m),-of course-)

Translated into words, his attitude may be roughly rendered as:

"Of course you know that I know the answer. There must be a catch in this question somewhere." Very likely, his misgivings may turn out to be well-founded. He may soon find that he has made a mistake, for instance, in arranging a list alphabetically.

(b)

If, for one reason or another, spelling is known to the class to constitute one of the weak points of Nabiil to which his attention has repeatedly been drawn, he will not feel surprised to hear the question. Instead, he may feel rather insulted by this reproachful remark being so often administered in public. In his hurry to cover up his weakness, he may make things worse by falling into another spelling pitfall:

// "nuun // (-The letter is- "nuun"(=n).)

to which the teacher's prompt correction will be:

// "miif ,nuun/ "miim // (The letter is not "n",but "m".)

Here, Nabiil's attitude may be described as "offended", "protesting", etc.; whereas the teacher's attitude is one of "correcting", "pointing out", or "contradicting".

(c)

If Nabiil has only recently joined an evening class and is still in the process of learning the mechanics of reading and writing, he will accept the question as a normal type of event, free from any connotations. He will listen carefully, go mentally through the letters of the alphabet until he secures the information required and then will "calmly" answer:

// ,miim // (The letter is- "m")

Such an attitude may be described as "calm", "deliberate", and "informative".

(ii) Tonal:

(a) HF

1. HF tones appear in the material in two forms: (i) "contracted" (marked as in "naam), and (ii) "full" (marked as in "_naam). Both have the same starting point; but whereas in the "contracted" type the fall does not reach bottom pitch, in the "full", it does. In addition "_HF has twice or more the duration of "HF. The following description applies to the former which is taken as basic since it tends to occur more often.

2. "HF occurs in statements and replies expressing "logical" and "obvious" conclusions, and also in particle questions of a rhetorical nature:

// wa, naʕmil ʔeeh // (What can I do?)

// fiʔʔidi ʔeeh // (There is nothing I can do?)

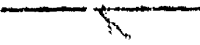
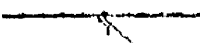
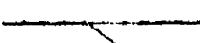
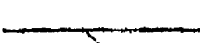
ʔ_{HF} occurs in "offended" comments and replies:

// ʔ_{feen} _{di} // (Where is it? -there is nothing here-)

3. Both occur mainly in final, and rarely in non-final positions:

// ʔ_{fiih} _{boed} / ʔ_{fiih} _{gibna} //

(There are eggs, cheese, etc.)

A. <u>Nucleus:</u>	NS+o:	/ ʔ _{naam} /		(He slept.)
	NS+s:	/ ʔ _{naamu} /		(They " .)
	preNS+s:	/ma ʔ _{naamu} /		(They are
	preNS+s+s:	/ma ʔ _{katabu} /			asleep al-
		(They did write.)			ready.)

- The pitch falls from a point at or near the upper pitch line.

The fall is often preceded by a noticeable rise.

- It reaches a point a little above mid. The fact that it does not reach the bottom pitch line may be considered as its defining characteristic.

- It is rather short in duration. N syllables bearing it show short durations, and are not strongly articulated.

- In NS+o, final consonants tend to be inaudible.

- In NS+s, final syllables may show the same tendency.

- Accordingly, NS+s sometimes gives the impression of being one tonotic segment.

B. Head:

Examples:

1. Speaker A: // ma saʔfirtif ʔleeh bil, markib //
(Why didn't you go by boat?)

Speaker B: // ,taaxud "wa?t // (It takes too much time.)

2. Speaker A: // ma ka_wiltiʃ tiq'niḡhum //

(Didn't you try to convince them?)

Speaker B: // wa-natḡib,nafsi "leeh //

(And why should I bother?)





The pitch of the head may serve as an objective criterion for deciding between the subclasses of the nuclear tone. Some patterns give a strong impression of mutual expectancy between the head and the nucleus. The "HF pattern is a case in point.

- The onset of the fall represents the pattern peak.
- Heads containing only one stressed syllable have very low pitch. (1).
- In heads containing more than one stressed syllable, the first is pitched low and the pitch of the remaining syllables is stepped up gradually. Sometimes, as in (2), the first stressed syllable is pitched higher than the second.
- Syllables intervening between the last stressed syllable and the N syllable fill the gap in an ascending order.
- It is convenient to mark the point where the movement towards the nucleus takes place as is shown in the examples above.
- When applied to a substrate which admits of a pause in the middle, the complete pattern is as follows:

3. // miʃ ʔnaayim / ba"laaʃ // (If you don't want to sleep,
don't.-It is up to you-)

(b) MF

1. MF patterns are frequent in statements, commands, and special questions. Generally speaking, they are used in situations in which the speaker points out errors, contradicts a statement, or has to select, illustrate, or point to one particular item out of a number of others.
2. An essential difference between them and "HF" patterns lies in the absence of any tone of "argumentativeness" from them.
3. MF tones appear mainly in final position; they occur medially in questions.

A. <u>Nucleus</u> :	/	'naam	/		(He slept.)
	/	'naamu	/		(They " .)
	/	da 'naamu	/		(They " .)
	/	da 'katabu	/		(He wrote it.)

- The fall starts from a point somewhere above mid.
- It reaches the bottom pitch line.
- The duration of this tone is roughly two times the duration of "HF".
- 3 - N syllables bearing this tone are strongly articulated and show normal duration.

B. Head:Examples:

1. // biy-ʔuulu baʔit mun' taaza //



(They say it has become excellent.)

2. //ʔana _bidd a -naam ` badri//



(I want to sleep early.)

- The onset of N is normally the pattern peak.
- Unstressed syllables remain on the same pitch as that of the preceding stressed syllables or are slightly lower.

(c) LF

1. Low falls are frequent in "calm" and "considered" comments, in commands and special questions. They are not infrequent on items already mentioned or present in the situation and not requiring special mention.
2. They occur mainly in final position; they are not uncommon in medial position in questions.

A. Nucleus:

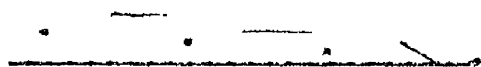
/,naam /	
/,naamu /	
/da,naamu /	
/˙da ,katabu /	

(But he wrote it.)

- The fall starts from a point below mid. The exact point varies with the type of intonation context in which it occurs.
- It reaches a point at or near the bottom pitch line.
- Its duration is intermediate between those of HF and MF.
- N syllables bearing this type have medium duration and are moderately strong.

B. Head:Examples:

1. // ʔiḍdiini -rɔʔli ,ʔuuʔa // (Give me a pound of tomatoes.)



2. // -ʔeeh ʔa^hhammi ʔan-waaʕ il,ʔakl illi ʔfaɖ_hɖaluh //



(What are the main kinds of food which you prefer?)

3. // ʔim-maaɭ ^hfeen sili,maan // (But where is Silimaan?)



- H peak is the pattern peak whether initial (1), medial (2), or final in the head (3).
- Unstressed syllables are lower in pitch than stressed ones.
- The onset of the nucleus is higher in pitch than any unstressed syllables immediately preceding it.

Exceptional:

4. // ʔana ʔaʔ-ʔaʕt ilga_h waab ^hhitta ,hitta //



(I tore the letter -lit.bit by bit- to pieces.)

- The above pattern, in which the prominence of the H peak tends to overshadow that of the nucleus, and in which the pitch descends gradually to reach the onset of the nucleus, occurs frequently when an item qualifying another that follows it immediately is being intensified. More than one qualifier may occur:

5. // ʔil-waahid ^hmuxxu ^htuul innə^hhaar / sar,haan //

(My mind is -all day long - wandering.)

II. Rising Tones:

(i) Contextual:

Next, we may consider some typical responses to the following declarative sentence:

// biy-ʔuulu _xusur =. ʔalfi g,neeh filʔu_mæær //

(They say he lost a thousand pounds in gambling.)

A piece of information such as the one contained in the above sentence is also capable of being responded to in a number of ways varying with the context of situation in which it is reported. For a setting, an Egyptian café ⁽²⁾ would be just the sort of place for similar facts or rumours to be circulated and gossiped about. Supposing that "Gaad", the unfortunate person's name, has been mentioned earlier, that the reporter is a friend of "Nabiil"'s, and that Nabiil is the recipient of this information, Nabiil may react in one of the following ways:

(a)

If Nabiil's friend has been talking for a long time, and has mentioned a number of names in addition to Gaad's, and if Nabiil has been doing all the listening, it will not be surprising if, his attention having strayed for a moment or two to what is going around him, he is not quite sure as to who it was that lost his money. He must therefore get the name right before he can furnish the appropriate comment usually expected for such a bit of reporting. His uncertainty will find expression in the following:

// bit_ʔuul " miin //(Who did you say it was?)

Or, alternatively, he may have been listening carefully, but cannot

bring himself to believe that such a thing can happen to Gaad, who is presumably too poor ever to come in possession of a thousand pounds. In this case, he will express his incredulity by using the same intonation pattern as he exclaims:

//³miʃ maʕ,ʔuul // " gaad // (Impossible! Gaad!)

(b)

Possibly, Nabiil does not know or care much about "Gaad". As a result, he may not be deeply moved by what happened to him. There is yet the possibility that he may be impressed by the dazzling figure of one thousand pounds. As a suitable comment that will give vent to his intense awareness, not so much of the critical position Gaad has placed himself in by losing that sum as of what such a handsome figure would mean to him personally, he may make use of an exclamatory item with no other function than to serve as an intonation carrier. His comment and the intonation that goes with it will be:

// " ʔalʃi g ʔneeh // 'yaah // (One thousand pounds! All that money!)

(c)

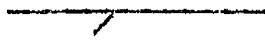
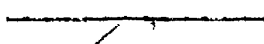
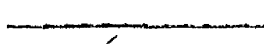

Nabiil, however, may view the whole question from an entirely different standpoint. He may happen to hold strong views against gambling, and his faith in Gaad may be utterly shaken. His comment will tend to have an unmistakable ring of moral indignation. It will run as follows:

//³widi ʔtiigi // ,gaad // (Is this befitting? Gaad should not have done that.)

(ii) Tonal(a) HR

1. HR tones are extremely common in brief echoes whether demanding the repetition of an utterance, or themselves consisting of repetitions, partial or complete, of a piece of news as a sign of surprise.

2. They occur mainly in final position.

- A. Nucleus:
- | | | |
|-----------------|--|-----------------------------|
| / " naam / |  | (He slept did you say?) |
| / " naamu / |  | (They slept " " ") |
| / hay " naamu / |  | (Are they going to sleep?) |
| / wi " katabu / |  | (Did he actually write it?) |

- A sharp, steady, and straight rise starts from a point above mid.

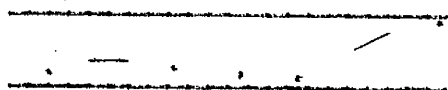
- It reaches a point at or slightly below the top line.

- It has a brief duration, comparable with that of "HF. N syllables bearing it are articulated rather weakly, and show short durations.

- No inaudibility marks the end-point of this tone whether the nucleus is NS+o, or NS+s. In very rapid speech, this, along with concomitant durational differences, may serve to distinguish an HR tone from an "HF one.

B. Head:Examples:

1. // si_yadtak bitin" dahli // (Are you calling me?)



2. // si-miŋt inni _saami " feen // (Where did you hear that
Saami was?)

- The main feature of an HR pattern is a juxtaposition between a rather low-pitched number of stressed syllables and the high pitch of the nucleus.(1)

- With the occurrence of a prominent syllable at any point in the head, it stands out in terms of pitch, though it remains lower in pitch than the nucleus.(2)

(b) MR

1. There are probably more than one variety of MR. In addition to (i) the type described below and characterized by its initial level part, there is (ii) another that has the simple straight shape of HR and the range of MR(i). It differs from (i) in that the rise is not preceded by a level part. No attempt is made to mark (ii) differently from (") since the two often do duty for one another. Example(ii): // ǂaayiz "jaay // _____ (You want tea?)

2. There are (iii) other varieties which seem to be conditioned by sentence type and structure. For instance in dependent conditional clauses occurring initially, the rising part of (iii) may start lower and end higher than the corresponding rise of MR (i) does. In addition, the last one of these clauses in a sentence containing a number of them, may be characterized by a rise higher than any of the rises characterizing the preceding varieties:

iii. H. // law -kunti min'tibih/ kunti f'himt // (If you had been listening, you would have understood.)

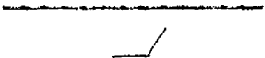

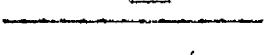
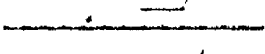
S. /law -kutti kal[~]lifti ,xo[~]trak/ wi ha[~]t-[~]tee[~]ti l[~]bal[~]tu 6ala ,kitfak/

taken
(If you had, the trouble, and put on your overcoat,)

/ wi xo[~] ba[~]t[~]i il,baab wi da[~]xalt / [~]kutti ha,tib[~]?a mir[~]taah//

(and pushed the door -knocked-, and entered , you would have
been at ease.)

3. MR (i) and (ii) occur finally in general questions, requests, exclamations, and non-finally in statements, and listing patterns.

A. <u>Nucleus</u> :	/ 'naam /		(Did he sleep?)
	/ 'naamu /		(Did they ")
	/hay'naamu/		(Will " ")
	/wil'kataba/		(And the clerks,etc.,)

- The starting point lies somewhere below mid.
- For approximately half the duration of the tone, the pitch remains level, marking the first peak of prominence.
- It then rises smoothly, at this stage marking a secondary peak of prominence.
- The rise reaches a point above mid.
- It is of medium duration, longer than HR and shorter than L-HR.
- In NS+o: the level and the rise are concentrated within NS.
- In NS+s: NS remains level; "s" rises and has secondary prominence. In NS+s+s: Rising and prominence are associated with the final syllable only. This applies whatever the number of

syllables in the tail is. Intervening syllables occupy an intermediate position between the level and the rise.

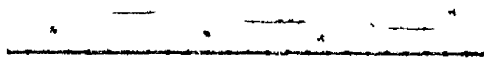
- NS+o gives the impression of two tonetic segments on account of its divided pitch pattern.

B. Head:

A second criterion next to the shape of the tune itself and serving to distinguish the MR nucleus is the fact that the beginning of the nucleus is higher in pitch than any immediately preceding syllable unless it happens to be the H peak.

Examples:

1. // bit-ʔuul il_laban'saaxin // (You say the milk is hot?)



2. // gib_tilik 'lakma w / 'fakha w / xu'daar //



(I brought you meat, fruits, and vegetables.)

3. // ʔis_saaʒa -kaan wəl'laahi // (What is the time, please?)



- If there is a head peak, it is normally level with or slightly higher than the onset of the nucleus. (1) and (3)

- If the head has only one stressed but non-prominent syllable, it has mid to low pitch. (2)

- Unstressed syllables are lower in pitch than stressed ones.

(c) LR

1. LR patterns occur finally practically in all types of sentences


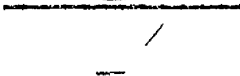


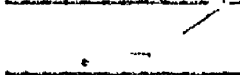

and convey a marked degree of intensity whether of wishing for something, or of reproach, or of irritation, etc. They are used also in non-final groups such as listing patterns.

2. L-HR patterns occur frequently in conditional sentences whose main clauses are normally left unexpressed: We may compare the following:

a. // law 6ara.biyya twas'salna // (If only there was a car to take us!)

b. // law 6ara'biyya/'tiwas'salna // (If only there was a car, it would take us.)

In (a), the result of the condition is not expressed; in (b), it is.

A. <u>Nucleus</u> :	naam	
	naamu	
	*hay,naamu	
	*wil,kataba	
Exceptional:	hay'naamu	
	*mi,fiy ...	

(Has he gone?)

- The starting point lies somewhere in the low region.
- At the outset and for approximately less than half the duration of the tone, the pitch remains level and then curves upwards.
- Two end-points on the pitch scale may be distinguished: (i) a mid ending giving a Low-Mid rising span, and (ii) a high ending giving a Low-High rising span (marked as in hay'naamu above).

- L-MR tones are of medium duration; L-HR tones are extremely prolonged.
- The rising part marks a second peak of prominence much more noticeable in the case of L-HR tones.
- The distribution of the level and the rise within the syllables of the nucleus follows the same pattern described in connection with MR tones.
- NS+o gives the impression of being two tonetic segments.
- In the last example under "nucleus", high level pitch occurs on NS and a low rise occurs on the tail syllable, in contrast to [~]mifiy.
- L-HR patterns are termed "exceptional" on account of the fact that they are grammatically and contextually ear-marked, and are capable of being heavily reinforced on the durational and tonal dimensions. Durationally, they may be immensely prolonged, chant-like, and said with syllable-timed rhythm. Tonally, they may go up the scale from beginning to end with unusual breathiness marking their beginning. They often extend over long stretches of syllables.

B. Head:

Examples:

1. // ʔinta ʔaarif waz-naha kam ʔkeelu //
- . — . — . — . /
-

(Do you know how many kilos it weighs?)

2. // ʔlissa ʔbadriy //
- . /
-

(There is plenty of time.)

- The H peak is higher than the onset of the nucleus whether it comes early in the head or immediately precedes the nucleus (1 and 2 respectively).
- The onset of the nucleus is normally lower than the preceding syllable.
- The intonation of the first example may be altered so as to give an MR (ii) tone and a different meaning in the following way:

3. // ʔinta ʔaarif / waz_naha kaam "keelu //

(You know how many kilos it weighs?--Shall I tell you?--)

III. Falling-Rising Tones:

(i) Contextual:

The following is a sequence of declarative sentences, the last being a sentence-fragment:

// ʔsayyid hay-ʃuut ik,koora// - sayyid ʔfaat // ʔgoon //

(Sayyid is going to kick the ball. S.kicked it. It's a goal.)

These sentences may, quite naturally, form part of an announcer's commentary on a televised football match, a marked feature of the week-ends not to be missed by football fans. Being no exception, Nabiil, a supporter of one of the contesting teams, may react to this item of news in several ways, as can be detected from his possible comments to Gaad, a supporter of the opposing team.

(a)

Nabiil may have "promised" Gaad a spectacular defeat. If the announced goal marks the end of the match, he will be extremely disappointed by the fact that his team scored only one goal. His

disappointment may not take a violent form, but only find expression in the subdued tone of resignation with which he mutters his final comment:

// na⁻tiiga ni] ba^t w⁻taala // w⁻ goon //

(It is not a bad result. One goal. -It could have been worse!-)

(b)

If the match has just started and Gaad's team is in the lead for the moment, Nabiil, in anticipation of any fuss Gaad may be inclined to make, may simply shrug his shoulders and say challengingly:

// tawwil ^- baalak // da h⁻ittit ^-goon //

(Be patient. It is only a goal. -The game hasn't finished yet!)

(c)

Nabiil may have expected the kick to be counted as a foul, and not as a goal. He will then be astonished by the referee's decision. His astonishment and exasperation will get the better of him and his immediate reaction will be:

// v⁻ goon // ma^t w⁻uula d⁻ii //

(Is this a goal! Is that possible!)

(ii) Tonal:

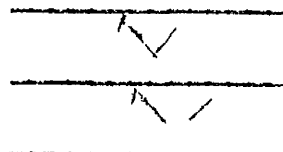
(a) HFR

HFR tones are used finally in expressions of sympathy or consolation, and non-finally in phrases introducing hesitant or doubtful answers or comments in which some reservation is implied.

A. Nucleus:

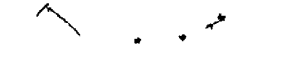
/w⁻ naam/

/w⁻ naamu/



/ma " naamu / 

/ma n " kasaru / 

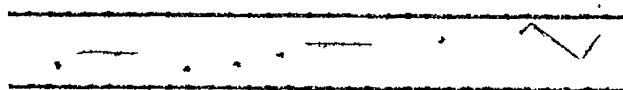
Spread: / " ?amrak ya 'siidi/  (Have it your way, then.)

- The fall starts from a point below the upper line.
- It ends within the mid pitch region.
- The rise begins where the fall ends. It reaches a point below the top line.
- It is of a short duration evenly distributed over the falling and rising parts. N syllables bearing this tone show less than their normal duration.
- The rising part is marked by some degree of prominence.
- The distribution of the fall and the rise within the syllables of the nucleus is similar to the distribution of the level and the rise within the MR and LR nuclei except that non-final unstressed syllables tend to drift slightly downwards after the fall, and then join the rise if long tails are involved.
- In the last example above, an HFR tone is spread over a phrase giving the configuration shown.

B. Head:

Examples:

1. // ba-ḡatti gawa " been ma " raddif //



(I sent two letters; but he didn't answer.)

2. // wala " hatta -saʔal ḡa " layya// (He didn't even bother about



me.)

- The nucleus stands out as the pattern peak.
- The stressed syllables of the head occupy the upper and lower mid regions.
- In 1, unstressed syllables move slightly downwards away from the low-pitched stressed syllable, then up towards H peak and N. In 2, they move up towards H peak, start again lower than the low-pitched stressed syllable and then move towards N.

(b) MFR

1. Two kinds of MFR patterns occur in the material: one with (i) a contracted type of tone (^-), and the other with (ii) a full type (˘). The contracted type is more frequently used, and is the one described below. The full type differs in that in it, the drop in pitch comes very near to the bottom pitch and is followed by a rise to a point lower than the initial point of the tone:

// mag[˘] nuuna // (Is she really mad?)



2. Type (i) is common in certain exclamatory proverbs and phrases, but never with interrogative force:

Proverbs: // ʔis[˘] sabri ^-tayyib //

(It is better to be patient.- It is no use grumbling.)

Set-phrases generally initiated by negative particles:

// ˘wala y ^-himmak// (Never mind.-Don't worry-)

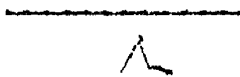

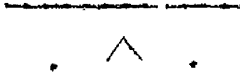

// ˘bala ^-dawʃa // (Stop fussing.)

Reduplicated phrases:

// ˘siibak ^-siibak // (Take it easy.)

// ˈdaxxan ˘-daxxan // (Do smoke.-invitation to
smoking in defiance of a "No Smoking" notice-)

Type (ii) is common in non-final position, and in final position with interrogative force.

A. Nucleus: / ˘-naam/ 
 / ˘-naamu/ 
 /ma ˘-naamu/ 
 /ma ˘-katabu/ 

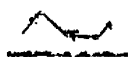
- The fall starts from a point above mid. An appreciable rise from a noticeably lower pitch is characteristic of this tone.

- The fall, or rather drop, of pitch, reaches a point half way between lines 1 and 2.

- From that point, the pitch becomes level for some time.

Beyond this, a choice seems to exist depending on the grammatical structure of the substrate. In the above statement types, a slight drop of pitch may follow the level part. In commands and requests, this drop can be replaced by a rise:

// ˈʔiskut // (be quiet.-urging-)



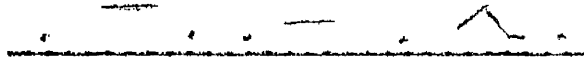
- This tone is a lively one, remarkably quick, and of a moderate duration. Nuclear syllables bearing it are vigorously articulated.

- The final drop has some prominence, though not quite so noticeable as the final rise in /ˈʔiskut / above, or the full type (v).

- NS+o gives the impression of being three tonetic segments.

B. Head:Examples:

1. // ma ˈhuwwa ka-maan biyˆ-zaakir //



(-Talking about him- he studies hard.)

2. // -ʔaʂli ˈsayyid ˆ-ʔani //

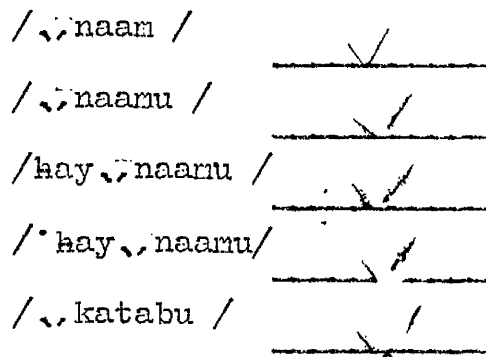


(Sayyid is rich. -He can afford to-)

- The H peak is level with or slightly higher than the onset of N.
- It occurs initially in (1) and finally in (2).
- A noticeable feature of this pattern is the juxtaposition between the pitch of the nucleus and that of the syllable that comes immediately before it. The pitch of the latter is very low.

(c) LFR

LFR tones occur in contexts similar to those in which IR tones do.

A. Nucleus:

- The fall starts from a point slightly below mid. The pitch moves down rapidly reaching a point at the bottom pitch line before it reverses its direction. In some cases, the fall reaches a point below the bottom pitch line wherein it becomes breathy.

- The pitch then rises evenly at first, but its rate speeds up towards the end. The rise ends within the mid or high pitch regions.
- This tone exhibits a very long duration comparable with that of the LR.
- The rising movement is marked by a degree of prominence which may be equal to that of the falling part.
- N syllables bearing this tone are strongly articulated and have long durations.
- The distribution of the fall and the rise within the syllables of the nucleus is similar to that stated in connection with other FR tones.

B. Head:

Examples:

1. // huwwa[~] saami[~] lissa ma v nanfiy //



(Hasn't Saami slept yet?)

2. // huw-wanta[~] bass illi b., tifham //



(Is it only you that understands?)

- In these examples, the stressed syllables of the head are both higher in pitch than the onset of the nucleus.
- In 1, the first syllable is slightly higher in pitch than the second stressed syllable. The reverse occurs in 2.
- Unstressed syllables are pitched a shade lower than stressed ones.

IV. Rising-Falling Tones:(i) Contextual:

// -ʔeɛh ʔrɔʔyak fil bad,laadi ya na_ubiil // ga^{ˈˈ} miila //
 miɟ ˈ kida // (What do you think of this suit, Nabiil?
 Smart! Isn't it?)

The sequence above contains a particle interrogative incorporating a vocative piece, then a sentence fragment, and ends with a non-particle interrogative. Judging by the addressive piece it contains, the listener is Nabiil. To round off the picture, we may add that it has been spoken by Gaad while the two are idling about looking at shop windows on a hot summer day. The following contextual possibilities have been selected to show some typical reactions that might be "triggered off" by the quoted utterance:

(a)

Gaad may have spotted a suit that comes up to his ideal of what a smart suit should look like. If the suit makes the same impression on Nabiil, he will express his admiration in a similar way, but perhaps a little more emphatically:

// ˈdii miɟ ga_umiila w_ubass / ˈdi g^{ˈˈ} naan //

(Not only is it smart, it is "smashing" !)

(b)

Nabiil's eyes might not have landed on the suit pointed out by Gaad. He may take Gaad's comment to refer to another one which is poorly designed. As a result, he will look critically at Gaad, wave his hand impatiently, and remark:

// bit^hhəzʒar // -baʔa ^hdii ga^hmiila //

(Are you joking? You call this smart?)

(c)

Gaad will soon put Nabiil right. The latter will realize that he has made a mistake. Pointing at the correct suit this time, he will slowly utter the words:

// ʔa // ʔil_h badla ʔ_h dii // di_h haaga ʔ_h tanya //

(I see. You mean this one. This is different.)

(ii) Tonal:

(a) HRF

Rising falling

1. HRF tones occur in almost all types of sentences for which ^hHF and MF would be regarded as suitable. They are specially common in negative commands and exclamations expressing various degrees of intensity. Although they also appear in a great many contexts in which L-HR patterns occur, they are not possible in unfinished conditional sentences in which LR tones would be common. We may compare the following:

HF // ʔlaw ʒara,biyya twaʃ^h ʒalna //

(If only there was a car, it would take us.)

HRF // ʔlaw ʒara-biyya twaʃ^h ʒalna //

(If only there was a car, it would take us.)

L-HR+LF // ʔlaw ʒara^hbiyya/ ^htiwaʃ^h ʒalna //

(If only there was a car, it would take us.)

L-HR // ʔlaw ʒara.biyya twaʃ^h ʒalna //

(If only there was a car to take us!)

Again, it is possible to have:



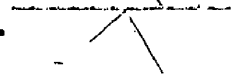
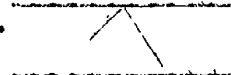


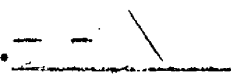
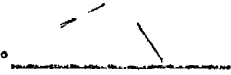
L-HR // ʔiʃ.ʃaay 'saaxin // (The tea is too hot! - You
should have warned me before I started to drink it-),
and: HRF // ʔiʃʃaay ˈsaaxin // (The tea is too hot. -Don't
drink it yet.).

It is not, however, possible to have an HRF tone in place of the
following L-HR tone:

L-HR // ʔiʃʃaay .saaxin bi'ʃakl //
(The tea is hot + adv. piece. - adv. piece incomplete,
normally /bi'ʃakli fə'ziɪʃ / (terribly(hot))

2. HRF tones occur mainly finally.

A. Nucleus:

naam....		(Go to bed.)
naamu...		(Go to bed.-pl.)
mat ˈnaamu...		(Come on, to bed.)
katabu..		
<u>Exceptional</u> : 1. mumtaaza		(Excellent.-taa-)
2. 'kuul, laha		(All of it.-la-)
3. ˈxɑːliʃ....		(Extremely, entirely.-xɑː-)
4. ˈbaːyix....		(Unlikeable.-baa-)

- The rise starts mid and then shoots up to a sharp high-pitched peak before the pitch drops to low.

- This tone is rather long in duration. The rise tends to take up a greater interval and to be more prominent than the fall.

N syllables bearing it are long in duration and are strongly articulated.

- "Exceptional cases" above show as their marked characteristics durational, and distributional features which depart from those occurring normally. Normally stressed syllables are enclosed in brackets. Dashes on the scale represent prolongation.

B. Head:

Examples:

1. // ʔiwʒa tit ʔaxxər hi naak //

(Don't overstay there.)

2. // ʔil ʔeeʒa mad-huuna buuya //

(The wall is wet with paint.)

Exceptional:

3. // haga sah·la giddan // (sah)

(It is very easy.)

- In 1. and 2., the N peak is the pattern peak.
- Unstressed syllables are pitched low.
- Pattern 3. is similar to the pattern referred to on page 68 (example 1.) in that the most prominent syllable is the normally unstressed syllable immediately preceding the normally nuclear one (marked in both as in ·m). It differs from it in that whereas in the preceding pattern the most prominent syllable and the ·m syllable belong to the same word, in this pattern, they do not. Both patterns differ from the following: (Relevant example under N.)

H. // ʔab lamma ˈnirgaʃ_u mɑsɾ ʔeh ʔawwil -haaga ˌnawya
tiʃmi_u liiha // (Well, when we go to Egypt, what is
the first thing you intend to do?)

N. // ʔa_ruuk a'ʃuuf _ mɑɑmɑ // (I shall go and see mother.)





normally
in that in the latter, the most prominent syllable is stressed.

(b) MRF

1. MRF are common in statements or echoes of statements and in comments implying a mocking refusal to accept or to sympathize with a view or an assumption put forward by another. They are rather severe and sarcastic, unlike MFR tones which are care-free and light-hearted, though both are challenging.

2. They occur mainly finally and rarely non-finally.

A. Nucleus:

/ ˈ naam / 
/ ˈ naamu / 
hay ˈ naamu / 
/ ˈ katabu / 

- A slight rising movement ranging from mid to above mid initiates this tone. The rise soon levels out into a flat "peak".

- This plateau is followed by a fall not reaching further down than lower mid.

- The tone terminates with an unstressed low level prolongation characterized by a creaky quality.

- In duration, it is comparable with MFR. The duration is evenly distributed over the parts of the tone.

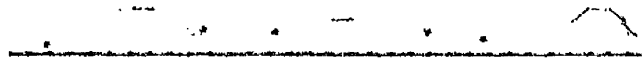
- The last stage has some prominence.

- Part of the fall is always realized on the N syllable.

B. Head:

Example:

// bit[~]ʔuul ilmu-diir kayraʔ[~] ʔiina //



(You say the manager is going to promote us!-You are too optimistic.-)

In an MRF pattern, the relations are normally as follows:

- The H peak is pitched higher than the N peak.
- The first stressed syllable is high-pitched; the second is a step lower; the third is a step lower still, etc,.
- Unstressed syllables are low.

(c) LRF

LRF patterns are of rare occurrence. They are common in utterances or parts of utterances echoed with or without modifications to convey understanding or realization. Sometimes, they are mingled with a touch of irony that may in some contexts be interpreted as "I see! So that is what you are really after.".

A. Nucleus:

/ ʔ. naam /

/ ʔ. ʔaamit /



- The pitch starts very low and curves slowly upwards to a little below mid before it descends.
- It is of a long duration.
- N syllables carry the major part of the tone.

B. Head:Exanoles:

1. // ʔulli ,kida // (So that is it.)

2.H.// katit_ləʕi filʕa ,laali // (You pitch your claims rather

high! -You are after what is

3.H.// fi s say, yida // expensive.-)

(-You live- in El-Sayyida.-I see-)

- The head and the Nucleus have approximately the same pitch.

V. Level Tones:(i) Contextual:

Level tones are about the most difficult tones to contextualize. For the purpose, however, we may revert to the earlier scene of the Egyptian café. Nabiil and Gaad are playing a game of backgammons, when Gaad gets up suddenly declaring that he has to go, saying:

// ʔana has` taʔzin _baʔa ya na_biil // - laazin a_naam `badri
l _leela // (I hope you will excuse me, Nabiil. I must go to bed
early to-night.)

The following possibilities are open to Nabiil:

(a)

Nabiil may wish Gaad to stay a bit longer. He would protest in a friendly way, and ask Gaad:

// miʃ kat,kammil id=door // (Are you not going to finish the

(b)

// miş hat` kammil id__ door // (Are you not going to-

I know why you want to leave.-)

(ii) Grammatical:

- Level tones are common in final position in general questions, particularly negative ones, e.g., those introduced by the particle /miʃ/ ('n't in didn't?etc.). They are much more common, however, in non-final position in statements. In addition, they occur in listing patterns that may be described as "example" listing, where the items enumerated are given by way of examples and do not constitute a closed list.

Examples:

General Questions:

- 1.H. // wəl=laəhi ma tiḡra=fiiḡ , nimrit tili=foon is=sitti
 =zeenab __.kaam // (Please, don't you what ^{know} -title- Zeenab's
 telephone number is?)
- 2.H. // ma tiḡra=fiiḡ -asʔal ,miin wəl=laəhi ḡala nim __.ritha //
 (Don't you know who can ^{I can} I ask about her number?)
- 3.L. // miḡ -kanu =ʔaalu hayzawwi,dulna lmu __.rattab //
- (Didn't they say they were going to raise our salaries?)
- 4.N. // miḡ ra=gaaʔi haḡa,litlu __.hadsa //(Don't you know that
 Ragaaʔi has met with an accident?)

Non-final groups in statements:

5.S.// gaayiz giddan / ʔaʔ,raaha / fiḡlan / wi_tibʔa
tʔ hallit/wi-gaayiz aʔagʔ gilha/ -bilʔasʔ biiḡ/
-widdaʔyiʔni // (Very likely, I may read it, actually,
 and the problem would be solved, or I may postpone it, for
 weeks, and it annoys me.)¹

6.F.// ʔilʔustaaz fa..ruuʔ ḡamal ,kida ʔabli ma ..yimfi /
wiḡsallah irri-koordar bi_taaḡu b,sabḡa ḡneeh// (Title-
 Faruuk did the same before he left, and had his recorder
 repaired for seven pounds.)

Listing Patterns:

7.A.// fiih ..beed / fiih ..gibna / fii m..rabba //
 (There are eggs, there is cheese, there is jam, etc...)

- A very low variety of these prolonged level tones occurs sometimes
 in tails to express various shades of meaning:

8. // ʔul-tilak ʔ uʔḡud ..saakit //
 (I said be quiet.-impatient-)

9. // ma ʔ futtiḡ ḡa..leehum ..leeh //
 (Why didn't you visit them?-insistent)

- In some types of sentence structure, the presence of a high or low level

1. In long utterances of certain grammatical structures, e.g,
 those constructed round such pairs as: /'gaayiz... wi'gaayiz.../
 (probably this...and probably that...), /ya'ʔimma...ya'ʔimma.../
 (either this...or that...), and /'laa wa'laa/(neither...nor...),
 a pause (underlined in the example) intermediate in duration

ending shows the substrate to be a grammatically incomplete sentence. In such cases, the replacement of this ending by a falling or a rising one, with or without the introduction of pause, is sufficient to bring about a change in the structure of the substrate which makes it a grammatically complete sentence. The following sentence occurs in the material:

10.S.// lamma 'tiigi tsax_xanha / ?il'mayya -6ayza t,tir//

(When you come to heat it, the water wants to escape.)

As can be seen from the example, the sentence is divided by pause into a non-final part having a level ending, and a final part ending with a fall. The underlying substrate, however, is of such a grammatical structure that, no matter how the sentence is intoned, or whether it is interrupted by a pause or not, it is immediately recognizable as a complete sentence.

It is not always possible to tell whether an E.C.A. sentence is grammatically complete or not without the guidance of intonation. A case in point is the following grammatical structure:

11. // lamma 'tiigi tsax'xanha // (When you come to heat it, -or-

When you come, heat it.)

It is not possible, with the utterance thus torn out of context, and in the absence of intonation marks, to tell whether the structure at hand is a complete sentence or not. Nothing inherent in it

Footnote continued:

between / and // is often heard immediately before the occurrence of the utterance-final parts initiated by the second member-items of the above pairs.

tips the scales in favour of one interpretation rather than the other. As it stands below, it cannot be a complete sentence:

12. // lamma ^ˈtiigi tsax_ˌ xanha // (When you come to heat it,...).

An intonational change will make it complete. Either:

13. // lamma ^ˈtiigi tsax_ˌ xanha // (When you come back, heat it.),

or:

14. // lamma _ˌtiigi tsax' xanha // (When you come back, will you heat it?)

A pause will leave no room for doubt in rapid speech:

15. // lamma ^ˈtiigiy / tisax_ˌ xanha //

. . // lamma _ˌtiigi / tisax' xanha //

(iii) Tonal:

Examples:

1. // miɟ haɟ ^ˈsaaliɟ _ˌsaaliɟ // (Are you not going to make up
with ɟ.?)

2. // miɟ haɟ ^ˈsaaliɟ _ˌsaaliɟ // (Are you....?)

3. // lamma ^ˈtiigi tsaxx_ˌ xanha // (When you come to heat it...,)

- The above patterns are treated as unitary.

- In 1., a stressed low level is followed by a stressed high level; in 2., a stressed high level is followed by a low level reduced in stress. In both examples, stress is distributed evenly throughout the last two syllables.

- In the first, the first stressed syllable is a little shorter

than the second. In the second, the difference in duration ^{marked} between the two stressed syllables is less, but is still proportionate to the height of pitch reached. With their sounds controlled, the two utterances give the impression of being both a little prolonged, though the second sounds more deliberate and slowed down.

- In both, the third unstressed syllable continues the falling movement in 2. but not the rising movement in 1. This is clearer in the case of example 3., where the third and fourth unstressed syllables behave similarly by continuing the falling movement.
the

So far, ^{the} decision as to the nuclear status of level tones has been suspended. To start with, a distinction will be made between tone-groups having level pitch throughout, and those having a mixture of kinetic and level tones. The first type will be dealt with first. The following examples may be examined:

1.S.// hi[~]naak/ biyuz-butu s[~]suut/ winna[~]ʔaawa/ wilka-gaat illi

(There, they adjust sounds, their purity, and things of
zayyi 'diy / ʃan tɔ-rilʔ ʔag[~]hizt ilʔir,saal //

(this sort, by means of transmitting apparatus.)

// ʔilʔag,hiza 'diy / bitʃallaʃ[~]luhun munkana,yaat//

(These apparatus provide them with curves.)

// fa[~]humma dil-waʔti b,yigru wara haaga //

(Their -the engineers'- job is to trace something:)

//[~]feen il[~]hitta l[~]ʃalya / wi,feen il[~]hitta l[~]wɔtɔya //

(-which is- where the voice goes high, and where it goes low.)

2.S.// lakin fil-waʔt illana ʔaʔdi ,fiih /,baʔʕud fi wiʃ=ʔiihun//

(But at the time when I am free, I sit among them.)

// biʔʕarʔ/ ʔin nana ʔamak kinhum =minni/ ʔkulli ʔhaaga/

(In such a way that I enable them to do with me- anything-)

/,humma ʕay=zinha//

(they want.)

// ʕay ziin yuʔ=ʕudu/ ttaʔlaata ʕala ʔhigri /ʔaʔaʕ,ʕadhum //

(If they want to sit - the three of them on my lap - I let them sit.)

// ʔwaahid =ʕaayiz/ yiʔfiddi ʔwidni/ ʔa,siibu y=fiddi =widni//

(If one of them wants - to pull my ears - I let him pull...)

// -waahid ʕaayiz ʔyirkab fooʔ kiʔtaafi/ʔaxal,liih =yirkab//

(If one wants to ride on my shoulders, I let him ride.)

3.L.// ʔeeh iʃ,ʃila been ilfo=netiks wilʔinto=neeʃan //

(What is the relation between phonetics and intonation?)

H.// ʔilʔmadda l-xaam,wahda/ ʔfilfoʔnetiks / wi,filʔinto=neeʃan//

(The raw-material is the same in phonetics and in intonation.)

// na tiʔ -ʔarʃi ʔʔifʃil iʃ,ʃuut / wit ʔuul ʔdah / ʕi,bcara

(You cannot split the voice, and say that this is

ʕan/foʔnetiks / wi ʔdah / ʕi bcara ʕanʔinto=neeʃan//

phonetics, and this - is intonation.)

// ʔkullu muta,ʔaabik maʕa =baʕdu //

(They are all closely connected.)

4.H.// mirʔtaaka ʔhina ya ʔtara fil ʔaʕda //

(Are you comfortable in your stay over here?)

-The parts underlined in the first three examples show a type of tonal opposition, very common in E.C. Arabic, between groups having semi-level high pitch and groups having falling pitch. In 1., the opposition is between the groups:

$$/\overline{\cdot}\text{feen...}/(\text{where...}), \text{ and } /\backslash\text{feen...}/ \quad (\text{where...})$$

In 2., there is opposition between:

/ˈkulli ˈhaaga/(everything), and /ˌhumma ʕay_zinha/(which they want.)

/ʔitta²laata.../(the three of them), and /ʔaʔaḡḡadhum/
(I let them sit.)

/yi⁻·fidd.../(to pull), and /ʔa,siibu.../(I let him.)

/^hyirkab.../(to ride), and /^haxal,liih.../(I let him.)

In 3., the opposition is between the groups:

\backslash^{\cdot} fil.../(in the), and \backslash_{\cdot} fil.../(in the)

The point to stress about these patterns, is that just as /,hum/, /,ʁad/, /,sii/, /,liih/, and /,fil/ are the most prominent syllables in their groups, so are their counterparts bearing high level tones. Since the former are nuclear, it is feasible to treat ^{as} the latter similarly nuclear.

-Example 4. is a general question with high semi-level pitch throughout. In it the most prominent syllable is the first stressed one:/taa-/.

-In connection with patterns having low-high or high-low tones (examples 1. and 2. on page 114), it seems appropriate to treat each combination as unitary. One argument in favour of this is the

fact that whereas cases of monosyllabic tone-groups with tonal patterns other than level are abundant in the conversational language described, monosyllabic tone-groups having level intonation rarely turn up. Another is that in some types of structures, the combination low-high may be substituted, and occasionally mistaken, for the mid or high rising tone. In other types, the combination high-low conveys some of the contextual shades of the mid rising-falling tone. It should be noted that the mid or high rising and mid rising-falling tones are in essence a juxtaposition between low-mid and high pitch in one case, and mid-high and low pitch in the other.

-With respect to level tones occurring in conjunction with kinetic tones, it seems that groups having such combinations stand half-way between simple and compound tone-groups. One way in which they resemble the former is when they help build up configurations similar to those of the falling-rising or rising-falling tones and seem then to have contextual functions in common with them.

Examples:

1.H.// ?inta ʔaʔarif is_saaʔa ʔkaam dilʔwaʔti//

(Do you know what the time now is?)

S.// ʔkaam ʔaʔni// (What do you think?- good-humoured challenge-)

2.H.// ?inta ʔnaawi ʔtiʔmil riʔʔiim ya naʔbiil//

(Do you intend to stick to a diet?-to slim- Nabiil?)

S.// ʔa-waamir id ʔduktoor ya ʔsiidi//

(These are the doctor's instructions-title- I didn't choose to do that- tone of resignation-)

S's two replies illustrate the point raised above. The first has a tonal pattern that shows close resemblance to the MFR pattern, in addition to being contextually similar to it. The pattern of the second also resembles the HFR patterns. In both, the last syllables are practically inaudible.

One way in which such groups resemble compound tone-groups is when their final level tones are prolonged. In these cases, the prolonged level tones, generally of a low variety, may be replaced by low rises with only slight modifications in the contextual functions of the groups.

Examples:

1. // ʔul-tilak ʔuʔʕud ʔ. saakit // (I said be quiet.-impatient-)
versus:

2. // ʔul-tilak ʔuʔʕud , saakit // (" -annoyed-)

On the other hand, the replacement of a fall+level combination, or a rise-fall+level one by a fall or a rise-fall may bring about a grammatical change in the function of the substrate.

Examples:

1. // miʃ na[̄]biil illi ʔxad ilfu_.luus //

(Isn't Nabiil that took the money?)

versus:

2. // miʃ na[̄]biil illi ʔxad ilfu₌luus //

(It is not Nabiil that took the money.)

In the above, 1. is a general question, and 2. is a declarative.

CHAPTER IV

Compound and Combined Tone-Groups

Tone-groups have been classified into simple and compound types, each capable of occurring either singly, or in combination.

A simple tone-group has only one nuclear point. A compound tone-group has more than one. In a compound tone-group, the pitch movements may be in a similar or in a reversed direction.

The fact that a stretch of speech is a simple or a compound tone-group, or that it is one or more than one, may be one of the factors responsible for a meaningful difference of function whether grammatical or situational.

Examples:

Simple: // ʔinta s-miɬti ˈsayyid biy-ʔuul ˌeeh //

(What did you hear Sayyid say?-normal question-)

Compound: // ʔinta s-miɬti ˈsayyid biy ʔuul ˈeeh //

(Have you heard what Sayyid has said?-Don't blame me if

I lose my temper because of his words! -rhetorical ques.-)

Combined: // ʔinta s-miɬti ˌsayyid // (You heard Sayyid.-Statement-)

biy ʔuul ˌeeh // (What did he say? -question-)

In contrast to tone-groups occurring singly, combinations function at a higher level of abstraction. A comparison in which only single tone-groups are involved consists in pointing out the tonal contrasts observed within their frame. A comparison in which sequences of tone-groups are involved has to extend beyond the scope of such contrasts to the much more complicated relations which hold between member tone-groups such as their number, the boundaries

between them, and the order in which they occur relative to one another in these sequences, together with the functions of these relations. The same may be said to apply, on a smaller scale, to compound and simple tone-groups. Accordingly, the treatment of tone-groups above the level of the simple type seems to require that they should be dealt with at a similarly higher level of abstraction.

In the following discussion, the attempt will be made to differentiate between these three types in terms of their tonal, grammatical, and contextual characteristics. Next, a variety of tone-group combinations will be examined.

i. Tonal features:

In the preceding chapters, the simple type of tone-group has been described. In this type, the recurring pattern is that of a configuration of pitches and other features conforming in shape to one of the tones established. The configuration takes shape within the span of one prominent syllable or a combination of syllables beginning with one such syllable. To this basic pattern may be prefixed a sequence of stressed and unstressed syllables, the latter variously interspersed between the stresses. Prominence is either confined to the nucleus or shared between the nucleus and one or more of the syllables of the head. The unity of the pattern is signalled by the pattern peak and the absence of pause. Any syllable coming after the nuclear syllable whose pitch behaviour does not fit in with the behaviour of tail syllables of any particular variety of tone would mean either the introduction of a

basic change in the structure of the tone-group or the beginning of a new one in the same utterance.

Examples:

1. // juuf miin biy xabbat //



(See who is knocking.)

2. // ka-maan ?usbu _ been ta,laata //



(Another two or three weeks.)

3. // ?is`sukkar _ masalan //



(Sugar for example.)

4. // ?at_lublak burtu-?aan walla la'muun //



(Shall I order a glass of orange or lemonade for you?)

From the tonal point of view, the above examples display patterns which are non-complex in shape. Each has a simple pattern with one nuclear point, one peak, and ^{with} no break of any sort interrupting it,

Reference has also been made to the fact that the tail is not always completely devoid of prominence. Practically no prominence attaches to any of the tail syllables above. The main cases where tails acquire some measure of prominence are (a) in low-rises (page 96), fall-rises (page 103), and (b) in combinations of kinetic

and level tones. (page 119)

Examples:

5. // -hiyya lma[~]hiyya bit^v kaffiy //

(Is the salary enough? -to someone suggesting saving up-)

6. // 'ma n[^]-sakanit //(It's been rented already.)

7. // ʔahlan wa sahlan //

(Welcome.)

The above patterns are associated with tones of complex shapes. They contain tails characterized by degrees of prominence which vary to the extent that they possess components of prominence, i.e, a rise or a drop in pitch (5,6), or added length (7).

Of very frequent occurrence in E.C.Arabic conversational language are cases in which an element before the normally nuclear syllable is given additional prominence (gliding pitch movement, extra-strong stress (pages 20-21) and is then as weighty as the nucleus or weightier depending on the final pattern which emerges. In such cases, this involves the modification of the class or subclass of tone characterizing the nucleus and accordingly the behaviour of the tail syllables.

A glance at what happens or can happen to the above patterns when their single peaks and nuclear points are replaced by double

ones will explain this.

- Substrate 1 occurs in the material as follows:

a.H./ / fuf ` miin biy, xabbat / / (Reproachful)



- This can easily develop into either:

b. / / fuf ,miin biy` xabbat / / (Appealing to logic-but with lurking asperity-)



- or:

c. / / fuf` miin biy^ -xabbat / / (Brushing off the whole business with the implied comment "at least you can answer the door!")



- There is no need to go into all the details of the modified shapes of the patterns above. It is enough to say that among the noticeable changes introduced are the curtailed form of /fuuf/, the reduced stress on /-xab-/ in the first example, and the lowered variety of /^-/ in the last.

- Substrate 2 occurs in the material as follows:

d.N./ / ka, maan/ rusbu, geen ta` laata / /




(In answer to "Shall we go to visit them?" - no particular time limit is intended- it simply means "Why the hurry"-)


- This is perhaps one of the most frequent patterns in the material. A noticeable phenomenon to be mentioned about it with regard to the final /`/ is that the longer the distance that separates it from the first nuclear point, the shorter its

duration becomes. Sometimes it becomes no more than a bright spot at the end of the pattern, and it is then extremely difficult to decide whether it has any prominence other than that of a very brief high level tone terminating a rising tail or not.

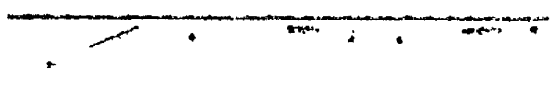
- One of the points which militate against adopting such an interpretation for similar "HF" cases is the fact that devoicing does not occur in other patterns with rising tails. Substrate 3 occurs actually in a pattern which will illustrate this point:

e.N. // ʔis'sukkar 'masalan // (In answer to H's question about
 what things went up in price.)

- Double-peaked patterns may combine two rising, instead of two falling, nuclear movements. Pattern (b) above represents the latter. The following pattern represents the former:

f. // ʔat_lublak burtu' ʔaan walla la'muun // (Gently and persuasively
 to a child)

- In this pattern, the tendency is for the second rise to end on a higher note than the first. Here again, it is not possible to treat the sequence after the first movement as a rising tail on account of the low pitch of the /walla/syllables which interrupt the two rises. This is clearly different from the following:

H. // has''seeti b'haaga dil'waʔti // (Have you felt anything just
 now? -by a dentist to his
 patient after having pulled
 out the patient's tooth.)

- Examples (a-f) have each been classified as one tonal unit.

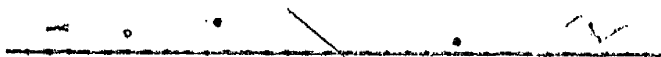
One of the features which they have in common(as against patterns 1-7) is the occurrence in each of two nuclear points instead of one. One feature that distinguishes them from combinations of tone-groups is the impression of internal cohesion which they give to the native hearer. They also differ from the latter in a number of other features such as the shortening of some of their syllables (Ex.(a)), the reduction of some of their stresses (Ex.(b)), the lowering of the variety of tone involved (Ex.(c)), and finally, the existence in them of sequences of unstressed and reduced stressed syllables which bridge the gap between the two nuclear points. These may be of the level low-pitched type, or of the gradually ascending one.

- Some of these double-peaked patterns, particularly the ones with falling and then rising pitch movements (all except(d)and(f), are seldom interrupted by pauses. It should be stated that attempts to bring in pausal features as a criterion for the simple/comp/comb. distinction have not been rewarding. For one thing, the unity postulated for the compound type is more than just a unity brought about by the absence of pause. It is based on a multiplicity of considerations including the features mentioned above. For another, in addition to a great many of them being fortuitous and non-systemic, pauses, placed where they are sometimes heard (or, often thought to be heard), present a rather paradoxical problem. If the presence of pause is postulated as the only criterion for setting off the compound type from the simple one, there will hardly be any basis for dealing with the former separately from the combined type. In other

words, the distinction compound/combined will be redundant. Conversely, if the absence of pause is postulated to set off the compound type from the combined one, the same criticism will apply to the simple/compound distinction in so far as the compound/reversed type (Falling Rising) is concerned. The only type that will be truly compound, by pausal criteria, i.e. the absence of pause, will be the compound/similar since no simple complex-shaped tones have been set up which combine two rising or two falling movements. Paradoxically enough, it is in this very type that it is most difficult not to hear a pause.

- At the risk of labouring the obvious, it may be repeated that pausal boundaries are most defining and definitive only when they coincide with grammatical boundaries. Example 5, occurring in the material as it is shown above, can easily be rendered in the following manner:

g. // _hiyya l ma'hiyya / bit'' kaffiy // (Is the salary! Enough?)



- The only way of showing the presence of a pause in the above pattern is by inserting a pause-mark in the middle. The only way of conveying a sense of what it means in the English text by means of a punctuation-mark is by placing an exclamation mark where it stands. The second step goes against the rules of punctuation; but pausing in the middle of a simple clause like the above does not seem to go against the habits of spoken E.C. Arabic. Besides, it has a meaning in this particular case.

- As to the choice of (/) to represent the pause in hand, it may be noted that (...) has been set up for hesitation and similar phenomena, (//) for final pauses in both statements and questions with the implicit understanding that any other information could be got at by examining the intonation indicated, and (/), with the same understanding, for non-final position. Only (/) gives the impression of the sentence being still in process. Accordingly, the choice of (/) seems to be justified. The same mark, however, sets off the member tone-groups forming combinations (as on page 59). It may be worth-while to point to a basic difference between the above case and that of (1) and (2) on page 59. As these two examples show, in (1), (/) stood between two independent sentences, and in (2), it stood between the two clauses of a compound sentence. In (g) above, pause stands between the subject and predicate of a one-clause sentence.

- There is something else beside the fact that the sentence is still in process which the above pause conveys but (/) does not. It conveys a mental aside which can only be interpreted by such words as: "rubbish! save up indeed!".


- Cases in which a high prehead receives additional prominence in such a way as to give rise to a double-peaked pattern are also abundant in the material. Example (6) may be intoned in the following way:

h.// 'maa n ^-sakanit //(It is no longer vacant. You needn't make enquiries about it.)



- Example 7 is a common everyday expression of welcome. It is often said with the following intonation:

i. // ʔahlan wa,, sahlān //




It is also possible with an HRF, L-HR, or MF, in place of the (ʔ) marking the first syllable of the word /'ʔahlan/(welcome). This points to the extent of leeway permissible in some cases of the compound type.

- To sum up the tonal features of compound tone-groups, it may be said that they are groups whose pitch patterns are more likely to be perceived as being in one piece irrespective of the fact that they contain two nuclear points instead of one. These points tend to occupy initial and final position in their respective patterns. At these points, the movement of pitch may be in the same or in the reverse direction. In both cases, these points tend to be linked by chains of weakly stressed syllables which may remain at a rather low pitch level or may be arranged in a slightly rising scale. Other features combine to produce the total impression of close internal linkage which the compound patterns give.

- The tonal picture which a combination of tone-groups conveys differs in many respects from the one discussed above. The following is an illustration:

j.N.// ʔi: h ,beed / _wi d ʔi: ʔ/wi`laban// _talat ka-gaat mu`fiida//



(It contains eggs, flour, and milk. Three useful things.)

//_ḡayz `eeh ,baʔa //

(What else do you want?)

The above came as a reply to a remark doubting the adviseability of keeping a baby on the same kind of canned food. It contains a listing pattern, a plain statement, and an emphatic or "rhetorical" "question". The first is a combination of falling, then rising, then falling tone-groups; the second is a simple falling tone-group; and the third is a compound/reversed tone-group. In case there is need to raise any question of priority among the constituent tone-groups of the first combination, / `laban/(milk) may be singled out as "major". The utterance starts slowly with the deliberateness of the listing pattern, gathers speed and momentum as it proceeds with the statement, and then speeds up considerably in the question.

- There is no need to expatiate on the tonal patterns shown by combinations. They are no more than a succession of configurations of pitches which chance to occur together in the same utterance, which in turn, may be one, or less than one, or more than one grammatical sentence. The configurations may be similar, different, or a mixture. They may be simple or complex in shape; single-peaked or double-peaked.

ii. Grammatical and contextual features:

There are two contexts in which simple and compound tone-groups can occur: (a) singly, and (b) in combination. In terms

of frequency, it may be said that combinations of tone-groups make up the bulk of the texts studied.

- When simple tone-groups occur independently of combinations, they tend to comprise short stretches as substrates. In grammatical terms, these substrates are often so closely linked that they are rarely interrupted by pauses, unless by the non-systemic type(...). In addition, they tend to be simple clauses or phrases. The following is a random selection representing the various sentence-types:

1.L.// ʔidduktoor ,faadi dil_waʔt // (Statement)

(The doctor is free to see you now.)

2.A.// ʔeeh ʔhuwwa l,hadaf min tak_liil ilʔas_waʔt _masalan //

(What is the purpose of analysing sounds, for example?)

(Special question)

3.L.// ʔitʔadqal ya ʔus_taaz// (Command)

(Come in -title-.)

4.H.// -beet ilʔus_taaz hiʔjaam // (General question)

(Is this the house of -title-Hishaam?)

5.A.// -ya saʔ laam ʔala ga_maal in_niil // (Exclamation)

(How beautiful the Nile is!)

- When compound tone-groups stand alone, they show the same tendency to select for their substrates stretches of moderate size. These are often of such grammatical structure that pauses, though not stringently required, are likely to appear occasionally within them. In general terms, they may be said to be grammatically linked,

a fact mirrored in their tonal patterns being compressed into a smaller space by means of, or rather at the expense of, the presence of monotone or rising sequences of weakly stressed syllables representing the nearest hint at pause. The following are illustrations:

Statements:

1.N.// _hiyya kul⁻laha ,xamas ju'huur / 'sitti j₌huur bikki'tiir //

(It is only for a period of five months, six months at most.)

2.H.// wi'a⁻ḡadna h-naak ,ʔarbaḡ ʔasa'biḡ //

(We stayed there for four weeks.)

Questions:

3.H.// _ʔeeh 'taani ju'f'tiḡ //

(What else did you see? -cross examination-)

4.H.// ʔilwi₌laad mabiydayʔu'' kiif .wala '' haaga //

(Don't the children annoy you or something of the sort?)

5.H.// ʔa,giḡlak issaḡa ta'' laata/₌xabbat ḡa'' leek //

(Shall I come and knock at your door at three o'clock?- at such a late hour past midnight-)

Commands:

6.H.// '' ʔab,, xudi ta'laata //

(Do take three. -not two- by a street seller to a lady customer-)

7.A. // ʔibʔa ⁼fakkar -marra₌tiḡi t,zurna ₌kida walla ^-haaga //

(Do think of paying us a visit sometimes.)

Exclamations:

8.A.// _wana- fii ' ḡandi/ʔa,ḡazzi 'minnak//

(Is there anyone -customer- dearer to me than you are!)

9.H.// ˈkull idˌdinya bʰ-tikbər // ˌɣayza twaʔˌʔafi nˈ naas /
 ma tikˈ bərʃ // (The whole world grows. Do you want to
 stop people from growing? -Stop worrying. Everybody grows
 old, not only you!)

- In addition, simple and compound tone-groups serve as the basic building blocks for combinations. They appear in similar contexts, with the only difference that the latter predominate where more emphasis is to be conveyed, or where two elements, in the same group, are to be highlighted, instead of one. The following examples, quoted for comparison, comprise a mixture of these two types:

(A) 1.// -ʔee ʔaˈhammi -haaga ɣagaˌbitik_hina //
 H.

(What thing did you like best here? - the question invites comparison-.)

2.N.// ˈhina nniˈzɑɑm /,kwayyis / ˈɕiɪʃa munazˌzɑɑm ˈhina /ˈsahlah //

(Here, there is more discipline; life runs more smoothly here.- said deliberately and with emphasis.)

3.H.// bitlaˈʔii f-ʔanhi ʔaˌmaakin bizˌzaat inniˌzɑɑm illi mawˌguud
 _hina dah //

(Where exactly do you find this discipline which exists here?)

4.N.// tila-ʔii fˈkulli ˌkitta taʔˌriiban // tila_ʔii filˈbeet /

(You find it almost everywhere. You find it in the house,

tila_ʔii fiʃˈsaariɕ / tila_ʔii filnaˈhall/ mithay-yaʔli fˈkulli

(you find it in the street, you find it in the shop, you find it
ˌkitta/tilaˈʔiih // (wherever you go, it seems.)

(B) 5. // wil-farʔi ben iʃ-ʃopping -hina wiʃ-ʃoppingi f maʃr/
H.

(And the difference between shopping here and shopping in Egypt.)

ʔeeh ʔaʔyik fiih // ¹.

(What do you think of it?)

6.N. // ʔinta ʕaarif innikna f maʃr mabniʔ, laʕʕi ʃopping //

(You know that in Egypt, we don't go shopping.)

fa ʔ hina / ʔil wakda fiih ʔurʕa nnaha b' ʔiʔlaʕ /

(Therefore here, one has the opportunity to go about,

wibit' ʔuuf/ wib ʔiʕraf kaʕaat ki ʔiir ʕan maʃr //

(to look around, and to know more things than-one can-in Egypt.)

7.H. // lakin fi maʃri ʔaʕ yaanan bitux ruʕi ʔiʃ ʔiri , kaaga //

(But -remember that- in Egypt you go to buy something sometimes.)

8.N. // ʔmiʃ iʃ-ʃopping il ʕaadi b taʕ kulli yoom dah //

(Not this regular shopping done daily.)

9.H. // -mahu miʃ ʔismu ʃopping yaʕni / lakin ʔfiih maʕal ʔaʕat /

(-Admittedly- it isn't called -anything like- shopping, but

wi ʔfiih naas bitif ʔiri / wi ʔfiih naas bit biif //

(there are shops, there are people who buy, and people who sell.)

- Occurring in approximately comparable contexts in both A. and B. above are the last "listing patterns" underlined, though the one in A.

(4) is closed, whereas the one in B. (9) is open. Leaving aside this difference, it can be said that they are similar in that each gives a number of examples without the intention of being exhaustive.

1. The use of English words could not be helped in view of the circumstances in which the texts were recorded. When available, Arabic equivalents were substituted for them, provided no violence was done to the texts.

They differ, however, in the amount of emphasis which they display; so that while the former is a purely factual listing ending with a stronger assertion than the one with which it opens, both assertions practically summing up the main information, the latter reflects a stronger degree of involvement. It is, in fact, nothing more than a statement of the obvious for the purpose of supporting a certain line of argument. This may possibly account for the "selection" of a different tonal pattern in each case.

- The term "emphasis" is used here in its broadest sense to refer to anything beyond the "give" and "take" of factual information. This is partly the reason why it is necessary to bring in contextual evidence. As can be seen from contexts A. and B., an implicit contrast runs throughout. In the light of this pervading contrast, it is obvious why there are more than one point of nuclear prominence in each of the underlined tone-groups of A(2). This is followed by simple unemphatic groups till the last group in (4) where the need is again felt for a strong assertion.

- In B(6), the underlined group begins with the main clause which contains a major element introducing the following groups. B(7) is a reminder contradicting the opening statement in (6). It provokes the double-peaked negation in (8) which, in turn, is owned only to be dismissed as a side-issue, not affecting the main point.

- The questions are all normal, unemphatic, and fact-finding.

- The following example will illustrate approximately what is meant here by emphasis:

/ na?'?ii lə s'ɣayyar 'ʔawi wala k'biir 'ʔawi /'laakin muta'wəssit/

(Choose it so as not to be too little, or too big, but middle-sized.)
If, in a given context, the above "imperative" substrate is uttered simply as a command to be obeyed, and if its words and grammatical structure are felt to be adequate for the purpose, only a minimum of pausal elements will be inserted, and it is likely then to have the following intonation:

// na?'?ii lə s'ɣayyar -ʔawi wala k'biir ʔawi//_laakin muta'wəssit//
Alternatively, if in another context, its words and grammatical structure are felt to be inadequate, and there is need for other features of meaning to be added, the same substrate may well be intoned as follows:

// na?'?iih / lə s'ɣayyar 'ʔawi/wala k'biirʔawi//_laakin /
muta'wəssit //

- The range of grammatical constructions in which "compound tones" have been observed to occur is quite extensive. These constructions tend to occur in sentences which are grammatically marked by some features of emphasis. Examples of sentence types, including general questions, which consist of, or contain, compound tone-groups have been given earlier, (P.132). Constructions having similar patterns include: (a) non-final clauses, (b) parenthetical insertions and modifiers occurring initially or medially in the sentence or tacked finally onto it, (c) co-ordinate structures, and (d) parts of simple sentences. A few examples will be given to illustrate this point:

(a):

1.S.// ma daam 'ʔanwi ʔa'zaakir/ 'baʔʕud a zaakir //

(Once I make up my mind to study, I settle down to it.)

2.S.// wi lamma 'kunna n.ʔuul yalla nuxrug/yaʕni yalla nuxrug//

(When, at that time, we said let's go, it meant let's go.)

ma haddif-fiina yiṣṣallib bi raʔyuh //

(None of us would show obstinacy.)

'hatta law ma m.ʕahji f'luus/ laazim ilbaʔyiin ma ʕaahum//

(Even if he -any of us- had no money, the others must have.)

fa ʔiza huwwa ma da faʕṣiy/ ʔilbaʔyiin da ruuri ka yid faʕu//

(And in case he couldn't pay, the others would pay.)

3.L.// 'kulli ma tʔul luhum biṣṣabʔ illi haṣal/

(The more exact you are when telling them what happened,)

'kulli ma kulli waahid mustaʕidd innu ysad daʔak //

(the more likely it is that everyone will believe you.)

4.H.// law ʔulti m.ʕammad gaay / miṣ hi seen gaay /

(If you said that M. was coming, and not H.,

'daxal-hina ʕunṣur il ʕa-tifa //

(then the element of feeling would come in.)

5.S.// law kuttif ya-labtak im baarik marri teen /

(If I had not beaten you twice yesterday,)

yib-ʔaalak haʔʔi tik kallim //
had

(You would have every right to talk!)

(b):

6.S.// hin-naak fabu zaḡbal/ faariḡ ḡilwi ʔa'zunn/

(There, in Abu-Z., in ḡ.street, I think,)

fil maḡkaṭṭa lli bikkaḡ-limu, fiiha yaḡni //

(In the place where talks are broadcast,)

hi-naak/ biyuz-buṭu ḡ ḡsuuṭ/ winna-ʔaawa/wil ka-gaat illi zayyi

(There, they adjust the purity of sounds, etc.)

ḡdiy/

ḡan ṭa-riiʔ ʔagḡhizt ilʔir, saal//

(by means of the broadcasting apparatus.)

7.H.// -fiih kayawa-naat -nadra ḡhina //

(Are there rare animals here?)

N.// ʔid ḡdubb iḡḡ ḡiini ḡbaayin //

(The Chinese Bear, I think?)

8.S.// wi min ḡyoom /wit-neen/wi ta, laata gaayiz ḡala l'ʔaktar/

(And in a day, or two, or may be three at most,)

ʔilʔaw-laad ka-maan kayitḡaw, widu ḡala ḡhaaza //

(The children will get used to this.)

9.N.// kuḡ-laha ,xamas fuḡhuur / ḡsitti ḡhuur bikki'tiir//

(It is only for a period of five months, six at most.)

10.S.// ʔaḡ rob lak ,masal baḡḡiit /ʔin-naas illi biydaʔaʔu

(I shall give you as a simple example those people who)

ḡfizziyaḡ roat //

(are very particular about -exchanging-visits.)

11.H.// ʔana staḡmilti k,taab// lakin id_deet ʔmaḡna/

(I have now used -the word- book. But I gave a meaning,)

ʔtaani ʔxaxliḡ/ gayiz yi_kuun ʔaʔhammi mn il_maḡna

(-which is- completely different;-it-may be more important

lʔax_laani //

(than-its- original meaning.)

(c):

12.H.// ʔiza ʔgat biʔinkaniy, yaatak ʔgat/ ʔmagatʃi/ ʔmatiz ʔḡalʃ//

(If you could get it without straining your financial means,)

(by all means get it; If not, don't feel badly about it.)

wa ʔilla_baʔa n -kutti haʔtizḡal/

(Otherwise if you will -feel badly-)

fa ʔfiih ḡarabiyʔyaat/ wi ʔfiih ʔaʔraaḡi/

(there are cars, lands,)

wiʔfiih _naas bit_ʔʔu _kulli ʔyoom/

(there are people who are promoted every day,)

ha_tuʔḡud ʔtizḡal .baʔa ḡala ʔtuul //

(Will you go on complaining for ever?)

13.N.// ʔhurma ma biyʔguuʃ / ʔfahna ma binʔruḡʃ//

(They don't come-to visit us, so, we don't go -to visit them.)

14.H.// saḡaat inta miʃ bit-ʔuul ḡayiz ki,taab wi , bass/

(Sometimes you don't just say "I want a book";)

saḡaat inta btʔtiddi ma-ḡaani ,tanya//

(Sometimes you give other meanings.)

(d):

15.H. // ˈmumkin tiwaz ˌzaʒi l ˌhiːml/ ʒa ˈleehum//

(You can distribute the burden among them.)

N. // ma ʔ ˌdɑrʃ ˈarmi ˌhiːmli/ ʒala ˈyeeri //

(I can't throw my burden on others.)

- When two High Rising tones follow one another in the same tone-group, as happens in the case of a compound tone-group containing two such tones, the tonal pattern shown by the first HR is not quite the same as the one shown by the second, unless a break is inserted between the two. The difference, however, is negligible as long as the range of pitch used and the rate at which the group is delivered are normal.

- Under different conditions of range and rate, the first tone may behave so differently from a High Rise, that doubts arise as to whether it can still be marked as one or not.

- Attention is to be drawn to the fact that what has been said about HR tones applies when they occur in single tone-groups, and under normal conditions of speed and within the pitch range taken here as a norm. Reference is also to be made to the fact that cases in which a rise ending a tone-group is followed immediately by a High Fall initiating another have been discussed earlier (p.49,e). Here again, in compound tone-groups having High Rising tones, a similar phenomenon seems to take place.

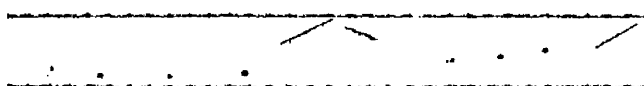
- To illustrate this point, we may now examine the following examples:

/bi'tiʃrəb sa'gaayir fi rama'daʔaan /

(Smoking cigarettes in Ramaḍaʔaan!)

The above may be said as a reproachful remark to a person smoking in the hours of fasting when smoking is also forbidden. It may have either of the following patterns:

a. // bi tiʃrəb sa'gaayir.fi rama'daʔaan //



b. // bi_tiʃrəb sa'gaayir_fi rama'daʔaan //



the

As can be seen, the pitch of unstressed syllables following /-gaa-/ is lower in the two patterns. In addition, a noticeable downward glide of pitch occurs on the unstressed syllable /-yir/ in (a). The pitch pattern of /-gaayir/ is in this case very similar to that of one of the exceptional varieties of HRF, (Nucleus, exceptional, 3 and 4, p.106). The syllable /-gaa-/ is prolonged far beyond the normal duration of an HR N syllable, and /-yir/ receives a degree of prominence which is more than an HR tail syllable receives. For this reason, it is sometimes extremely difficult to class the first tone in (a), since it can be interpreted as an HR, an HRF, and occasionally, an MRF. It should be also added that the situation is likely to be more complicated if the possibility is open for its being marked as an HF, a tone frequently preceded by a slight rise.

- The last thing to mention in this attempt at differentiating between the tonal, grammatical, and contextual features of single,

compound, and combined tone-groups, is that in compound- as in combined-groups, repetition or reversal of the pitch movement characterising the first tone may go hand in hand with features of grammatical relevance like coordination and subordination.

The following are a few examples to illustrate this point:

A. As recording is in process, a temporary breakdown brings it to a stop. When the conversation is resumed, H. asks:

// _kunna bin 'ʔuul fi ,ʔeeh // (What were we talking about?)

N. replies:

(a) // mithay yaʔli ʕalmahal'laat // fi maʕsri w'hina // (About shops in Egypt and here, I think?)

H. comments:

// ,ʔa // (Oh, yes!)

N. goes on:

(b) // nik'kallim-baʔa ʕan il ,gawwi f' maʕsr // ma'naʕzir' maʕsr //

(Let's talk about the weather in Egypt, the sights of Egypt.)

(a) is a combination of simple groups whereas (b) is a combination of compound groups. In both there is tonal and partial grammatical equivalence between the individual tone-groups of each: the prepositional phrases /ʕal mahal'laat/ (about the shops) and /fi maʕsri w'hina/ (in Egypt and here) in (a), and the two nouns /'gaww/ (weather) and /ma'naʕzir/ (sights), both functioning as heads in their respective constructions and as indirect objects of the verb /nik'kallim/ (talk) in (b). Subordination within each group in (b) is marked by reversal of tonal movement. Coordination within the combinations is marked by movements of similar

direction.

B. S. gets to know that H. has to work at three o'clock in the morning when the noise of traffic subsides. He invites H. to make use of his flat for purposes of study saying:

// yoon-zayyi im-baarih₌masalan / badal ma-kutti tib³a
 (A day like yesterday for instance. Instead of your being ^{annoyed and})
 mid daayi³ li'wahdak/ law_kutti kal⁻lifti, xa³trak /
 (lonely, -all alone-, if you had taken the trouble,)
 wi ha³t teet il-bal³tu 6ala, kitfak / wi xa⁻ba³tt il, baab
 (and put the coat on your shoulders, and knocked at the door)
 wi da⁻xalt/⁻kutti ha, tib³a mir₌taah //
 (and come in, you would have been at home.)

H. answers:

// ʔana-kutti sah₌raan⁻fi6lan li6₌subh// la⁻ʔeet il-gawwi⁻xili// ʔulti
 (I stayed up actually till morning. I found it was quiet. I said)
 ,fikra // gaayiz⁻diyyat, ʔaqqi 6ala mu³kilt il muru³ur //
 (it might be an idea. I might get over the problem of noise.)
 kunti m⁻haqqar ʃ wayyit ha-gaat littas, giil/⁻6ala ma.
 (I had some things ready for recording. By the time)
 kammil, tuhum wi saggil⁻tuhum / ba³it is saa6a ta, laata//
 (I completed and recorded them, it was exactly three o'clock.)
 (a) ʔa giilak ʔenta // ʔa giilak is saa6a ta⁻laata₌xabbat 6a⁻leek//
 (What time could I have come? Was I to come at three o'clock
 and knock at your door -disturb you-?)

The underlined group was said, as it were, "in the same breath" and "in the same spirit" to convey a reasoned out, but apologetic,

reply declining the invitation. Had it been said in bitter sarcasm, it would have shown the same type of coordination but different types of tone:

(b) // ʔa⁻giilak issaʕa ta⁻laata ^{have} xabbat ʕa⁻leek // (Preposterous!)

Tonal subordination would convey a slightly different "tone":

(c) // ʔa₋giilak issaʕa ta⁻laata₋xabbat ʕa₋leek // (What do you think I am?)

C. N. is of the opinion that marriages in which differences of nationality are involved are a mixed blessing. It is true that:

// huwwa ya-guuz fil⁻ʔawwil bibʔa mir₋taak //

(he may be happy at the beginning.)

It is also true that:

// baʕdi ⁻kida/ ha₋yaatu ha-tibʔa mufak⁻kaka₋xaaliʕ //

(After that, his life will fall to pieces.)

H. asks:

// ʔiz⁻zaay // (How?)

The answer is:

// ʔaw⁻laadu/ bi⁻t₋laʕu⁻nuss⁻i⁻nuss/ ni₋zaam ha⁻yaatu/bit⁻yaayyar

(His children, grow up in conflicting conditions; ^{his way} }

₋xaaloʕ / ⁻hiyya₋liiha₋nzaam ha₋yaa w₋huwwa₋luh ni₋zaam

(of life, will change entirely; she will have one way of life)

ha⁻yaah // fa₋bibʔa n₋zaam mu⁻fakkak //

(and he will have another. Theirs will not be a closely-knit life.)

The same type of opposition within, and apposition between, the groups is noticeable in the underlined sequence.

iii. Combinations:

It may be repeated that the need for setting up a separate category for combined tone-groups, as distinct from single tone-groups (P.54), stems from the fact that regularities of pitch patterning can be seen to operate on a level higher than that of single tone-groups, and to correlate with aspects of meaning on that level as well:

(a) // _fiih 'beed / wi 'gibna / wi 'laban //

(There are eggs, cheese, and milk.)

(b) // "fiih, beed / "fiih, gibna / "fiih, laban //

(There are eggs, there is cheese, there is milk! ...)

(c) // "fiih _beed / "fiih _gibna / "fiih _laban //

(There are eggs, there is cheese, there is milk, ...)

The above are examples of the "listing pattern", a pattern which is of high frequency in the material. In the first, the items enumerated are exhausted; in the second and third, they are not.

In dealing with these correlations, a step almost inescapable in a study that deals with both form and function of intonation, it is frequently necessary to take into consideration non-intonational features such as the type and structure of the sentences within the framework of which some of these correlations may be observed.

Examples:

(d) // _'allu 'geeb / _mif "kida // -Declar. + Non-particle
interrogative sentence -
(He told him he shouldn't do it. Didn't he?)

(e) // 'allu 'geeb // _mif 'kida // -Two declarative types-

(He told him off.-He told him-he shouldn't.)

(f) // ʔil-waahid `mahma kan' ʕasriy / ma yis`mahfi b_kida //

(However progressive one may be, one will not allow this.)

(g) // ʔil-waahid `mahma'kaan/' ʕasri// ma yis`mahfi b_kida //

(No matter what else one may be, one is progressive; one will not allow this.)

Examples (d) and (e) differ in that in (d) the second group is associated with a rising tone whereas in (e) it is associated with a falling tone. This difference correlates regularly with a difference of sentence-function. Examples (f) and (g) differ in that in (f) the sentence is not completed with the appearance of the item /' ʕasri/(progressive) in it whereas the appearance of the same item in (g) completes it. In other words, the "major" tone-group in (f) occurs finally in relation to the combination, whereas in (g) it occurs non-finally. Again, the group closing the combination in (f) is in sentence-final position; but the corresponding group in (g) is not. It may, however, be considered final in the sense that it is, tonally and grammatically, the equivalent of one that has already closed the sentence.

The distinction "major/minor" (cf. p. 60 ff.) is introduced into the analysis of combinations with a view to facilitating the discussion of certain combinations which are well-established in the language and are therefore of tonal and grammatical relevance to the present subject.

Although the place of the verb in any E.C. Arabic sentence which does not contain a verb may be easily discovered by colligating it with the appropriate form of /kaan/(was), yet because of the fact

that there are favourite sentences in which the presence of a verb form is not an indispensable condition for them to be structurally correct, the boundary between simple, compound, and complex sentences and, similarly, clauses and phrases, is often blurred. It is, therefore, much simpler to take the sentence as a starting-point.

The above distinction takes as a point of departure the adequately represented possibility of equivalence between a two-part sentence and an utterance. Utterances made up wholly of such sentences are abundant in the material.

By a two-part sentence is meant a sentence or similar structures normally said with a pause in the middle, a different placement of which may sometimes be contrastive.

The above distinction also proceeds from the assumption that normally: (a) the sentence function of a simple declarative like, // _?ana ˈhaaxud ,diy // (I shall take this one.), or a simple particle interrogative like, // _?inta ka ˈtaaxud in,hih // (Which one are you going to take?), or a simple imperative like, // ˈxud ,diy // (Take this one.) is intonationally fulfilled when any of them is said with falling intonation, a fact that justifies terming any similar group as "major" when associated with falling intonation and "minor" when associated with any other; and (b) the sentence function of a simple non-particle interrogative like, // _?inta ka -taaxud ˈdiy// (Are you going to take this one?) is fulfilled intonationally when it is said with level or rising intonation, a fact which justifies terming any similar group as "major" when associated with level/rising intonation and "minor" when associated with any other.

It is now possible to reduce the tonal features characterizing two part utterances to four basic orders:-

(a) Minor+Major:

- i. // ʔana -haxud ʔdiy / wi ʔdiy// (I shall take this one, and that one.)
- ii. // ʔinta ha-taaxud ʔdiy / wi ʔdiy// (Are you going to take..?)

(b) Major+Major:

- i. // ʔana-haaxud ʔdiy // wi ʔdiy // (I'll take this. And this.)
- ii. // ʔinta ha-taaxud ʔdiy // wi ʔdiy // (Are you going to take...?)

(c) Major+Minor:

- // ʔinta ha-taaxud ʔdiy // ʔmiʃ ʔdiy // (You will take this one. Not that one!)

(d) Minor+Minor: // xud ʔdiy / ʔwalla ʔdiy //

- (a) Minor+Major: (Take this one, or that one!)

This order represents the commonest type of arrangement for two-part sentences in which the two parts are, contextually, of equal weight, or in which the informationally, and very frequently, grammatically, dependent part precedes the independent one. In this order, the function of the first part seems to be to anticipate the second and to qualify it in addition. It agrees with it in content and purpose or at least does not contradict it. The first part is often followed by such comments as: // waaxid ʔbaalak // (You see?)

Examples:

- i.1. // ʔhuwwa lli xaw ʔwifhum / ʔil,kalb // (-Declar.Simple.Subj.+Pred.)
(What frightened them, -was the dog.)
2. // ʔlammæ ag ʔaxrug / haɗ diilu lfu ʔluus // (Declar. Complex.)
(On my way out, I shall give him the money.)
3. // ʔilli y ʔxaalif / yidfaɓ ʔa ʔraama // (Declar.Complex.Sub+Pred.)
(The offender -lit.He that breaks the rule -,will pay a fine.)

4.// _winta 'xaarig / ?in-dahli mah,muud // (Imperative.Complex.)

(On your way out, call M.)

5.// -futti 6ala _saani / ma la?e-tuuf fi l,beet // (Dec.Compound)

(I called on S.; I found he was not in.)

ii.1.// _gaayiz il'kalb / _huwwa lli xaw'wifhum // (Non-particle Inter.)

(Could it be that the dog, might have frightened them?)

2.// lamma -tiigi'tuxrug / katid-diilu lfu'luus//

(On your way out, will you give him the money?)

3.// ?illi y'xaalif / _yidfa6 ya'raama //

(Will the offender -, be fined?)

4.// lamma -futti 6a,leeh / ma la?e-tuuf fi l'beet//

(When you called on him -, didn't you find him in.)

5.// _winta 'xaarig / tindah-liif mah'muud // (Half-way between Inter-

(On your way out -, won't you call M.?) rog. and Imperat.-Request-)

- /'walla/(or) interrogative sentences are exceptional in that they follow the same pattern as (i) above. We may compare:

(i) // mi6-6aayiz la 'diy / wala ,diy //

(I don't want either this one or that one.), and:

'walla// taaxud 'diy / walla ,diy //

(Would you like to take this one or that one?)

- No particle interrogative sentences figure in the examples because the order in which ^{they} normally occur is (major+major):

// lamma sib-tuku m,baarih/ -ruktu ,feen //

(When I left you yesterday, where did you go?)

- In case the elements of one part are given, the whole may be

reduced to the order /major/: either:

1. // _hiyya f litti'saa6:yaguuz _hina =ʔakbar//

(The one here -in London- may be larger in size.) -In answer to:

// miʃ ,ʔakbar min gi_nenit 'maʃr// (Isn't it larger -as to the variety of animals there- than the zoo in Cairo?)

or:

2. // ʔimma _kuttiʃ-tiigi ʔukra:miʃ kaɗ,diilak ilfu_luus //

(If you don't come to-morrow I shall not give you the money.)

(b) Major+Major:

This order occurs mainly in response sentences in which one part is uttered on the spot to serve the immediate requirements of the situation (e.g. answering), and then another part, a fuller answer may be, is added. It prevails in sentences in which the two parts are grammatically equivalent, or in which the independent occurs first. In this order, the function of the second group is to modify the first. This may take different forms; for instance, it may take the form of a strong contradiction; but generally, it often involves the addition of something new.

Examples:

- i.1. // ʔaʔad-dimlak na,biil // _ʔibni,ʕammi //

(Let me introduce Nabiil, my cousin.)

2. // ʔa'huwwa da_huh // _ʔilli ʔadha //

(It's him. The one that took it.)

3. // ma-ʔultiʃ ya,sayyid // ʔnimrit tili-foonak,kaam //

(You haven't told me yet, Sayyid. What is your teleph.number?)

4. // ʔin⁻nuur wil,maɣɣa // ɕala,miin //

(Electricity and water. Who is to pay for them?)-lit. On whom?-)

5. // na⁻wilni kki-taab ikki,biir // ʔit⁻taan abu -gilda ,sooda //

(Hand me the big book. The second with the black cover.)

ii.1. // ma ti⁶raɣf // ʔin⁻nana na⁻gakt //

(Don't you know? That I passed?)

2. // ʔil-xamsa g⁻neeh⁻dool // ɕar⁻buun //

(This five pounds? A deposit?- echo interrogative.)

3. // kat⁻ɕidha kul⁻laha // min⁻ʔawwil wig⁻diid //

(Are you going to repeat it all? From beginning to end?)

- The following examples represent a large number of utterances occurring in the material:

1.S.// ma⁻hibbiɣ a⁻fahhim⁻naɣsiy/ ʔin⁻nana za⁶,laan // ʔin⁻nana
waa⁶ʔi⁶ fi muɣ ,kila // (I don't like to persuade myself,

(that I am unhappy. Or in trouble. -In answer to why he
doesn't like to watch tragic films.)

2.N.// ʔɣyɣli kida // ɣwayyit⁻ ɣyɣli fil⁻beet / ma⁻ɣ⁻ɕirtiɣ aruuh //

(Some work. Some work in the house; I couldn't go. - in
(answer to why she didn't go to the doctor the day she had
(the cold.)

The two combinations above are considered examples of type (b).

- Example (ii) 2 contrasts with:

// ʔil⁻xamsa g⁻neeh⁻dool / ɕar⁻buun //

(And this five pounds-is it a deposit? -Am I right in under-
(standing that?)

(c) Major+Minor:

In this order are lumped together all kinds of two-part sentences in which the purely communicative function is coloured by some interplay of feelings, or in which there is discordance between form and function and which fall therefore halfway between the sentence types covered by the divisions (i) and (ii). It is often the case that in dealing with them, recourse has to be had to such terms as "contradictory", "reproachful", etc.

Example:

// ʔilmaf rooʔ innak bitif, tayaʔ // ʔmif ʔnaayim //

(You should be working. Not asleep!)

(d) Minor+Minor:

The order (major+minor) is not the only order in which these sentences appear. They may appear as under (a) above:

// ʔlaw .tismaʕ ka'laami / ma ʔkuttiʃ ʔtisʔal ʕannuh //

(If only you listened to me, you wouldn't pay attention to him.)

In that case they will be considered as examples of (a). They may also occur as under (b) in which case they will be considered as examples of (d).

Examples:

1. // tisʔ-taahil / ʕaʃan tiʔ-harram //

(It serves you right. Next time you won't do it.)

2. // tisʔ-taahil / ʕaʃan tiʔ harram //

(It serves you)

- Exceptions to the above classification are numerous. No attempt is made to deal with them in detail.

- Two-part combinations occur in which the constituent groups belong to different sentence types:

1. // ʔeeh // maʕagabi'takʃ // (Part.Inter.+ N.Part.Inter.a.ii.)
(What is the matter? Didn't you like it?)
2. // ʔatiʕm'il ʔeeh fi lʕi.yaal // ti'sibhum // (")
(What will you do about the children? Are you going to leave them?)
3. // ʔinta xɑ-rɑgti ,badri m=baariʕ // miʃʔkida // (Decl.+N.Part. Inter. a.ii.)
(You left early yesterday.Didn't you?)
4. // ʔana ʕaayiz-asʔal-huwwa kaʃax,ʕiyya // la'tiifa // (")
(What I am asking about is: he as a personality, is he nice?)
5. // ʔulli ya =sayyid // ʔatit ʔadda,feen innaxhardɑ // (Imp.+Part. Inter.b.i.)
(Tell me,Sayyid. Where will you have your lunch to-day?)
6. // ʔigri wɑ-rɑx bi,surʕɑ // ʔimkin til,ʔaʔu // (")
(Go after him quickly. You may catch him.)

The above pitch patterns are similar to those shown by groups belonging to the same sentence-types. These, however, are treated on a different basis.

- Cases occur where it is difficult to decide whether the constituents of a combination belong to (1) the same, or (2) different sentences. The decision as to whether they should be marked as either (1) or (2) is sometimes arbitrary.

1. // _nidfaʕ ʔikna l ban,ziin / wi tax_duuna m'ʕaakum //
(Shall we pay for the petrol, and you take us with you?)
2. // ʔana gayib-haalik mɑx,ʕuus // wi-baʕdi,kida miʃ ʕag'baaki//
(I chose it specially for you. And doesn't it suit you after all?)

Modifications of these orders:

Just as the above "orders" are nothing more than a way of describing some well-established pitch patterns occurring in two-part sentences, the following "modifications" are simply a means of talking about larger combinations which are similarly of recurrent occurrence.

A. Order (a) i.:

(a) More than one level/ rising group may precede the "major" group:

1. // ʔaaʕid-ana ʕak_kursi / fi ʔiidi k_taab / fi ʔidi
(I am sitting on a chair, with a book in my hand, or
 ʔaaga baʕ_milha / wi w-laadi kawa,layya bilʔ ʕabu //
 -busy-doing something, and my children are busy playing.)
2. // ʔa_bilti -saami / wiʔsayyid / wi sli,maan //
(I met Saami, Sayyid, and Silimaan.)
3. // bi_yiʕraf ʔiʔra / wi ʔyiktib / wiʔyimsik ilkisa,baat //
(He knows how to read, write, and keep accounts.)

(b) A fall / falls may occur before or between the level / rising groups either separately or to form /a compound group /groups.

1. // ʕalʕuʔmuum kangar,raʕu / win laʔe-naa ʔhilw / ʔaʔnibʔa
(Anyhow we shall try it, and if we find it good, we shall
 za,baynak // be your customers.)
2. // lamma yʔkuun -fiih ,ʕiid milʔlaad / walla ,ʔayyi munasba/baʔgib
(When there is a birth-day, or any occasion, I ask them in.)^{hum} //

- These "modifications" are marked, though not necessarily, by a closer type of pitch linkage than "modifications" under (c) below.

(c) The final falling group may be succeeded by a number of falling groups:

// ʔaʔulluhum intu ɓar_fiin ilmaʃ-ruuɓ ilfu`laani/wilmaʃ-ruuɓ
 (I say to them, You know this project, and
 ilfu`laani/ wilmaʃ-ruuɓ ilfu`laani_wa-wa ʔila`ʔaxruh/`ma
 this project, and this project, and so on; they have not
 nif_ɓuuʃ // ma ga`buuʃ na_tiiɓa // yaɓni `faʃalu_xaaliʃ //
 succeeded. They have yielded no profit. They have failed
 completely.)

B. Order (a) ii.:

More than one fall may precede the "major" tone-group.

// mɑʔ`dɑrʃi /_ʔadfaɓ it`taman /_ʔawwil iʃ`ʃɑhr //
 (Can't I pay the price at the beginning of the month?)

C. Order (b) i.:

Either of the falling groups, or both, may be split up into
 level/ rise + fall:

1. // ʔilka_diid`kaza_nuuɓ min ilka_diid//bit-ʔuul ka_diid`zɑhr/
 (There are so many kinds of iron. You say cast iron,
 wi ka_diid`ɓulb / wi ka_gaat min`diy / huwwa `fiih ka_diid //
 steel, and things of this sort, there is iron,
 fii `ɓunɓur ilka_diid //
 there is the element of iron.)
2. // ʔinta bit_ʃuuf`waakiid bit-ʔuul ɓa_leeh ka_raami //
 (You may say, on seeing some person, that he is a thief.)
 bit-ʔulha bʔɑ`riiʔa / b_tiddi`hukm mu_ɓayyan //
 You say in such a way as to give a certain judgment.
 ʔaw itti`gaah mu_ɓayyan //_nakw iʃ`ʃɑxɓ illi btik_kallim_ɓannu//
 Or a certain attitude. Towards the person you are talking
 about.)

CHAPTER V

Types of Tonal Contrasts

The view adopted here as a basis for classifying the types of tonal contrasts in operation in E.C.Arabic, and for discussing their grammatical implications is that which conceives of language activity involved in conversation as an unbroken succession of "moves" or "units", with "tonality" marking one such unit, and roughly where it begins and ends, "tonicity" marking its focal point, and "tone" marking the kind of activity involved.¹

Based on such a view, an approach to the diverse functions of intonation has the advantage of making it possible to break down the complex systems of intonation into a limited number of "systemic variables", and to treat each at a time.

The appropriateness of applying such a three-fold classification to the intonation of E.C.Arabic may perhaps be demonstrated by a few examples.

A. Although the following utterances have almost identical substrates, and are all associated with falling intonation patterns, they will be classified differently in terms of the types of sentence to which they or their parts belong:

1. // na⁻biil -haasib ikkum,saari //

(Nabiil has paid the fare to the conductor.)

2. // na⁻biil // ⁻haasib ikkum,saari //

(Nabiil. -You- pay the fare.)

1. The Tones of English, M.A.K.Halliday, Arch. Ling. Vol.xv, Fasc.1, 1963

3. // na`biil // ` kaasib // ?ikkum` saari //

(Nabiil! Beware! The conductor! -Nabiil probably enjoying a free bus ride-)

Utterance 1. would be classified as a declarative sentence, 2. as a vocative piece + an imperative sentence, and 3. as exclamatory. They contrast in (a) the number of tone-groups, each contains, and (b) in the placement of boundaries in those having more than one tone-group.

It should be noted that these contrasts are possible only because of the presence of a verb form in the substrate which belongs to more than one category from the point of view of tense and mood. It should also be noted that it is in no way exceptional, and that the ambiguity in question is common to a class of similar verb forms.

On the other hand, however, in the case of the following example, which differs from the preceding ones only in the verb it contains, the above contrastive possibilities do not exist since no internal boundaries are permissible which would give rise to a similar range of contrasts:

// na`biil ?a-haan ikkum,saari //

(Nabiil insulted the conductor.)

B. The substrate: ?in`baarik is'saaḡa 'sitta (yesterday, at six o'clock.) may carry two messages, and hint at two different questions, depending on where the nuclear syllable is, i.e., where the fall occurs. The two possible messages are:

Message 1.: // wi -ṣilna m`baarik issaaḡa ,sitta //

(We arrived yesterday at six o'clock.)

Message 2.:// wi[̄]ʃilna m,baarik issaaḡa sitta //

(We arrived yesterday at six o'clock.)

Supposing the place of arrival to be "Elgiiza", the two questions most likely to be hinted at would be:

Question 1.:// wi[̄]ʃiltu g-giiza m,baarik issaaḡa kaam //

(At what time did you arrive at Elgiiza yesterday? - speaker in possession of the fact that arrival took place the day before-)

Question 2.:// wi[̄]ʃiltu g-giiza ,ʔemta //

(When did you arrive at Elgiiza? - speaker not in possession of such information-)

Here again, it is possible to show that intonational changes run parallel to grammatical devices. The substitution of the intransitive verb /fi[̄]qilna/(we stayed) for /wi[̄]ʃilna/(we arrived), and similarly /fi[̄]qiltu/(you stayed) for /wi[̄]ʃiltu/(you arrived), would introduce the following changes in the above sentences:

Message 3.:// fi[̄]qilna m[̄]baarik lissaaḡa ,sitta //

(Lit.-We stayed yesterday until six o'clock.)

Message 4.:// fi[̄]qilna lim,baarik issaaḡa sitta //

(We stayed until yesterday, six o'clock.)

Question 3.:// fi[̄]qiltu fig-giiza m,baarik lissaaḡa kaam //

(Until what time did you stay in Elgiiza yesterday?)

Question 4.:// fi[̄]qiltu fig-giiza l,ʔemta //

(For how long did you stay in Elgiiza?)

In A.(3) a preposition placed before /ʔis'saaḡa 'sitta / (six o'clock) would suggest Q.(3), whereas a preposition placed before /ʔim'baarik/ (yesterday) as in M.(4) would suggest the corresponding question (4).

If the test of word-order change is applied, a similar result obtains. No change of word-order is possible in the case of M.(2) or M.(4). It is possible only in the case of (1) and (3). By way of illustration, the following is a possible alternative of M.(1):

// ʔim'baarik/ wi-ṣilna ssaaḡa ,sitta //

(Yesterday, we arrived at six o'clock.)

This would suggest the question form:

// ʔim'baarik/ wi-ṣiltu g-giiza ssaaḡa ,kaam //

(Yesterday, when did you arrive at Elgiiza?)

C. A substrate transcribed with all marks of stress, pause, and intonation suppressed as /laʔlaʔ/ would be capable of various interpretations. As it stands, we shall have no clue either to its grammatical structure, or to its meaning, and we shall be at a loss to say anything meaningful about it. Pausally, and intonationally punctuated, however, we shall be able to identify one of the following possibilities:

(1) // ˘ laʔlaʔ // (He stammered.-simple one-word utterance-)

(2) // ˘˘ laʔ // ˘˘ laʔ // (No! No! -compound structure-)

(3) // ˘ laʔ / ˘˘ laʔ // (It is up to you: If you say so.-compl.str.-)

(4) // ˘˘ laʔ, laʔ // (Not the way you said.- compl.str.-)

Again, this is not a particular case. In E.C.Arabic, any

utterance may, in the appropriate context, be reduplicated, and can then have the full range of intensional possibilities.

As can be seen from the above examples, these three systems have different roles to play in the grammar of the language; yet they operate in close interaction with one another. In the following sections, the discussion of the tonal contrasts exhibited by E.C.Arabic will accordingly be carried out with reference to the following systems:

- (a) Tonality: the number and distribution of tone-groups within utterances in contrast,
- (b) Tonicity: the position of nuclear points within tone-groups in contrast, and,
- (c) Tone: the type of tone characterizing each tone-group together with whether it is performing a primary or a secondary function in relation to the grammatical structure or sentence in which it stands.

(a) Tonality

The fact that two utterances contrast only in tonality means that they consist of a different number of tone-groups or else that they consist of the same number but have their boundaries placed differently.

Utterances are distributed into tone-groups for a variety of reasons. These reasons may be: (1) grammatical, (2) contextual, or (3) pausal.⁷

1. Grammatical:

Of the three systems outlined above, it is probably correct to say that tonality plays the most outstanding role in so far as it is the system most intimately linked with the grammatical system.

* In the majority of cases, the splitting up of sentences occurs in line with their grammatical structure and in strict conformity to the requirements of grammar.

Examples:

1. (a) // -kulli 'sana / yi[~]murri y-zuur ba,naatuh//

(Every year, he goes round visiting his daughters.)

(b) // -kulli 'seef / ti[~]murri t-zuur ba,natha//

(Every summer , she goes round visiting her daughters.)

There is no question of either of the above examples being misunderstood; their meanings are perfectly straightforward. The absence of ambiguity cannot be attributed solely to the presence of a pause in each splitting it into two tone-groups. Nevertheless, the features of pause and intonation marked in the examples are normally observed; they represent how they are normally spoken. In other words, their grammatical structure is such that a boundary is normally to be expected between the first element, i.e, the sentence adjunct with which each example begins, and the main sentence that follows. The internal relations within each example are signalled mainly ^{by} means of the various grammatical devices like markers and inflections. For instance, the fact that /'sana/(year) and /yi'murr/(goes round) do not match since the former is feminine

and the latter is masculine, and that the same applies to /seef/ (summer-masc.-) and /ti'murr/ (she goes around), is in itself a sufficient clue to the fact that in each example, the first element is a sentence-adjunct and that the sequence of verbs separated from it by pause should not be split. This clue is reinforced by the presence of pause, and to this extent it can be said that intonation, or more accurately, tonality, is grammatically relevant as far as these examples go.

When grammar justifies the splitting of a given sentence into a number of tone-groups, tonality, together with the other systems, steps in to reinforce the grammatical devices signalling relations within the sentence. Tonality is needed most, however, when these devices fall down on the job. Under such circumstances, the burden of signalling these relations falls entirely on intonation. Here, tonality has to step in to resolve ambiguity and to signal the message to be communicated. Any ambiguity likely to arise is prevented by means of a break at the appropriate place within the sentence, accompanied by the necessary intonational changes. In this way meaning is kept clear.

To illustrate this point, we may go back to the two examples given above. A slight alteration will be made in their substrates so that they exchange their main clauses. This will leave us with four possibilities, two of which we have already encountered:

2(a)i. // -kulli _sana t'murr / ti'zuur ba,natha //

(At the end of every year-lit. when every year goes round-, she visits her daughters.)

(b)i // -kulli _seef yi'murr / yi'zuur ba,naatuh //

(At the end of every summer, he visits his daughters.)

(a)ii// -kulli 'sana / ti'murri t-zuur ba,natha //

(Every year, she goes round visiting...)

(b)ii// -kulli 'seef / yi'murri y-zuur ba,naatuh //

(Every summer, he goes round visiting...)

Here, the case is altogether different from the case in 1. As a result of the alteration introduced, /'sana/(year-fem.) and /ti'murr/(she goes round), and /seef/(summer-masc.-) and /yi'murr/(he goes round) show complete correspondence in terms of gender and number and are thus grammatically qualified to colligate with one another. In consequence, two alternative possibilities exist for each of the examples, both equally eligible. Such is the structure of the substrates now that a boundary may be placed at either of two points within each as can be seen in (i) and (ii). Each placement would yield a different arrangement of the elements within the substrate, and subsequently, different internal relations between them, and in each case the result would be a different piece of communication.

So far, the two verbs /yi'murr/ and /yi'zuur/ have been left unaltered. In all the preceding cases, they agree with one another in every respect. If this ceases to be so, the substrates will no longer be subject to ambiguity, and as in (1) the role of tonality will be in some sense secondary to that of grammar:

3. // -kulli _sana t'murr / yi'zuuru ba,nathum //

(At the end of every year, they go round visiting...)

On the other hand, there are cases in which the sentence is structurally ambiguous, not on account of some incidental details, but because ambiguity is inherent in the structure. Tonality is then indispensable:

4.i.// law a'sibha / _tirgaḥ ti'tuuh //

(If I leave her, she will lose her way again.)

ii.// law a_sibha 'tirgaḥ / ti'tuuh //

(If I let her return, she will lose her way.)

The underlying structure is a conditional sentence. Any changes in the first part (the condition), will necessitate changes in the second (the result). Tonality is here a necessary pre-requisite to the correct rendering of either of the above examples.

In the following discussion, a few cases will be examined. These cases represent a number of grammatical structures in which there is room for ambiguity to arise and there is therefore need for tonality to step in. In such cases, tonality will be referred to as marked. In cases where the ambiguity in question is due to incidental factors, corresponding examples will be given in which these factors have been eliminated, and tonality is therefore reduced to its normal delimitative function. In such examples, tonality will be referred to as unmarked. In other words, if a substrate is susceptible of two renderings, i.e., two interpretations: (i) and (ii), a choice has to be made between them. If, on the other hand, a substrate has only one interpretation: (iii), no such choice exists.

1. (i) // ma'taahif/_maṣr iggi'diida //

(The museums of Heleopolis.-lit. of New Egypt-)

- (ii)// ma_taahif ṁmaṣr/iggi'diida //

(The new museums of Egypt.)

Here, /ʔiggi'diida/(new-fem.-) may colligate with /maṣr/(Egypt-fem.-) or /ma'taahif/(museums-fem.-).

- (iii)//ṁmathaf -maṣr iggi,diida //

(The museum of Heleopolis.)

In (iii), /ʔiggi'diida/ does not colligate with /'mathaf/(museum- masc.-). This difference in gender makes only one meaning possible.

2. (i) // ʔana mabṁṣuut min wa-faaʔ ilxad,daama //

(I am pleased with the honesty of the servant.-or (ii))

- (ii) // ʔana mabṁṣuut min wa,faaʔ// ʔilxad,daama //

(I am pleased with Wafaaʔ, the girl-servant.)

Here, /wa'faaʔ/ can either be (i) an abstract noun (honesty) or a proper noun (girl's name) as in (ii). The fact that it is followed by /ʔilxad'daama/(the servant.-fem.-) in both contexts gives rise to the two possibilities above. In (i) /wa'faaʔ ilxad'daama/(the honesty of the servant) are two nouns functioning as members of a construct. In (ii) /wa'faaʔ ilxad'daama/(the servant Wafaaʔ) functions as two nouns in apposition.

- (iii) // ʔana mabṁṣuut min wa-faaʔ ilxad,daam //

(I am pleased with the honesty of the servant.)

In (ii) /ʔilxad'daam/(the servant) is masculine. Only one interpretation is possible.

3.(i) // na_biil ˈmaat mas.kiin //

(Nabiil died poor.)

(ii)// naˈbiil ˌmaat // masˈkiin //

(Nabiil died. Poor man!)

(i) is a simple sentence; (ii) are two sentences in apposition: the first is a sentence; the second is a sentence-fragment.

4.(i) // na_biila miʃ gaˈmiila zayy ux.taha //

(Nabiila is not so beautiful as her sister.)

(ii)// naˈbiila miʃ gaˌmiila // ˈzayy ux.taha //

(Nabiila is not beautiful. -Just- like her sister.)

(i) is derived from:

// naˈbiila miʃ gaˈmiila //(Nabiila is not beautiful.), and

// ʔuxˈtaha gaˈmiila //(Her sister is beautiful.)

(ii) is derived from:

// naˈbiila miʃ gaˈmiila //(Nabiila is not beautiful.), and

// ʔuxˈtaha miʃ gaˈmiila //(Her sister is not beautiful.).

5.(i) // ʕay-ziin ba_naat guˈmaal /,ʔaktar min_kida //

(We want more of these beautiful girls.)

(ii)// ʕay _ziin baˈnaat /guˌmaal_aktar min _kida //

(We want girls who are more beautiful than these.)

In (i) /ʔaktar/(more) qualifies the noun-phrase /baˈnaat guˈmaal/(beautiful girls); in (ii) it qualifies the noun /baˈnaat/.

6.(i) // _lamma `fahmi g.gawwiz / ?issikir-teera han,nitu //

(When Fahmi got married, the secretary congratulated him.)

(ii)// _lamma -fahmi g.gawwiz issikir,teera / han`nitu //

(When Fahmi married the secretary, she made him happy.)

In (i) /?issikir'teera/(the secretary) belongs to the second clause (subject); in (ii) it belongs to the first (object). In E. C.Arabic, a single verb form /han'nitu/(she made him happy, or she congratulated him) can stand alone as a **complete** clause and is syntactically similar to one consisting of noun or pronoun followed by a verb /?issikir'teera han'nitu/(the secretary...).

(iii)// _lamma `fahmi g.gawwiz / -?uxtu han,nitu //

(When Fahmi got married, his sister congratulated him.)

On semantic grounds, only one rendering is possible in (iii).

7.(i)// ?ikna lli sa`gidna / na`biil // (nag'gaana)

(It was Nabiil that helped us.)

(ii)// ?ikna / ?illi sa`gidna na=biil // (sa`gid'naah-nag'geena)

(We were the ones that helped Nabiil.)

/sa'gidna/ may either mean "he helped us (i)", or "we helped him (ii)". The substitution of /nag'gaana/(he saved us) for /sa'gidna/ in (i), and of either /nag'geena/(we saved) or /sa`gid'naah/(we helped him) in (ii) will reduce the need for such a complicated tonal picture, though the above patterns will still be possible.

- 8.(i) // ʔil-baltu_tiliḡ maʔaasu(h)//biz_zabtɪ zayyi maʔult //
 (The coat fitted him. Exactly as I said.)

- (ii) // ʔil-baltu_tiliḡ ma-ʔaasu biz_zabt //_zayyi maʔult //
 (The coat fitted ^{me} exactly. Just as I said.)

In (i), the pronominal /u(h)/(his,its) suffixed to /maʔaas/ (size), has a referent other than /ʔil-baltu/ (the coat). It marks the end of the sentence. /biz_zabt/ (exactly) modifies the second sentence.

In (ii), it may also refer to /ʔil-baltu/, in which case it cannot end the sentence. /biz_zabt/ will mark the end of the first sentence and will act as a compliment: e.g. /mazbuut/ (exact).

- 9.(i) // _xud ta-laataʔaḡsan// ʔit_neen ma ykafʔuuf //
 (It is better to take three. Two will not suffice.)

- (ii) // _xud ta-laata / _ʔaḡsan it-neen mayykafʔuuf //
 (Take three, because two will not suffice.)

In (i), the two substrates are grammatically independent. /ʔaḡsan/ is an adverbial.

In (ii), they are not quite so independent. /ʔaḡsan/ is "semi-conjunctive".

- 10.(i) // ʔinta-saakin,feen //_fizza-maalik //
 (Where do you live? In El-Zamalik?)

(ii) // ʔinta ʔsaakin, feen fizza maalik //

(Where exactly do you live in El-Zamaalik?)

In (i), there are two questions belonging to two sentence-subtypes.

In (ii), there is one question.

11. (i) // miʃ ʃaʔyizha // baʔlaaʃ //

(I don't want it. Don't bother to fetch it.)

// miʃ ʃaʔyizha baʔlaaʃ //
(I don't want it frequently)

(ii) // miʃ ʃaʔyizha/ba ʔlaaʃ //

(If you don't want it, don't take it.)

Similarly: (i) contains two sentences, whereas (ii) contains one.

12. (i) // ʔil-hakam ʔsallim ʃalʔbint // ʔilliʔkisbit is ʔsaba? //

(The referee shook hands with the girl. She won the race.)

(ii) // ʔil-hakam ʔsallim ʃalʔbint/illiʔkisbit is ʔsaba? //

(The referee shook hands with the girl who won the race.)

(i) singles out /ʔilʔbint / (the girl) as previously identified, i.e., by the context, probably the only girl taking part in the contest.

(ii) does not single out /ʔilʔbint/ as previously identified, possibly, all the contestants are girls.

It is obvious that /ʔilli/ (who) has two roles to play in (i) and (ii), depending on the pitch pattern involved.

13. (a) // ʔinta ma tiḡ[~]raʃi[~]ibnu na[~]biil // (Don't you know his son, N.?)
 (b) // ʔlaʔ in[~]nam[~]αḡraʃ ()[~]ibnu (//) ()[~]sayyid //
 (No, but I know his son(.) Sayyid.)

(a) is a question. (b), as marked normally, would be a correct answer in terms of its intonation. Intoned as shown between brackets, it would not be acceptable. It would, however, be proper if it were in answer to the question: // ʔinta ma tiḡ[~]raʃi[~]bintu na[~]biila // (Don't you know his daughter, Nabiila?)

14. (a) // ma l-bistiʃ ʔα (')[~]miis (/ ,)[~]badla / zay,yida //
 (I have never worn a -suit's- shirt like this one.)
 (b) // ma l-bistiʃ ʔα (')[~]miis (/ ,)[~]ha[~]riir / zay,yida //
 (I have never worn a silk shirt like this one.)
 (c) // ma l-bistiʃ ʔα (')[~]miis (/ ,)[~]ma[~]tiin / zay,yida //
 (I have never worn a durable shirt like this one.)

The above examples show how tonality does not violate grammatical restrictions. Marks placed outside the brackets represent one rendering which would be acceptable for all the examples. Marks placed between the brackets represent another which would be irregular for (a), objectionable for (b), and acceptable for (c). The reason is that in (a) it would split /ʔα[~]miis[~]badla/ (a -suit's- shirt), two nouns forming a construct; in (b) it would split /ʔα[~]miis[~]ha[~]riir/ (a silk shirt), a noun and its modifying noun of material; whereas in (c), quite normally, it would split /ʔα[~]miis[~]ma[~]tiin/ (a hard-wearing shirt), a noun and its adjective.

2. Contextual:

A sentence is often the carrier of more than one piece of communication. Each may be important enough to occupy a separate tone-group. In addition to the contribution they make, in terms of

communication, to the sentence, tone-groups modify one another in a variety of ways. Tone-groups belonging to one utterance reflect various qualifications about the previous utterance as well. In the following, some of these functions will be discussed.

Order (a):

Fall rise(s)-Fall:

- 1.H./ / faḡra b'naʔs filma daaris ḡan dina min nakya dii / /
 (You feel there is a gap in our schools with regard to this?)
- N./ / huwwa ya[~]guuz fiih ka-gaat zay, yidi lyomen dool / /
 (Something like this may have been introduced nowadays.)
- H./ / bassi l'in nina b'ḡiid 'ḡanhum/ma niʔ dərʃi, nuḡkum dil waʔti / /
 (But because we are far away from them, we cannot judge now.)
- N./ / ʔilli bnis maḡu yaḡni / ʔilli biy ruuku maḡri w'yiigu /
 (What we hear, I mean, those who go to Egypt and return,
biy[~]ʔuulu lma-daaris baʔit mum taaza yaḡni / /
 say that -our- schools have become excellent.)

The last two utterances are the relevant ones. The second to last conveys mild contradiction; the last conveys reservation.

Fall rises interrupted by a falling group:

- 2.S./ / hi[~]naak fabu 'zaḡbal / ʃaariḡ ḡilwi ʔa'gunn / filmāka tta lli
 (There in Abu Z., ḡilwi street I think, in the place
bikkal-limu 'fiiha yaḡni / / hi[~]naak biyuz-butu ḡḡuut /
where talks are broadcast, there they adjust the purity
 winna[~]ʔaawa / wilka-gaat illi zayyi 'diy / ḡan ta-riiʔ
 of sounds etc.-and things of this sort- by means of
 ʔaḡ[~]hiḡt ilʔir, saal / /
 the broadcasting apparatus.)

The underlined group defines the preceding groups. The repetition of/hi[~]naak/(there) explains why it is described as 'interrupting' the combination. To pick up the thread, S. repeats it. This would not be necessary if the falling group did not occur.

Order (b):Falls:

3.S.// miſ il-maḡna -baʔa yibʔa l-yaṛaḍ//yaḡni _yaṛaḍ listif`haam//
 (Not the meaning then but the purpose; i.e, that of asking;

ʔaw _yaṛaḍ listin`kaar// _dā `yaṛaḍ //
 or of protesting; This is purpose.

These groups support and illustrate one another. The utterance, as a whole,,contradicts the previous one.

Rises:

4.H.// ti_sibha m-ḡaaya wana k_ſiflak ḡa`l-eḡha//waṣallak`haalak//
 (Would you leave it with me to have a look at? And repair?

_zayyi mana `jaayif //
 As I think fit ?)

The above is an offer, backed by a condition, all intoned alike.

Orders (b) and (c) overlapping:

H.// ʔiſ_rahī lfaḡ`kaſa _diyyat yaḡni _ʔeeh //
 (Explain what you mean by -this word- "roaming about".)

5.N.// yaḡni -ḡadam listiq`raar fi,kitta//yaḡni min`balad/li`balad/
 (It means "not settling down in one place. It means from one
 li`balad /`miſ fi-balad,wakda ḡala,ʔuul //
country,to another, -not settling in one country for good!)

Here, the "objective" message is delivered first; then "subjective" reminiscences prevail.

Order (d):

H.// miſ -kaanu`ʔaalu kay zawwi,dulna lmu_rattab//
 (Didn't they say they were going to increase our salary?)

6.N.//`yaah /_kil^-lini / ya`guuz yizawwi,duu wi ya_guuz
 (You can't be sure; We have a long time to wait; If ever
 ma y zawwidu^-huuſ // (they do increase it!

Here, there is hardly any objective message. It is a mixture of scepticism, disbelief, and sarcasm.

3. Pausal:

The more deliberate the speaker is, the more slowly does his sentence develop, and the more likely he is to insert pauses. This occurs normally when he is called upon to remember, to think of, or to mention a number of items. "Listing patterns" are the best illustration of this.

In E.C.Arabic, listing patterns may be closed or open-ended. They may be factual, example-giving, merely rhetorical, or a mixture of these. Tonally, however, they come under the following headings:

Order (a):

1.N.// ?il-mar?α lingili_ziyya na'jiitα/ wiḡama'liyya/wiḡtiṣca'diyya//

(The English woman is active, practical, and economical.)

-closed and factual-)

H.// bassi _fiih ṡandi -haaga nta na_siiha//?ilwiṡlaad -ḡandi

(There is something you forget in my case. My children are

k,baar // (no longer young.-They are not like yours.-)

2.S.// wi biy'xuṣṣu / wibiyis'a'luuk / wibiy'at'ḡuuk / wi ṡkulli

(They go into your room, ask you,interrupt you,etc.).haaga //

-example-giving, verges on the rhetorical, closed by a formula.)

3.N.// ṡfiih ,beed / wi d 'ii? / wiṡlaban //

(It contains eggs, flour, and milk.-a common variant of the above, closed, factual.)

Order (b):

4.S.// min il'ṡaxx / lil'ṡuxt / liz'zooga / lizzi'miil//

(From the brother, the sister, the wife, and the friend. In reply to "Have you suffered much?". Open-ended, example-giving, and rhetorical.)

5.// _beed / _gibna / _laban // (-There are eggs, cheese, milk, ...)

6.// "fiih _beed / "fiih _gibna / "fii m _rabba//

-(6), a variant of (5), is marked by the repetition of /fiih/ (there is/are) both occur frequently without the particle /wa/ (and); both are open-ended and example-giving; the latter is more emphatic.)

7.// _yeer-ba?a tta'raddud ben ?i _rayit'hina / ?aw ?i _rayit'hina /

H. (Apart from hesitating as whether to read this, or read this,
 ?aw ?aw ?i _rayit'hina / wamsik kitta min'diy / wi kitta min'diy /
 or read this, -and apart from- reading a bit here, a bit here,
 wi kitta min'diy //
 and a bit here.... -open-ended, rhetorical)

Compound:

8.// ?ana law ma-?aaya xam, siin gi _neeh / wi _?ayiz as-rifhum /

S. (If I possessed fifty pounds, and wanted to spend it,

ma srifhumji f, rikla // ?asti'riili kaaga jtiri-kaaga lil beet
 (I would not spend it on a trip. I would buy myself something,

af tiri-kaaga lil?aw, laad //

I would buy something for the "house",for the children.
 - open-ended, example-giving, S., rejecting the idea of a holiday by the sea for a week or two, resorts to rhetoric.)

The last thing to mention in this connection, is that in listing-patterns as well, the presence or absence of a pause may make a difference in the message:

1.// ?aw, laadu sin-nuhum ta'laata w/'xamsa w/ 'sitta w/ ?is'riin//

(His children's ages are three, five, six, and twenty.)

2.// ?aw, laadu sin-nuhum ta'laata w/'xamsa w/-sitta w ?is'riin //

(His children's ages are three, five, and twenty-six.)

In (1), four children are involved; in (2), there are only three.)

(b) Tonicity

A. Two substrates contrast in tonicity when the difference between them lies in that within them, the nuclear tone does not fall on the same syllable.

For the present purpose, a tone-group will be said to be unmarked as to tonicity if the nuclear tone falls on the normally stressed syllable of the last element of grammatical structure:

Unmarked: // -ʔana kaːˈxudha waddiːhaːluh // (I shall take it so as to give it to him.)

7 Marked: // -ʔana kaːˈxudha wadːdihaːluh // (... give it to him.)

B. To the extent that tonicity functions in conjunction with tonality or in a way similar to the way tonality functions, i.e., by distinguishing different meanings, it may be said to have a structural function. There are, however, a number of grammatical devices which help relieve tonicity of part of its burden. Of these the most important are: (a) word-order changes, (b) independent personal pronouns, (c) demonstratives and deictics, (d) a set of constructions for throwing certain elements of the sentence into relief as well as denoting emphasis and similar attitudes. When these devices are in operation, usually inseparably, tonicity, i.e., the placement of the nuclear syllable, is largely determined by them. This is one of the factors which interfere very frequently with neutral tonicity.

(a) // gaːˈmiil ʔawi kkaːlamda // (So far so good.)

// ˈhilwiːbarra miːsaʔa // (It is fine outside, not cold.)

// ˈbukraːyixlaːʃ // vs. // kaːˈyixlaːʃbukra //

(Soon it will be over.) (It will end to-morrow.)

(b) // ˈʔulluh //

vs. // ˈʔulluːˈhuwwa //

(Tell him.)

(Tell him.)

- // ma tʔul`liif // vs. // ma tʔul`liif`ana //
 (Don't tell me.) (Don't tell me.)
- = // ʔullu`huwwa // ma tʔul`liif`ana //
 (Tell him. Don't tell me.)
- (c) // ʔahu `dallana ʕayzu // (This is what I want.)
 // `da nta lli ʔult // miʃ `ana // (It was you that said it; not
 // `ma nta lli ʔul`tili // ʔana`gibt, haaga min ʕandi // me.)
 (But it was you that told me. I added nothing of my own.)
- /da/ is contrastive; /ma/ is explanatory; both are sentence-
 initiators in the last two examples.)
- (d) // ʔa na`biil illi bi ʔaʕaʕaʔ // (It is N. that is shouting.)
 vs. // ʔa lli biy-ʔaʕaʕaʔ na`biil // (Nabiil is the one shouting.)
- // ʔid-dinya `talga`barra // (It is-as cold as-snow outside.)
 vs. // ʔid-dinya `barra`talga // (Outside, it is so cold.)
 vs. // `talga id`dinya`barra // (So cold is the weather outside.) -
- The same happens with words like: /'wilʕa/ (hot), /'zakma/ (over-
 crowded), /luyz/ (difficult) etc.).

C. There are other factors, closely connected with tonicity, which prevail in the material described. These factors seem to deserve brief mention:

(a) There are frequent cases where the nucleus, and sometimes the head as well, are followed by particles:

- S. // ʔa`gaaza `baʔa / win`naas-baʔa t, haayyaʕ-baʔa //
 (It is a holiday, -you know-; and people rejoice.)
- L. // ʔana ʕa`yizha-baʔa mniddunya`wiyya`baʔa //
 (What I have in mind is a "secular" magazine.-not a religious
 one like the one suggested.)

(b) There are cases in which the nucleus is followed by "redundant" words; or words appended to the main grammatical structure in hand:

- H. // ʔil`maʕna, waahid ma tyayyarʃ // (The meaning is the same,
 // miʃ ki`tiir yaʕni // (Not much, I mean.) without change.)
- // ʔufti ʔee mnnilbi, laad yer`landan hina //
 (What towns have you seen other than London, here?)

(c) There are also cases of what may be described as stylistic and tonal oppositions:

S./ / la 'yumkin 'azɣal : min ,ʔayyi = ʃaxs //

(I never bear a grudge against any person.

wala-yumkin azɣal min ʔayyi maʔlab : yiddi huuli = ʃaxs //

(And I never take offence on account of any bad turn he does me)

'mahma'kaan : haaza ʃ = ʃaxs // wi' mahma' kaanit : ma, kaanit = haaza

(No matter who he is.)

(And no matter what his) ʃ = ʃaxs //
position is.)

H./ / ʔeeh, raxʔyak/filmuwaɣa-laax / wis, hult ilmuwaɣa = laax //

(What do you think of transport, and the ease of transport?)

The frequency of the above cases sometimes gives the impression of a "penultimate" type of tonicity -analogous to penultimate stress-as neutral tonicity in E.C.A. This, however, has not been found to be the general rule outside the above cases. It should be noted that though the tonal oppositions referred to above appear in emphatic sentences, they cannot be ignored since emphasis looms large in the colloquial studied.

D. It seems that the major role of tonicity is a contextual one. The position of the nucleus within a tone-group is to a great extent determined by constraints imposed by the context. This is where marked tonicity steps in. Marked tonicity occurs when an item, other than the one occurring in final position, is (a) new and contrastive, (b) new and non-contrastive, or (c) given but contrastive.

Examples:

(a). H./ / _hiyya miʃ 'nawya, tiigi baayin // (She doesn't intend to come,

↓ it seems.)
N./ / _miʃ ha 'tiʔɣar tiigi // (She won't be able to come.)

H./ / bit 'hibb itta, faaʔul // (You like to be optimistic. -?-)

↓
S./ / ʔana 'ɣaayiz itta faaʔul // (I need to be optimistic.)

(b). N. // māb_suuṭa (giddan) // bassi_hiyya lli nāʾiṣḥa/, gozha yaḥni
 (She is very happy. But the one thing she misses, is her husband
 miṣ ma_ḡaaha // who is not with her, I mean.)

N. // miṣ kaʾtiwgaḡ // (Isn't it going to hurt?)

H. // ʾlaa miṣ kaʾtiwgaḡ // (No, it won't.)

S. // miṣ kat_karmiṣ iṣ_ṣaḥ // di kaʾtiḡmil fagaʾwaat fiṣ_ṣaḥ //
 (It is not going to make the surface uneven; it will make holes
 in the surface.)

H. // -miṣ lil_haaga l mawʾguuda // _da liṣṣu-ḡuur biʾtaaḡak/ ,nakw
 (Not -the meaning of a given thing. But your attitude, to-
 il_haaga l mawʾguuda // wards that thing.)

Question X: // ʾab_inti-ʾuṭti-ʾee f_landan_hina //

↓ (What have you seen in London -here-?)

Question Y: // _ʾuṭti-ʾee mn ilbi_laad yer_landan_hina //

(What towns have you seen other than London?)

(c). H. // ḡan_dina ... ḡ ʾbaaḡ // (-We have- fog -in Egypt-.)

N. // ʾlaʾ // (Certainly not.)

H. // maḡandiʾ naaṣ ḡaʾbaaḡʾʾabadan // (Don't we ever get fog?)

N. // ma ʾfiif // (Never.)

H. // ḡan_dina ḡaʾbaaḡ // (-We do have-fog.)

E. The following are examples of how tonicity serves to distinguish between different meanings:

1. (a) // _katta ʾfaṭma ka_maana sim_ḡituh // (F., as well, heard him. -You
 can ask her. She will sup-
 (b) // ʾkatta, faṭma ka_maana sim_ḡituh // port my story-.)

(Even F. heard him. -probably hard of hearing- such was the
 noise he was making that even she heard him.)

2. (a) // maʾfiif fil-beet wala_luʾmit, ḡeeṣ //

(There isn't one piece of bread in the house. -We are short
 of bread.)

(b) // ma_fiif fil-beet, wala_luʾmit_ḡeeṣ //

(There isn't even a piece of bread in the house. -We are short
 of all kinds of food, down to the essentials-)

- 3.(a) // -ḡiin ilfu_luus illi faḡ`lāhum //
(Keep their share of the money.)
- (b) // -ḡiin ilfu_luus illi faḡla `luhum //
(Keep the rest of the money for them.)
- 4.(a) // -ʔalbis il_badla lxa_fiifa`diy // (Consulting: Shall I ?)
(Shall I wear this light suit?-Choice between a number of light suits.)
- (b) // -ʔalbis il_badla lxa`fiifa`diy // (Astonished:What!)
(Shall I wear this light suit?-Choice between suits of different kinds.)
- 5.(a) // da r`raḡil illi-zawwar iḡfi_kaat // (Stating. New.)
(This is the man that forged the cheques.-You've just seen the one that shot the policeman.)
- (b) // da r`raḡil illi_zawwar iḡfi_kaat // (Contrastive.)
(It was the man that forged the cheques.-not the woman.)
- (c) // `da r`raḡil illi_zawwar iḡfi_kaat // (Pointing.)
(This is him all right.)
- 6.(a) // -xud ya ʃay`yaal // (Call. Come here,porter.)
- (b) // `xud ya ʃay_yaal // (Your fare.-handing money-)
- 7.(a) // ʔintu-ʃuftu`kaam_balad // (You've seen so many countries!)
- (b) // ʔintu`ʃuftu-kaam_balad // (How many countries have you seen?)
- 8.(a) // na_biil `barḡu miḡ_ḡayiz yit_ḡallim //
(Nabiil will never learn.-he keeps on making the same mistake.)
- (b) // na`biil_barḡu miḡ_ḡaayiz yit_ḡallim //
(He, too, does not want to go on with his studies.)
- 9.(a) // -ḡaad baʔa b-yiḡraḡ yik_kallim ingi_liizi //
(G. knows now how to speak English.)
- (b) // -ḡaad`baʔa/b-yiḡraḡ yik_kallim ingiliizi //
(-You say you can read English-; G.knows how to speak it.)
- 10.(a) // -ʔana miḡ ha`samku_lamma yaḡ_tazir //
(I shall not forgive him until he apologizes.)
- (b) // -ʔana miḡ ha`samku_lamma yaḡ_tazir //
(I shall not forgive him when he apologizes.)

11. (a) // tik[~]sa[~]rha[~]kida // (Look what you've done? You've broken it.)
 (b) // tik-sa[~]rha[~]kida // (Is that the way to break it?)
12. (a) // tik[~]sa[~]rha[~]kida // (This way you will break it.)
 (b) // tik-sa[~]rha[~]kida // (This is the way to break it.)
13. ((// ?ik[~]sa[~]rha[~]kida // (Break it then; -if you dare-excited threat.)
 (b) // ?ik-sa[~]rha[~]kida // (Come on; -break it; let's have a look.)
14. (a) // ?ik-sa[~]rha[~]kida // (Break it this way; not the way you're doing.)
 (b) // ?ik[~]sa[~]rha[~]kida // (Break it; and I'll get even with you. Cool threat.)

(c) Tone

A. Tone-groups having identical substrates may differ in meaning if they happen to be associated with different tones. A tone-pattern may be more common in association with a particular grammatical construction or function. It will then be assumed to be its unmarked tone-pattern. It may be associated, but less commonly, with others. It will then be assumed to be marked.

B. The basic function of the tone-system in E.C.A. is that it serves to distinguish between sentence-types. Of these, the two sentence-types ^{which} are regularly set off from each other by their tonal patterns are the declarative type and the non-particle interrogative type.

In the language described, word-order changes are not among the devices of forming interrogative constructions. The word-order of declaratives and non-particle interrogatives is usually the same. Intonation alone signals the difference:

// ?il[~]?akli[~]gaahiz // (The food is ready.)

vs. // ?il[~]?akli[~]gaahis // (Is the food ready?)

Certain words and particles appear very commonly in interrogative constructions. A very common device is to prefix an independent

pronoun of the third person to the sentence. So is the prefixation of a sentence with the interrogative particle /miʃ/(isn't -he-...?). Other similar devices are the annexation of the interrogative phrase /miʃ 'kida /(lit. not so?) and the insertion of /'walla/(or) to introduce an alternative. These devices must be supported by intonation:

- 2.(a) // ʔhuwwa lmu'diir illi ʔamər bi_kida //
 (It is the director that gave these instructions.)
 (b) // ʔhuwwa lmu'diir illi ʔamər bi'kida // ʔa // - Rise
 (Are these the director's instructions?)
- 3.(a) // miʃ-ibn ilmu'diir // (He is not the director's son.)
 (b) // miʃ-ibn ilmu'diir // (Isn't he the director's son?)
- 4.(a) // tit-ʔaakil biʃ-ʃooka // miʃ-kida //
 (You eat it with the fork. Not this way.)
 (b) // tit-ʔaakil biʃ-ʃooka // miʃ'kida //
 (You eat it with the fork. Don't you?)
- 5.(a) // miʃ-ʔaarif ʔa-yuxrug walla-laʔ //
 (I don't know whether he is going out or not.)
 (b) // miʃ-ʔaarif ʔa-yuxrug walla-laʔ //
 (Don't you know whether he is going out or not?)

There are three distinct roles for /miʃ/(not) to play in the grammar. It is used as:

- (a) one of three devices for turning affirmative sentences into negative ones;
- (b) a negative/interrogative particle introducing sentences with interrogative force; and
- (c) a negative/interrogative particle introducing sentences which are interrogative in form but declarative in force.
- In performing these different functions, /miʃ/ constructions may sometimes border on ambiguity, particularly when the purely negative

function, (a), is mixed with some strong feeling such as "protesting" or "contradiction".

6. (a) // miš ,ayna waahid fil balad // (He is not the richest in the town !)

(b) // miš-ayna waahid fil balad // (Is he not the " " " " ?)

(c) // miš ayna waahid fil balad // (What do you expect? Isn't he ...?)

(c) would be a sarcastic comment on a sentence like: // ʔiṣ-ṣaxṣ ilwa ḥiid illi biḡ milu h' saabuh / na'biil // (The only person they take into account is Nabiil.); (a) would be a contradiction to (c); while (b) would be an inquiry about the fact stated by (a).

As can be seen from the examples, the absence of a grammatically distinct form to mark off declarative and non-particle interrogative sentences makes it sometimes extremely difficult to decide where to place certain sentences which are said with rising intonation, and yet are neither plain declaratives, i.e., giving facts, nor plain interrogatives, i.e., seeking for facts.

C. In addition to its function stated under (B), intonation also helps to resolve cases of near-ambiguity occurring in other types. Particle interrogative sentences, i.e., sentences with the specifically interrogative particles, may be structurally identical with non-particle interrogative ones.

7. (a) // ʔul-tilhum ilki kaaya na tam mitṣi-leeh //

(Why did you tell them that the matter was not settled?)

(b) // ʔul-tilhum ilki kaaya na tam mitṣi'leeh //

(Did you tell them why the matter was not settled?)

8. (a) // tiḡraf-miin yi dillak // (Who do you know will advise you?)

(b) // tiḡraf-miin yi dillak // (Do you know -shall I tell you- who is the one to advise you?)

D. The difference between particle interrogative sentences and "echo" interrogatives is also marked intonationally.

9. (a) // sa[~]·ʔaltu _leeh // (Why did you ask him? -blaming-)

(b) // sa_ʔaltu ʔleeh // (Did you ask him why?)

(c) // sa_ʔaltu ʔleeh // (What did you say the reason you asked him
was? -echo-)

E. Sentences introduced by imperative verb-forms are often said with rising intonation. Of very frequent occurrence are those introduced by the following verbs: /ʃuuf/(look), /təʔsawwar/(imagine), /fərʔrəgni/(show me). As plain imperatives, these sentences are more normally said with falling intonation. As a result, differences of meaning may be involved.

10. (a) // təʔsawwar innana_xatti ʃənʔitək //

(Imagine that I actually took your briefcase. -and that you had not reminded me in time-)

(b) // təʔsawwar innana_xatti ʃənʔitək //

(Imagine what happened: I took your briefcase instead of mine!)

11. (a) // _ʃuuf a[~]xuuk misti_xabbi,feen //

(Go look where your brother is hiding.)

(b) // _ʃuuf a-xuux misti_xabbi ʔfeen //

(Look! There is your brother, hiding.)

F. The following examples show the various ways in which tone, alongside of tonality and tonicity, contribute to the meaning of a piece of information. (A) provides a verbal context; (B) provides the response and possible extensions.

-1. A. // ʔana _ʃaakir ʔgiddan // (I am very thankful.)

B. // ʔgala ʔeeh // (That's what I am here for. It's nothing.)

2.A.// ʃufha ʒal bi_taaʒa lli ʔud,daamak_diy //

(Look for it on that thing in front of you.)

B.// ʒala ʔeeh // miʃ laʔiɪha // (On what? I can't find it.)

3.A.// ʔeeh// miʃ_baayin ʒa_leek maʔbʔsuuʔ yaʒni //

(What is the matter? You don't seem to be happy.)

B.// ʔaʒmil ʔeeh ,bass// ʔsayyid // taʔmalli yit,ʔammār //

(What can I do? S. is the reason. He is always bossing

ʔala,ʔeeh // baʃ,tayalʔʒanduh //

people around. What for? I am no ṣaṿant of his!)

4.A.// ti_kibbi_nixʃim,minnu haʔʔaha //(Shall I make him pay
for it out of his own wages?)

B.// ʒala ʔeeh // mas ʔkiin //(-Oh,no.-There's no need
for that. He is a poor man.)

5.A.// miʃ kan ʔyagib tiʃ_kuruh //(You could have thanked him.)

B.// ʔala ʔeeh // ʔaamal ʔeeh //

(What for? What has he done?)

-6.A.// ʔana_ʃaayif_ʔeeʃa w,zakma fiʃ_ʃaariʒ// ʔeeh ilki_kaaya biʒ,ʒaʔt//

(I see noise and crowds in the street. What is the matter exactly?)

B.// ka ʔinnak_ma tiʒ,raʃʃiy // miʃ innā harʒa/ ʔilmahra_gaan

(So you don't know. Isn't to-day, the athletic
irri_yaaʒi // (festival?)

7.A.// maʔruuk ʒala,ʔeeh // miʃ tifahʔhimniy //

(Why do you congratulate me? Won't you explain to me?)

B.// ka ʔinnak miʃ_ʒaarif // baʔa miʃ_ʒaarif innak,inta traʔʔeet //

(As if you don't know! Don't you know you've been promoted?)

- 8.A.// -fiih[~]waahid[~]hina biy-[~]?uum iṣ ṣubḥ issaaḡa xamsa/

(There is someone living here who gets up at five o'clock,

ṣilḡab ḡal bi yaanu //

to play on the piano.)

B.// ṣaṣḡal[~]sayyid //?illi[~]saakin fo[~]?iina //huwwa lli biṣḡa[~]badriy/

(You mean Sayyid; who lives second floor to us. He is the one

ṣi[~]?li[~]? illi nay[~]miin //

that gets up early and disturbs others.)

9.A.// fi[~]h-ḡaaga ya na[~]biil //ṣilzam[~]xidma //

(Anything wrong, Nabiil? What can I do for you?)

B.// ḡarḡ[~]?eo ya,sayyid // huwwa lli[~]biṣḡa[~]badri / ṣi[~]?li[~]? illi

(What's the meaning of this, Sayyid? Must he that gets up

nay[~]miin //

early, disturb others!)

- 10.A.// ṣana[~]?aasif,ḡiddan // miṣ[~]?aaṣiḡ ak,ṣarḡa //

(I am very sorry. I didn't mean to break it.)

B.// huw[~]wana da[~]faḡti ta[~]manḡa ḡa[~]ṣaan tik[~]ṣarḡa //

(I haven't paid its price yet; and now you've broken it!)

11.A.// ṣana[~]?aasif,ḡiddan // miṣ[~]?aaṣiḡ ak,ṣarḡa //

(I am very sorry. I didn't mean to break it.)

B.//huw[~]wana da[~]faḡti ta,manḡa ḡa[~]ṣaan tik[~]ṣarḡa//

(I have just paid the price; and now you've broken it.)

- 12.A.//ṣee,ra[~]?yak //ḡagabak il[~]'keek //ṣud ka-maan,ḡitta //

(What do you think? Did you like the cake? Take another piece.)

B.// ṣana miṣ[~]-baakul,minnu k[~]'tiir/ḡaṣan[~]fi[~]h,sukkar //

(I don't eat too much of it because it is sweet.)

13.A.// ʔinta -baayin ʃa_leek ʔ ʔuyrom bis_sukkar // di ʔxaamis

(You seem to be fond of sweet things. This is the fifth

_keeka tiʃti _riiha dil_waʔti //

cake you've bought now.)

B.// _ʔana miʃ ʔbaakul -minnu k,tiir / ʃaʃanʔfiih ʔsukkar //

(I don't eat much of it because it is sweet!)

-14.A.// wi ʔlamma lha_rʔami_daxal iʃ,ʃaʔʔa / ʔilʃas_kariʔidda

(And when the thief had entered the flat, the policeman gave

lʔi ʔ_ʃaara //

the signal.)

B.// ʔwi baʃ_deen //(And what next?)

15.A.// ʔana miʃ ʔhaskut / ʔilla lamma y,ʔuul muta ʔassif//

(I am not stopping, unless he says sorry.- by a child-)

B.// wi baʃ ʔdeen //

(If you two don't stop it, I shall have to stop it.-by someone
in authority-)

Sentence-Types and their Intonation

This chapter deals with the intonation of the sentence as the unit that does the language work in situations. The object is to review a limited range of intonation patterns which may occur in association with each sentence type, and to state which pattern, or patterns, sound more typical of that type. Part of the answer has already been given in the preceding chapters. The attempt here is to bring together into shape the main and salient points in this respect.

In E.C. Arabic, a variety of well-defined sentence patterns and types are available. There are statable criteria, grammatical and situational, on the basis of which they could be classified. However, they will be assumed for the present purpose.

E.C. Arabic sentence types may be listed as follows:

I. Declarative:

// sili~maan biy-zaakir filmak, taba //

(Silimaan studies in the library.)

II. Interrogative:

(a) Particle interrogative:

// sili~maan biy-zaakir ,feen //

(Where does Silimaan study?)

(b) Non-particle interrogative:

// sili-maan biy_zaakir filmak'taba //

(Does Silimaan study in the library?)

(c) Various subtypes:

- Echoes:

// filmak[~]taba // (In the library?)

- Alternative questions:

// sili-maan biy₋zaakir filmak[~]taba / walla fil,beet//

(Does Silimaan study in the library or at home?)

- Tags:

// filmak,taba / miŋ " kida // (In the library. Doesn't he?)

III. Imperative:

(a) Commands:

//_ruh[~] zaakir filmak,taba //(Go and study in the library.)

(b) Requests:

// -tismah ti₋zaakir filmak[~]taba //(Please study in the library.)

(c) Various subtypes:

- Suggestions:

// ma[~] tiigu n-zaakir filmak,taba //

(Let's go study in the library.)

//[~]ʔee rəʔ-yuku n₋zaakir filmak,taba //

(What do you think of studying in the library?)

- Invitations:

// ʔit[~]faḍḍal nit-ɣadda ,sawa //

(Come and have lunch with us.)

IV. Exclamatory:

(a) Exclamations:

// ya ka[~]riim //(How generous!)

(b) Vocatives:

// ya ka'riim // (-Come here- Kariim.)

(c) Various subtypes:

- Greetings:

// ,?ahlan wa, sahlān // (Welcome to you.)

- Wishes:

// ,law si'gaara // (If only I had a cigarette')

In the following, a statement will be made of what the normal contextual function of each of the above sentence-types is thought to be. Similarly, the intonation pattern used in association with that function will be indicated. This will be assumed to be the unmarked pattern of the type in question.

Very frequently, a sentence belonging to one particular type may assume a variety of other functions normally performed by sentences belonging to other types. Under these circumstances, it may or may not have its normal intonation pattern. Whatever the case may be, the pattern actually used will be assumed to be marked. The following is an illustration:

H.1.// ?in-nana -huwwa kaʃax,ʃiyya //

(But he as a personality...)

S.2.// -huwwa kaʃax-ʃiyya ma ʃan,duuf iʃ-ʃuura l-waḍḥa//

(As a personality, he hasn't got a clear idea.)

H.3.// -ʔana -ʃaayiz =asʔal -huwwa kaʃax,ʃiyya / laʔ tiifa //

(I want to ask: Is he, as a personality, a nice man?)

S.4.// ,ʔa // (Yes)

Utterance (2) interrupted utterance (1) before the latter was completed by the addition of the tone-group final in (3) to it. S. mistook (1), which is grammatically incomplete, for a complete non-particle interrogative and did not give the correct answer to H.'s real question till he had heard the complete grammatical form said with its normal intonation-pattern. It may be added that:

5.// ʔin_nama_huwwa kaʃax_ʃiyya/ laʔtiifa//

(But he, as a personality, is he a nice man?)

would also give the same answer as the one elicited by (3). However, the patterns shown in (2) and (3) will be looked upon as unmarked for their types; whereas the one shown in (5) will be looked upon as marked.

I. Declaratives

The normal contextual function of declaratives is the statement of facts and opinions. Their unmarked tone-pattern is the falling one.

Examples:

// ʔəb _ana ʔaayim_baʔa// (Well, I am going, then.)

_bidd_alkaʔ ilʔutu,biis// (I want to catch the bus.)

waʔfuut ʃadduk,toor // (and call on the doctor.)

_ʔaaxud _minnu rru,ʃitta // (to get the prescription from him.)

wi _yirkin ,aklaʔ bil_marra // (and I may have a hair-cut as well.)

yaʕni _hargaʕ mitʔaxxar // (This means I shall be coming back late. - I may be late for dinner-)

Phrases and clauses having separate tone-patterns and occurring initially or medially in declarative sentences are normally said with

level/rising intonation.

Examples:

// na`biil yib?a lmu'diir / wi -saami yib?a ssikir,tiir //

(Nabiil is the manager; and Saami is the secretary.)

// fi-ḡil[ti mistan'niih/ wa ?a`xiiran / zu,hu?t //

(I waited and waited; but at last, I got fed up.)

// ?ad,dimti ḡala `biḡsa / xat'taha / wi ?a,ḡatt aḡ,tayal fi`landan//

(I applied for a scholarship; I won it, and here I am studying in
London.)

Beyond these remarks, it is difficult to generalize about the intonation patterns of declaratives since they are capable of assuming a wide variety of contextual functions in addition to the one stated above. In consequence; their tonal patterns vary a great deal.

Given the appropriate context of situation, a declarative sentence may assume any of the following contextual functions:

(a) a general question:

1. //huwwa-kaan muta`dayyin// (He was a religious man? -the person to whom this was addressed is the son of the person about whom it was said. Propriety required that it should be "stated" with a falling rather than rising intonation to imply that the answer anticipated is "yes, of course he was.")

2. //yaḡni ma fuf'tihfi w huwwa b_yisra? ilfu_luus//

(Then you didn't see him when he was stealing the money?)

3. // ba?a_sayyid`katab ki_taabu//?im_maaḡ id`duxla_?emta //

(So Sayyid has gone through the "official" wedding ceremony?
When will the "actual" marriage take place?)

(b) a special question:

// ʔab wil-marʔa 1 naʃ,riyya baʔa //

(And what about the Egyptian woman? -cases like this one can always be traced back to an antecedent special question.-)

(c) an exclamation:

1. // ʔil-bard inna-hardʔa faʔziiʃ // (The cold is horrible to-day!)

2. // ʔir ra,giɫ da-dammu tʔiil // (This man is unlikeable at all!)

3. // law yiʃmi-luuni wa,ziir / yoʔneen-bass /kunt a-illi,ʔazmit
(If -they- appointed me minister for only two days, I would ^{is_sakan/}
solve the housing-problem.)

(d) an appeal:

// ʔilna ʔ lissa ,badriy//ʔis-saaʃa ma,gatʃi ʔtisʃa //

(It's still early! It's not nine o'clock yet! -to guests-)

(e) a protest:

// ʔana ma ʃuftu,humʃiy // (I haven't seen them!)

(f) a reproach, an apology, a correcting comment, etc.:

1. // ʔana ma saʔal takʃ ,, inta // (I didn't ask you! -reproach-)

2. // ʔinta miʃ ,aksan min ʔeerak // (You are no better than anyone
else!- All are equal-)

3. // ʔana miʃ ʔaaʃid innak ʔtizʃal //

(I didn't mean to offend you! -apology-)

4. // law ʔbassi tif ʔhamniy // (If only you understood me!)

5. // ʔilmi-saamih ka'riim // (To forgive is to be generous!-)

6. // mad-riid miʃ ʃaʃmit ilburtu ʔyaal //

(Madrid is not the capital of Portugal!-correction-)

7. H// wi ʔa-ʃadna-hnaak ,arbaʃ ʔasa-biiʃ //

(And we stayed there for four weeks.)

N.// ,talat ʔasa-biiʃ / kanu f mun-taha lga-maal//

(-Only- three weeks; they were splendid.)

II. InterrogativeSentences

(a) Particle-Interrogatives

Although "particles" appear in all types of interrogative sentences, the term is used here to denote certain particles /miin/ (who, whom), /ʔeeh/ (what), /feen/ (where), /kaam/ (how many, how much), /ʔenta/ (when), etc. which are the main grammatical feature characterizing the sentence-type under discussion.

The normal contextual function of particle-interrogatives is to ask for specific facts and opinions. Their unmarked tone-pattern is the one associated with either the mid or the low falling tone. A few reservations about this statement will be made below.

Examples:

// ʔis̩mi kəɖ̃ ritak, ʔeeh // (What is your -title-name?)

ʔsinnak kaam, sana // (How old are you?)

mĩn ʔani, balad // (Where do you come from?)

bitiʃ̃ tayaɪ, feen // (Where do you work?)

ʔeeh il̩ ʔaaga lli t-kibbi tʃu fiiha filma, daaris ʃandina //

(What improvement would you like to see in our schools?)

ʔeẽ nuuʃ̃ il̩ xidma lli hatʔaddi miha l̩ wəʔanik lamma tir̩ gaʃ̃i //

(What sort of service are you going to give to your nation when you return?)

Phrases and clauses having separate tone-patterns and occurring initially in particle-interrogative sentences are often said with falling intonation.

Examples:

// ʔin̩ nuur wil, mayya // ʃala, miin //

(Electricity and water supply, who is to pay for them?)

// ʔil̩ ʔaʃ̃r illi-roayik, banha // biy̩ ʔuum is-saaʃ̃a, kaam nin̩ faɖlɔk //

(The train going to Banha. When does it leave, if you please?)

We may now examine the following examples:

1. /ʔismak,ʔeeh / (What is your name?)
2. /-sinnak_kaan`sana / (How old are you?)

Said as they are marked, these utterances would be abrupt and offending if addressed to a stranger. A number of devices are normally resorted to in order to elicit such "personal" information from a stranger. Some of them are intonational; some are stylistic; and some may involve the choice of a different sentence-type either instead of or together with the type being discussed. The choice of any of these devices is largely determined by the speech situation. More than one may be used simultaneously. Practically the same information encoded in the first example may be encoded in different forms. The following are a number of these variant forms, arranged in order of precedence:

1. /ʔismi s-yadtak,ʔee wal_laxhi / (What is your -title-name -oath-?)
(The inclusion of the suitable title is the first step towards meeting the requirements of politeness. Oaths, informationally redundant words, come next.)
2. /wisni s-yadtak,ʔee ʕala_kida / (And what's your name by the way?)
(Redundant phrases, like oaths, are common tags. (1) may start a conversation going; (2) occurs in the course of one.)
3. /wisni s-yadtak,ʔee law sa_maht / (And what's your name if you please?)
(Polite phrases may occur finally.)
4. /wisni ilka,riim_ʔee ʕala_kida / (And what is the gentleman's-Lit. the generous man's- name by..?)
(Limited in use to illiterate people: a farm labourer to one of the gentry.)
5. /wismak,ee ʕala_kida / (And what's your name, by the way?)
(Now that we have broken the ice, there is no need to stand up on ceremony. Let's drop titles. (2) and (3) occur in the

early stages of "phatic communion")

6. // ni[~]hibbi nit-[~]farraf bina[~]ḡ rifit[~] ʔismi s[~]yadtak //

(We would like to have the honour of knowing your name. -

Declarative-form-)

7. // ʔulli wāl[~]laahi //-ʔismi s[~]yadtak[~] ʔeeh // (Imperative+ Inter.)

(Tell me, please. What is your name?)

8. // ʔismaḡ ti-ʔulli ʔismi s[~]yadtak[~] ʔeeh // (Please tell me what your name is?)

level

In spite of the frequency of the above_A intonation patterns in daily conversation, those relevant to the type in hand are considered marked in view of the fact that they seldom appear in association with "non-personal" interrogatives. When they do occur in association with them, they convey a variety of contextual shades of meaning in addition to the original message.

The following examples illustrate the last statement and also introduce a number of other marked tonal patterns and contextual functions:

1. // ʔab wi .lan[~]mantu miḡ fah[~]miin /na[~]ḡaddiḡ ʔalli ʔaḡraḡ ʔaani

(Well, seeing that you obviously don't understand; [~]leeh//

-tell me - why then didn't anyone ask me to repeat my

explanation once more? - Impatient reproach-)

2. // ʔinta b[~]ʔidris[~]leeh il luya// bitid[~]risha ḡaḡan[~]ʔiwsal lil maḡna//

(What's the aim of studying language?The aim is to arrive at its meaning.- Deliberate and slow explanation-)

3. // wi[~]lamma had[~]didak bilmu[~]saddas / ḡa[~]malti[~]ʔeeh //

(And when he threatened you with his pistol, what did you do?- Intense interest and suspense-)

4. // ʔeeh, taani suf'tiih // (What else did you see? -cross-examining-)
5. // bitig milha z.zaay // (How do you manage to do it? -perplexed-)
6. // winta, maalak // (And what business^{is} it of yours? -Challenge-)
7. // hatta law ifta, korti kida /, ʔana, haḡmil'eeh // fi, ʔiidi' ʔeeh //
 (Even if I thought so, what could I do - I have no power to
 enable me to change anything- resignation-)

(b) Non-Particle Interrogatives

In contextual terms, non-particle interrogatives are questions which can simply be answered by /ʔa, 'ʔaywa / (yes), or / laʔ, 'laʔʔa/ (no). Their unmarked tone-pattern is the one ending with a level or a rising tone.

Examples:

- // ʔinta-xaarig ya muṣṭafa // (Are you going out, Mustafa?)
- kat fuut ḡala b-taaḡ s'gaayir // (Will you be passing by a
 cigarette shop? -tobacconist-)
- tigib liif ḡilba bus taani k biira m. ḡaak //
- Will you buy me twenty bustaani -s ?)
- ma m-ḡakji' fakka // (Haven't you got any change?)
- tab taaxud gi, neeh ti' fukkuh // (Would get me change for a pound?)

Combinations like the following are very common:

1. // haḡritak-gaay, ʔabli // miṣ'kida // (You were here before me,
 -Declarative- weren't you?)
2. // ʔit'faḡḡal si gaara // miṣ bid'daxan // (Have a cigarette. You
 -Imperative- do smoke, don't you?)
3. // ʔiidak, malha // mitḡaw'wara // (What's wrong with your hand?
 -Interrogative- Is it wounded?)
4. // -laa sa'lamtak // ʔaʔḡar-ḡḡraf, ʔismi s'yaadtak //
- (I wish you a quick recovery. Can I know your name?)
- Exclamation-

The parallelism between the above and combinations like the following is noticeable:

// ʔana ˈkutti ˈʕayza staˌfiid biˌhaaga // ˈmiʃ ˌargaʕ ˌkida//

(My wish was to learn something; not to go back -just as I came!)

Titles, oaths, particles, and polite words and phrases appear as much regularly in this type as in the preceding. Besides, there are certain grammatical features which, when they occur in a sentence, mark it as interrogative, irrespective of the intonation pattern with which it may be said.

1. // ʔim-maʕal hasˈkutluh // (Do you think I am not going to stop him?
-of course I am-)
2. // baʔaˈhuwwa miʃ miɡˈgawwiz// (Isn't he married then?-I can't
believe it!- or,-He is married-
you are obviously misinformed-)
3. // ya-tara lˌlabanˈɡih // (I wonder whether the milk has been de-
livered!)
4. // ˈhaddiʃ ˈʕaayizˈyiʃrəb // (Anyone-else-wants a drink?)
5. // ˈhuwwaˌhattaˌsaʔal // (Has he even cared?-He can't be bothered-)

Stated in the order in which they occur, the grammatical features characterizing the above sentences as interrogative are : the presence of /ʔimˈmaʕal/(then?), the prefixation of /baʔa/(so?), the presence of /ya ˈtara/(I wonder?), the occurrence of the incomplete negative form /ˈhaddiʃ/(Isn't there anyone?) as opposed to the complete form /ma... ˈhaddiʃ/(nobody), and the order /ˈhuwwa ˈhatta ˈsaʔal/as opposed to /ˈhatta ˈhuwwa ˈsaʔal/(even he cared.). On the intonational side, the reservation above applies only to the second sentence, which may have a falling pattern instead of the falling-rising one characterizing it.

It is possible also to add that of the above sentences, only (3) and (4) require to be answered. The remaining sentences contain

their own answers and in this sense may be said to provide rather than seek information. In this sense also they may be set apart from plain interrogatives as a separate marked category, tonally as well as contextually.

The marked contextual functions which may be performed by an interrogative sentence are almost unlimited. Some will be touched on in the following section. Only one example will be given here to illustrate the possibilities of this particular type in this direction:

1. // ʔinta -gaay na 'ʒaana // (Are you coming with us? -Plain inquiry-)
2. // ʔinta _gaay na'' ʒaana // (" -Surprise-)
3. // ʔinta ʔgaay na,, ʒaana // (" -Disapproval-)
4. // ʔinta ʔgaay na^ ʒaana // (" -Flat antipathy-)

(c) Interrogative Subtypes

(a) The interrogative tag /miʃ 'kida / (isn't it?).:

Examples:

1. // ʔinta ʔraayih il,beet // miʃ 'kida //
(You are going home. Aren't you?)
2. // ʔsayyid miʃ mig,gawwiz // miʃ 'kida //
(Sayyid isn't married. Is he?)
3. // haq ʔritak miʃ-ʒaayiz iggur,naan // miʃ 'kida //
(You don't want the newspaper. Do you? -I see you are not reading it; I presume I can read it myself-)

The function of this subtype is to seek confirmation. The listener is expected to agree with the information put forward by the speaker in the first part.

(b) The alternative interrogative particle /'walla/(or):

/'walla/ appears in interrogative forms in which the listener is offered a choice between a number of alternatives. /'walla/ constructions vary in form as well as in the contextual purposes they serve. The following examples are given in illustration:

1. // katix⁻⁻⁻ t⁻⁻⁻axar ilbadla n,hih / ?irra'maadiy / walla l,bunni //

(Which suit will you choose: the grey, or the brown?
Choice limited to two alternatives-)

2. // 'kida / walla ,la?/(Isn't this exactly what happened? -or:

Do you agree with the argument I have
put forward or not?)

3. // ka tu⁻⁻⁻6ud 'saakit/ walla ,la? // (Threat.)

(Are you going to be quiet or not?)

4. // hiyya l_yarda l⁻⁻⁻ax wal / walla l'mitr // (Correction.)

(Which is longer: the yard or the meter?)

5. // fukran ya6ni '6aayiz / walla mi⁻⁻⁻f ,6aayiz // (Request for a clearer answer.)

(Does "thank you" -which you've just said- mean you want this
or not? -/ fukran /(thank you) is said when a person refuses
or accepts an offer- a "lonely"/la?/(no) would be rude-)

6. // ti_kibbi t_garrab 'diy / walla 'diy // (Open choice - The
(Would you like to try this one? Or answer is a yes/no one-)
this one-?)

7. // ba?a⁻⁻⁻nta ma tkaf-fikfi,wakda fil?us'buu6/ walla t'neen/

(Is one a week not enough for you? Or two?

walla ta'laata bikki'tiir //

(Or three at most? - Insistent and rhetorical-)

8. // hal illi bik-kallim,?axlan / ?illi bid⁻⁻⁻diik ilma6lu,maat /

(Does the person speaking, the one that gives you information,

'faahim huwwa bik kallim ʕan 'ʔeeh / walla ,laʔ //

(-does- he understand what he is talking about or not?

the question word /ha/ (roughly equivalent to inversion in Does he?) introduces the whole utterance-)

Two-item alternatives in which the last is as predictable as /laʔ/ and similar negative phrases may not have a pause in the middle. The two alternatives are then united under a high rise-fall or a high rise-fall and a prolonged low level tone.

5. // fukron yaʕni " ʕaayiz walla miʃ ʕaayiz //

The fall on the last item may not reach bottom pitch in which case it combines the prominence of a fall and the note of query produced by the prolonged low level tone which may also occasionally be present.

9. // haq ritik mah' ʕuusa / walla , zawgit ʕuɖwu biʕsa //

(Are you a student or the wife of a student?)

Owing to the predictability of the second alternative, /'walla/ constructions are often turned into yes/no interrogatives by leaving it out while retaining /walla/. Omission of the second item is even desirable when a "disagreeable" alternative follows an "agreeable" one, and is, no matter whether expressed or not, quite redundant.

10. // 'hih // ʕih kitak " ʔaksan walla //

(-Tell me- Are you feeling better or...? - to a sick man -)

For prominence to be given to /'walla/ itself is not infrequent. This is often the way to express a whole-hearted invitation, threat, conviction, etc.

11. // ʔa'giblak'badla / ,walla ʕagala //(Shall I get you a suit or a

bicycle?-You choose.- to a boy-)

(c) Interrogative echoes: 201

Primarily a demand for clarification, or a sign of incredulity, an interrogative echo is normally a repetition, (a) partial, or (b) complete, (c) verbally identical, or (d) slightly modified, of a previous utterance. The original and the repetition may be by the same person (A), or by different persons (A) and (B). There is also the possibility that it may not be a repetition, but an inference echoed by the speaker prior to giving his answer to the question or whatever the source of inference may be.

1. A. // ʔul⁻tilhun, ʔeeh // (What did you tell them?)

B. // ʔul⁻tilhun yibḡa-tuuha⁻bukra ʔ⁻ṣubḡa // (I told them to send it to-morrow morning.)

A. // ʔul⁻tilhun "ʔeh^{ee} // (What did you tell them?! -(b)+(c)-)

=bukra ʔ⁻ṣubḡa // (Tomorrow morning?! -(a)-)

2. A. // -ʔee⁻raʔyak fikki, taab⁻dah // (What is your opinion of this book?)

B. // raʔyi "ʔana // da^{da} nudhiʃ // (My opinion? It is wonderful. -(a)+(d)-)

3. A. // gibli na, galla⁻ xṣṣa bilʔaz⁻yaaʔ walla bʔada⁻waat ittag⁻miil //

(Show me a magazine about fashions or beauty preparations?)

B. // fi "maṣri⁻yaḡni // ʔana bak⁻kallim ḡala⁻hina //

(In Egypt you mean? I am talking about here. -(a)+(d)-
inference from the preceding imperative challenge-)

By echoing a previous utterance in the form of an interrogative in the manner of (2), or by introducing his answer by some interrogative form in the manner of (3), the speaker often manages to express his eagerness to be of service. These devices are often used by parents and shopkeepers to produce a soothing or a favourable effect.

4. // ḡaayiz⁻ "diy // bukra kaʃtiri, haalak //

(Do you want this? Tomorrow, I shall buy it for you.)

5. // bi⁻kaam il⁻keelu // ʔilli t⁻ʔuul ḡa⁻leeh //

(How much is the kilo? Whatever you say.)

Echoes resorted to by the speaker as a means of gaining time to think of the next answer are usually said on a mid-to-high monotone. They are often interrupted by hesitation-fillers and pauses.

6. /ʔana-ʕaayiz ʔeeh ka-maan ya-siidi.../ʔ

(What else do I want...?)

(d) /niʃ/ interrogatives:

The fact that /niʃ/ interrogative constructions contain an interrogative particle but are not particle-interrogatives in the sense used here, added to the fact ^{that} they may not be interrogative at all in function, made it seem legitimate to treat them as a subtype. It should be stated, however, that they are of extremely common occurrence and provide a very flexible medium for the expression of subtle shades of meaning.

It may be worthwhile to state the correspondence, or lack of it, between the function of some common interrogative constructions. This may be carried out in the light of the specific information which the use of each reveals about the speaker's state of mind with regard to a given piece of communication.

1. /ʔ huwwa niʃ'gawwiz /ʔ (Is he married? - You are his friend; tell me.)
2. /ʔ huwwa niʃ'gawwiz // niʃ'kida /ʔ (So I take it, but is it true?)
3. /ʔ huwwa niʃ'gawwis walla _ ʔeeh /ʔ (Is he married or what? - He is only a boy! - Or: Why then does he pretend otherwise? -)
4. /ʔ niʃ_huwwa niʃ'gawwiz /ʔ (He is married, isn't he?)
5. /ʔ niʃ niʃ'gawwiz / huwwa ʔaʔtib bass /ʔ
(He is not married; he is only engaged. - Correction-)

The last sentence is not interrogative; it is only a step removed from:

6. // miʃ ˈsayyid miɡˈgawwiz //

(You know what! Sayyid is married! -We were all curious to know-
exciting news-isn't it?-)

As can be seen from example (4), the unmarked contextual function of /miʃ/ constructions is to serve as requests for confirmation. Example (6) represents one of their marked functions, namely, their role as messages providing information. The following examples illustrate a few more of their marked functions.

7. // miʃ ˈkutti t,ʔulli ʃaʃan ˌaʃmil hiˈsaabi //

(You ought to have told me so that I could be ready! -direct
reproach-)

8. // miʃ illi ˈyiʃroʃ ma,kanha yikˈkallim //

(The person who knows its whereabouts ought to have talked!)
-indirect reproach-)

9. // miʃ biʔuul kutti ʃandi ˈsayyid //

(Didn't you say you were with Sayyid?) -request for clarification-)

10. // miʃ ˌduɖt ilˈʔuʃn / da ˈˈlaʃna//

(Don't you mean the cotton-warm? It is a curse! -echo-)

11. // ˌmiʃ ˈinta / ˈhaddi ˌyeerak yiʃˈmilha //

(Isn't it you! -you always do that- Would anyone else do what
you did! -Of course not.- irony- between intimates-)

III. Imperatives

Of all the sentence-types existing in E.C.A., imperative sentences are unequivocally marked on the grammatical side. The essential characteristic of an imperative sentence is that it must contain a verb-form. Only two types of verb-forms can occur in this type of sentence. The first is the imperative form as in (a) /ʔisˈmaʃluh/ (Let him.); the second is a neutral type as in (b) /ma tiʃmaʃˈluuʃ/

(don't let him.), and (c)/tis'makluh/(Do-Would you-let him.).

Example (c) comes nearer to suggestions and requests though this is not necessarily the case. Examples (a) and (b) will be treated as commands; example (c) will be treated as a wish, request, etc..

The basic contextual function of imperatives and requests is their use to co-ordinate activities. With regard to their unmarked tone-patterns, a similar distinction will be maintained between commands and requests: the unmarked tone-pattern of commands is the falling pattern; the unmarked tone-pattern of requests is the rising or level one.

Examples:

- // xud amma ʔullak ya_sayyid// (Come here, S. I want you.)
 ta_ʔa mma ʔinʔil iddu, labda min hina// (Come. Let's move this wardrobe from here.)
 ʔinta t-ʔiil min ʔhina/ (You, carry it **from this side**;) **from this side**;
 wana ʔiil min_hina// (And I carry it **from this side**. **from this side**.)
 ʔiin ʔu'baali / ka-maan ʔjwayya/ (Move it up with me; a little higher;) **higher**;
 ʔala ʔmihlak // ʔaasib ilmi'raaya// (Slowly. Mind the mirror.)
 -bass/ ʔinzil_baʔa // (That's enough; put it down.)

The range of contextual functions performed by imperatives is extensive and varied. They range from supplication and hope, through warning, to challenge and threat. The following examples are given in illustration.

1. // ʔaʔ ilmanʔdiil min -geeb ilbadla //
 (Fetch me my handkerchief from my suit. -command-unmarked-)
2. // tismak tina-wilni ʔgur_.naan //
 (Would you hand me the newspaper, please? -request-unmarked-)
3. // ti_ʔuum tikaʔlimhum fittili.ʔfoon//
 (-Would it help-if you phoned them? -suggestion-unmarked-)

The fact that a given imperative sentence is accepted by the listener as "polite" whereas another may be criticized as "impolite" need not relate primarily to their respective tonal patterns. It is generally a matter of context and choice of words. There are certain phrases which the listener would be hard put to it to accept or to obey without some resentment. The following is one such phrase:

4. a. // ʔitlaʕ ʔbarra // (Get out.) -command-
 b. // ʔitlaʕ ʔbarra // (") -command+request-

(a) has a tone of "authority"; (b) suggests "impatience"; both would be resented. The listener's resentment, however, need not be embarrassing in all contexts. A teacher or a father may use either (a) or (b) to get rid of a noisy child. On the other hand, a housewife tidying up the place, and having to ask her guest to move somewhere else, is not likely to use even the politer phrase:

5. // -tismah tit naʔal fi ʔodt iggu luus // (-request-)
 (Would you move to the sitting-room?)

With a "polite" verb initiating it, and a rising tone terminating its pattern, the above sentence still sounds brusque. An "oath" appended to it will make it quite intimate and sympathetic; even when the first verb is omitted. No embarrassment would be caused by the following:

6. // -tinʔil fi ʔodt ilgu-luus wal laahi // (-request+suggestion-)
 (Would you move to the sitting-room? -May I suggest? -)

Circumlocutions may be a welcome antidote to embarrassment:

7. // di ʔiiʔa -wakda ʔbarra ʔbassi ʕala ma naqqaf il ʔo ddaadi // (command-indirect
 (Only one minute outside until I clean this room.)

Again, a suggestion will be more readily accepted than a command in the following context:

8.a. // tiwar'riini // (Show me. -Request+suggestion)

b. // war' riini // (Show me. -Command-)

Said to a boy, (a) will be received with enthusiasm, whereas (b), if at all heeded, will be obeyed with reluctance. A rising tone on /war'riini/ would make ^(b) just as acceptable as (a) and is in fact just as common. Intonation here seems decisive. Oaths and circumlocutions would hardly be suitable in addressing children. On the other hand, both:

9.a. // ?i?fil il,baab // (Shut the door. -Command -), and

b. // ?i?fil il'baab // (Shut the door. -Command+Request-)

would hardly be considered "polite" enough to address to grown-ups on the same grounds mentioned in connection with (4).

The following are two possible ways of asking a visitor to stay for dinner:

10.a. // ti?ʔudʒi tit,yadda m_ʒaana // (-Suggestion+Request-)

(Won't you -stay- and have dinner with us?)

b. // ʔuʔʒud it,yadda m_ʒaana // (-Command-)

(-Stay-and have dinner with us.)

(a) is casual and informal. It is also elusive; it opens a door to an excuse like "No, thanks. Another day.". (b) is brusque and authoritative. It is also pressing; it closes the door upon any such excuse.

It may be safe to say that in business, falling intonation is both common and acceptable, in so far as imperative verb-forms are concerned. The same applies to rising intonation and "request"

verb-forms. The following are typical examples:

11.a. // ʔid[~]diini tazkara daraga -talta 1, banha law sa[~]maht //

(-Give me- a third-class ticket to Banha -if you-please.)

b. // tiwaṣṣalhum liyayt il'beet law sa[~]maht //

(Would you deliver them to my house -if you-please?)

Polite phrases may occur initially:

12.a. // law sa[~]maht/id[~]diini tazkara daraga -talta 1 ,banha//

b. // law sa[~]maht/ tiwaṣṣalhum liyayt il,beet //

Imperatives occurring in series usually follow a pattern similar to that shown by some types of closed listing or enumerations:

13. // _haat wara/ ʔhaat /- xud yi'miinak /ʔaa^(w) sib //

(-Go- back, back, turn right, stop -lit.be careful.
-by someone to a driver backing his car in a crowded street-)

The following are a few more patterns and functions of this type:

13. // ʔiwṣa ʔtikṣar ilʔi[~]zaaz // (Mind you don't break the
glass! -warning-)

14. // ʔayyib /, bass is[~] tanna // (Just you wait! I'll get even
with you. - threat-)

15. // ʔayyib / „bass is[~] tanna // (All right. Just wait a little.
-impatient-)

16. // ʔaṭṭal[~] dawṣa // (Stop shouting! - protesting-)

17. // ma tis[~] ʔalʃi ʔ-ṣannuh // (Don't pay attention to him.-
challenging-)

18. // ʔgibli ma, galla ʔxaṣṣa bilʔaz[~] yaa?/ walla bʔada[~] waat ittag[~] miil//
(Show me a magazine about fashions or make-up? -challenging-)

19. // ʔtab ʔmiddi ʃ[~]wayya // (Do hurry up a little!- plea-

20. // ʔtab ig[~] gadaṣan wibʔa ʔ- zayyuh // (Just try to become
as -e.g-rich as he is.-
Nobody asks you to
be better-)

IV. Exclamatorysentences

Exclamatory sentences may be marked grammatically in the following three ways: (a) by their incomplete form, (b) by the presence in them of certain markers like /'ʔamma/(how+adj.or adv.), /bi'ʃakl/(to such an extent...), /'nifsi/(I wish...), and (c) by their containing certain words and phrases of emphatic nature which can only be exclamatory like /moot/(extremely-hot-), /luyz/(extremely -difficult-), /buʔs/(extremely -miserable-) etc.

The contextual function of exclamatory sentences is the expression of opinions, tastes, and facts with varying degrees of intensity. Compared with declaratives, with which they have much in common, they are usually more emphatic. Very frequently, the only difference between a declarative and an exclamation may lie in the tonal differences between their patterns. Thus whereas the former may be associated with a simple falling pattern; the latter may have a rising falling pattern or any other markedly emphatic tonal pattern.

Examples:

//ʔamma l fasa.tiin filmahal.laat ga .miila b'ʃakl //

(-I saw- some lovely dresses in the shops down there!)

haaga ʔtihwis// wibʔkaam ilfus'taan //

(They are splendid! and how much is the dress -do you think?)

ʔʔafara g_neeh bass // yaʔni ʔ ya ba_laaʃ //

(Ten pounds only! How cheap!)

ʔ ruxʃ ittu_raab // ,ʔis'maʃ =.baʔa //

(As cheap as -earth-! Now listen.)

ʔid[~]diini ,kaʔʔi fusta[~]neen[~]bass/

Give me the price of only two dresses;)

ma ,gibʃi ʔerhum/[~]tuul is₌sana //

and I shall not buy any more all the year round.)

The following examples show two tonal patterns with which various exclamatory types including vocatives, and greetings may also be associated:

1. // law ma.ʃaaya f[~]luus /ʔaʃ[~]ʔtiri ʃarabiyya //(-One wish-)
(If I had -enough- money, I would buy a car.) (-to buy-)
2. // ʔil[~]wadda .ʃaʔi b[~]ʃakl /yi[~]ʔallib // (-One complaint-)
(This boy is so naughty, that no one can bear him.)
(-to an unbearable degree-)
3. // nifsi f kub.baayit la[~]moon / ti[~]kuun mital[~]liga //(-wish-)
(How I wish for a glass of lemon, which would be -ice-cold-)
(-an ice-cold glass of lemon-)
4. // ʔamma[~]fikra / nud[~]hiʃa// (One exclamation of admiration-)
(Such an idea! How bright!) (-Such a bright idea!-)

- (1) is a complex sentence introduced by the subordinate clause /law/(if); (2), (3) and (4) are simple sentences, complex only in the sense that the main sentence comes first to be followed by a modifying phrase.

- In each, there are the following two possibilities:

(a) replacing the final rising falling pattern by a rising one repeating the one in the first group,

(b) omitting the pause and continuing the rising pattern of the first group (with the changes of meaning indicated) or extending the falling pattern of the second part over the whole utterance.

- In the case of (b) each would convey only one wish, protest, etc. In the case of (a), the meaning of each would be as indicated in brackets, and each would convey two wishes, protests, etc.

Texts

The following texts have been selected from recordings of natural conversation in which a number of Egyptians participated on different occasions.

The participants represent a homogeneous group: all about the same age (roughly around thirty-five), all educated in Cairo, and (with the exception of N. who is a house-wife) all in England taking Ph.D Courses in: Economics (L.and A.), Metallurgy (S.), and Linguistics (H.).

It is generally agreed that words are cumbersome tools when used to render the meaning of an intonation-pattern. Reliance on them for this purpose often incurs the risk of failing to render the exact meaning as is directly abstracted by the native listener. Besides, some meanings are so elusive that no words are readily available to give expression to them. As rough but indispensable guides, however, words are reliable provided that they and the meanings they are called upon to indicate spring from the same cultural background. But when reliance has to be placed on translation into a totally different climate of culture, the risk of blurring the meaning is unavoidably greater. When it comes to intonational meanings, unification of cultures is not always easy to attain.

No pains have been spared to minimize this risk.

211
Invitation to Supper

Time: 1 p.m. ... Place: S's flat. ... Cause of delay:
H's recordings. ... Dominating theme: food. ... S, as was known
to all, was not in a position to act as host(i.e. prepare something
for supper). Still, he makes the suggestion. H., the cause of delay,
on whom the responsibility should have devolved, is preoccupied with
the recording, and fails to see the point(i.e. act as host) until
too late.

S.// -ʔaḡmil ʔ luku_ḡaḡa // (Shall I prepare supper for you?)

H.// _ya saʔ laam // -fikra gaʔmiila =ʔawi //

(I say! What a splendid idea!)

S.// _ʔeeh ʔ raʔyak ya m_hammad// (What do you say, M.?-L.-)

L.// wal_lāah ana -waakil ʔu,rayyib // ʔin-nama maḡan_diiḡ ,maaniḡ//

(Really, I had something to eat a short while ago, but I have
no objection.)

S.// ʔwinta ya ʔus-taaz ,kilni // ʔraʔyak ,eeh //

(And you, title, H. What is your opinion?)

H.// ʔana ḡax-ḡiyyan ʔaʔ rahḡab bil_fikra//

(Personally, I welcome the idea.)

S.// ḡab ti_khibbi -taakul ,eeh // (Well, what would you like to eat?)

H.// ʔʔayyi ,ḡaaga // (Anything.)

S.// ʔa_giblak ʔbeed ya m_hammad// (Shall I get you some egg, M.?)

L.// miḡ tiʔulʔlina ḡalliḡḡandak // (Shouldn't you tell us what you
have? -and let us choose?)

S.// ʔfiḡh _beed / ʔfiḡh _ḡibna / ʔfiḡ m_rabba //

(There are eggs, there is cheese, there is jam...)

H.// ʔinːnama na miʃ misad,daʔak ʃala =fikra //

(But I do not **believe** you, by the way.)

S.// ˈlaa ʃa,hiik a .giib .ʃaʃa // (I really mean it.)

A.// miʃ maʃˈʔuul =tʃabaʃan // _da = waʔti ,ʃaʃa //

(Impossible, of course. Is this time for supper?

- it is almost breakfast time!)

S.// tʃab a_giib fiˈtʃar // baˈlaaʃ .ʃaʃa//

(Let me prepare breakfast, then. Never mind supper.)

L.// _huwwa lli ˈʃaayiz yi,giib=ʃaʃa/ yi_ʔuul a ˈgiib ˈʃaʃa //

(If you really want to, you don't say "shall I ";-you go and get it.)

A.// ʃalʃuˈmuum ir-raʒgil -waaxid ilmas_ʔala tʃa,biifʃi =xcaliʃ //

(On the whole, the gentleman takes the matter very naturally.)

biˈhees law -ikna ʃay,ziin / niˈʔuul,ʔa ʃay,ziin /

(So that if we want -supper- we say yes we do;)

ˈmiʃ ʃayˈziin / ni,ʔullu baˈlaaʃ//

(If we don't, we say no we don't.)

S.// bizˈzabt // (Exactly.)

L.// bitʃakˈkarni b ʃu-zuumit dum,yaʃt//

(This reminds me of the invitations of the people of Damietta!-

reported to ask their guest: // titˈʃaʃʃa / walla tˈbaat

xa,fiif_ahsan //(Would you like supper, or do you prefer to sleep with a "light" stomach?)

S.// tʃab_aʃmil ˈʃaay // (Shall I make tea, then?)

A.// ʔahu ˈdallana miʃ=ʃayzu b_gadd //(This is what I really don't want.)

S.// miʃ _ʃaayiz ˈʃaay //(You don't want tea! -Strange-)

H.// ʔinta, ʕaarif is_saaʕa ʔkaam dilʔwaʔti //

(Do you know what the time now is? -we have been here for too long.)

S.// ^-kaam .yaʕni // (What time is it, do you think?)

H.// ʔis_saaʕa maʔitlaʕla-haaf itʔneen dilʔwaʔti //

(Isn't it about two o'clock now?)

A.// ^ laah // ʔis_saaʕa ʔitlaʕ-laha ʔwahda ʔyimkin //

(No. It is probably one.)

H.// ^-ʔifrid .wahda // (Suppose it is one.-It is late, though.)

S.// ʔwahda ^-wahda ya ʔaxi //

(What if it is one o'clock! - do stay -it is still early-.)

L.// ʔis_saaʕa ʔwahda w,tilt // (It is -exactly- 1:20.)

H.// kay ʔullak ʔwahdaw ,tilti ʔwah^aaw ^-tilt //

(He -S- will now say what if it is twenty past one!)

S.// ʔʔ wala y ^-hirmak // (Don't worry!)

L.// ʕalʕu⁼muum ahi ʔa,gaaza // (Anyhow it is a holiday.)

H.// ʔab ,xud si'gaara // si,gaara ya ʔus⁼taaz'leesi //

(Well, have a cigarette. A cigarette -title Leesy.)

ʔit,faɖɖal ya ʔus⁼taaz hi⁼seen si'gaara //

(A cigarette -title- H. -S-, please.)

-wadi l,ʕilba ʔxulʕit // (And there goes my empty box.)

A.// ʔwi s, gaara ka⁼maan // (A cigarette as well! -sarcastic-)

S.// ʔwallaʕ ^- wallaʕ // (Come on, do light **it**. -A-didn't smoke regularly.)

L.// ʔinta ʔa⁼foet walla ,lissa // (Have you put out the match or not yet?)

S.// ʔaayiz'wilʕa // ʔitfaɖɖal //

(You want a light? Here it is.)

L.// `fukran // -?eeh ra?`yuk a-?uum ,ana 6_miluh // _?eeh

(Thank you. What do you think? Shall I go and make it?)

`ra?yak ya _6ali //

What do you say, Ali?)

A.// `fukran //(Thanks.)

L.// _fukran ya6ni`~6aaiz walla mi6 _6aayiz //

(You mean "yes" or "no"?)

S.// _ruht in-naadi m'baarih// (Did you go to the Bureau yesterday?)

L.// `laa ma _ruhti6 //

(No, I didn't.)

in'naadi //

S.// `leeh // _?inta mi6 xa`ragti min ,hina / wi ,?ult innak _raayih_

(Why? Didn't you say yesterday, when you were leaving, that you were going there?)

L.// ?a`bilt igga,maa6a// (I met some friends.)

S.// ?a`bilt igga`maa6a ,feen // (Where did you meet them?)

L.// _6and il?us`taaz ,6ali // (In A.'s flat.)

S.// wi_lamma ?abil`tuhum / maruh_tuu6 in'naadi //

(And when you met them, didn't you go to the Bureau?)

A.// ma ba`laa6 ilka,lamda _ba?a // `tiigu tit_6a6su ' 6andi //

(Do drop this subject. Will you come and have supper with me?)

S.// 6u_zuumit marak'biyya // (Is this "sailors' invitation".- =

an invitation impossible to accept like that of a sailor in the middle of the sea to a man on the shore.)

A.// ` laa b _gadd // ?a6mil`luku ,beed / wi 'gibna /wi ` 6asal //

(No, really. I shall offer you eggs, cheese, and honey.)

H.// ga` miil _?awi _kida // ` ?ulhum _ba?a b6a`rii?a _tanya //

(So far so good. Say these things in a different way.)

L.// ,beed // (Eggs... -interrupted-)

A.// -beed / wi -gibna / wi m-robba / wi maka-roona / wi`ḡasal//

(Eggs, cheese, jam, macaroni, and honey.)

L.// " bassi `dool // (Is that all? -teasingly-)

A.// ^-taklu-beed taklu gibna / ^-taklu ba taatiṣ /

(You can have eggs, cheese...potatoes...)

`mulu xiyya / ,?illi ḡala "kefku //

(-a popular food-, whatever you like.)

S.// -tiḡraf tiḡmil ilmulu,xiyya ya ?us taaz ḡali //

(Do you know how to make -above food- title-A.?)

A.// ?ilmulu" xiyya // `?a //(M...? yes.)

S.//bi tiṭlaḡ `minnak maḡ buuṭa //(Does it turn out well-cooked?)

A.// tiṭlaḡ mulu-xiyya " ḡaal //(It turns out excellent!)

S.// nif-sina n,duḡha //(I shall be glad to taste it.)

Scene at a cafe

H.// -tilḡab ' tawla //(Would you like a game of backgammons?)

S.// " tiḡraf tilḡab //(Do you know how to play it?-challenge-)

H.// siid -miin ^-yilḡab //(I am second to none.)

S.// tilḡab ḡaada / walla mah,buusa //(-choice between two ways

of playing backgammons- Would you like to play this or that?)

H.// ḡaada / mah-buusa / ,zayyi manta ḡaayiz //

(This, that, whatever you like.)

S.// ?inta -yaḡni m""aayis //(You are not afraid to take the risk.)

H.// mi-?aayis wi " nuṣṣ //(Not in the least.)

S.// tilḡab ḡalmaf ruub //(Loser pays for the drinks?)

H.// ʔalʒab ʒalmaʃ=ruub // ʔit⁻neen -ʔahwa ʒhina ya ɣar⁼soon //

(I agree.

Two coffees here, waiter.)

S.// ʔhilwi =ʔawi // _bassi mafi-naaʃ min ʔarʃ // _ʔahsan -ana

(That's it. But no tricks with the dice! Because I)

ʔʒarfak // biʔ tuʔruʃ //

know you. You do play tricks!)

H.// ʔitta,faʔna //(Agreed.)

S.// ya ɣar⁼soon // -haat ʔawla //

(Waiter, bring a set of backgammons.)

Late to the office

A.// =ʔee ya ʒfandi lli ʔax⁼xarak liyayit dil.waʔt //

(Why -title-have you been so late?)

S.// _ʔana -geet inna^{_}ħardα filʔutu'biis /

(To-day, I came by bus;)

ʔilʔutu-biis fis,sikka tʔʒattal //

(On the way, the bus broke down.)

A.// _huwwa^{_}kulli " yoom //_=laazim ʔital^{_}laʒlak " ʒuzr //

(Are you always coming with an excuse?)

S.// wa,naʒmil ʔ eeh // fi ,ʔiidi ʔeeh //

(I couldn't help it. There was nothing I could do.)

A.// _mahi -dii ka'maan / _miʃ ʔα,riiʔit ʔuyi //

(But you can't carry on like that!)

S.// ʔħaodir ya _fandim // ʔa'ħaawil aagi _badri //

(All right,title. I shall try to come early.)

A./ / ʔkulli ʔyoom ti-ʔulli t haawil ti, haawil //

(Every day you say you will try -you will try?)

ʔkulli ʔyoom ti, ʔallaḡ ʔuzr //

(Every day you come with an excuse?)

ʔit ʔaḡḡal ya .fandi // ʔ ruuh mak.tabak //

(You may go now. Back to your office.)

A Friendly Chat

H./ / ʔa baahi il ʔeer // (Good morning.)

L./ / ʔahlan ʔahlan // ʔiz zayy iʔ ʔihha //

(Welcome. How are you?)

H./ / ʔilhamdu lil ʔlaah // ma ʔtiigi //

(Thank God. Do join us.)

L./ / miʔ ʔbaayin yaḡni // (I don't see much of you now.)

H./ / wal ʔlaahi.zayyi .ma nta ʔaariif // maʔ ʔuul.ʔwayya //

(As you know, I am somewhat busy.)

L./ / ʔiʔ- ʔuy1 maafi k wayyis ʔ walla //

(Are you getting on with your work or...?)

H./ / ʔahu- saaḡa ʔkida w saaḡa ʔkida // (Sometimes I do; sometimes

ʔsaaḡa l-waahid rab bina ʔiftah ḡa ʔleeh / I don't.)

(Sometimes God inspires me,)

wi-saaḡa t buʔsi tla ʔiih it ʔaḡḡal //

(And sometimes I am delayed.)

ʔwinta nʔaʔal-lach hat xallag ʔemta //

(And when will you finish, God be willing?)

L./ / kul ʔlaha ʔsana sana, teen // (It is only a question of one
or two years.)

In Search of a flat.

A.// ʔahlan ilʔus=taaz hi=siin // (Welcome, title, Hussein.)

S.// ʔahlan ʔ biik // ʔinta ʔ feen // (Welcome to you. I haven't
seen you for ages!)

A.// ʕa_malti ʔee f nuʃ-kilt is,sakan//

(What have you done about the question of the flat?)

S.// ʕam,naal a ʔqawwar // (I am still looking.)

A.// ʔiʃʔaʔa lli fil ma,ʕaadi / ʔilli ʔultu nnuku hat ʔruuku,fiiha

(The flat in El-maʕaadi, the one you said you were going to)

m_baarih / ʕa_maltu ,fiiha ʔeeh //

(move into yesterday, what have you done about it?)

S.// ʔrukti la-ʔetha ,talat ,ʔowad / -wana,ʕayz ar ʔbaʕa //

(I went to find it three rooms; whereas I want four.)

A.// ʔaʃl ilnuʃ kila b,taʕtak dil_,waʔtiy / ʔinnak ʔinta yithay,yaʔli

(The problem you are facing now, is that you -it seems to me-)

t_ʃuf ʔayyi ,sakan / ,walaw bi'surʕa / wibaʕ-deen tibʔa

(find any accomodation, even though in a hurry, and later on,)

t,qawwar ʕala ʔmihlak //

(you can afford to pick and choose.)

S.// miʃ ʕaayiz ʔaskun inna,harda /-wa,ʕazzil ʔbukra //

(I don't want to move in to-day; and move out to-morrow.)

A.// fii ʔaahid zi,milna fil_,maktab / -ʔalli nnu ʔfii ʕan'duhum /

(A friend of mine in the office, told me that where he lives,)

ʔaʔi,teen faq'yiin / fil,beet illi gam_buhum //

(there are two vacant flats, next door to him.)

S.// ʔfani ,kitta // (Where exactly?)

A.// fil'manyal // (In El-Manyal.)

S.// fil[~] manyal // 'kwayyis il₌manyal =[~]awi //

(In El-Manyal? A very good place, El-Manyal is.)

A.// ti[~]hibbi t-truklu nna,harda ba[~]da id[~]duhr // (Would to-day after-
noon suit you?)

S.// ma[~]an[~]diif ,maani[~] // nit[~]?aabil is-saa[~]ga ,kaam //

(I have no objection. When do we meet?)

A.// ?is[~]saa[~]ga ... 'xamsa // (Five o'clock.)

S.// 'xamsa -kwayyis ,giddan // ?ana ,faa[~]qi //

(Five suits me all-right. I have no engagements.)

A.// tab[~] ana hastan[~]naak / ?andi m[~]hattit issay-yida ,zeenab //

(Then I shall wait for you, by El-Sayyida Zeenab's station.)

S.// bi[~]ta[~]ti itturun[~]waay / walla l[~]utu,biis //

(Tram or Bus station -stop-?)

A.// bi[~]ta[~]ti il ... il[~]?atr // (The train station.)

S.// xa[~]laas // ha[~]kuun hi[~]naak issa[~]ga ,xamsa //

At the Butcher's

S.// sa[~]baah il[~]xeer ya ?ammi m₌hammad // (Good morning,title,M.)

A.// 'Fahlan sa[~]ga[~]dt il₌beeh // (Welcome, title.)

S.// ?ulli // ?ana[~]gaayiz 'lakma // fii[~]?andak,kida / ?at[~]fiy_yaat

(Tell me. I want meat. Does it so happen, that you have

'kilwa // nice pieces -to cut from-?)

A.// dana -?andi ha[~]gaat ?ala[~] keefak // ti[~] gibak //

(I have -things- up to you taste! You will like them!)

S.// ?ana[~]gaayiz 'hitta ?ag-gaali kway,yisa //

(I want a good piece of beef.)

A.// ?#[~]faa[~]dal ya₌fandim // (Here you are, title.)

S.// ʔil^hitta ,diyyat / ʃa_yyifha kway^yisa //

(Is this piece, one of the good ones, you think?)

A.// ʔaaga ʃa^h ziima // ʔana -fii ʔandi / ʔa-ʃazzi ^hminnak//

(It is great! Are you not my best customer?)

S.// ʔa^h laah yixal^hliik //

 (God keep you!)

A.// ʔal^hma zayyi l^h ward //(It is as fresh as roses.)

S.// bi^hkaam il^hkeelu //(How much is the kilo ?)

A.// ʔarbi^h ʃiin = ʔirʃ //(Forty piastres.)

S.// ʔahuwa ka^h zaalik // miʃ ha^hʔullak ta^hmanya wtala^htiin //

(All right. I shall not say "thirty eight" -bargain-)

A.// li^hfaha l saʃdt il^hbeeh ya^hwalad //

(Wrap it for -title- ,boy.)

A Slip of the Tongue

S.// şa-baakh il[̄]xeer ya ,saami // (Good morning, Saamy.)

H.// `miin // na" biil // şa_baakh in`nuur // ?it`faddaal //
(Who? Nabiil? Good morning. Do join me. -welcome-)

S.// _ .fukran // (Thanks.)

H.// `tifrob ,eeh _ .ba?a // `jaay / walla _ .?ahwa//

S.// `` lissa -jaarib ,?ahwa // (I have just had a coffee.)

H.// `jaay =tɔyyib // (Tea, then.)

S.// `maa fiş =maaniŋ // (All right.)

H.// ti_kibbi şa-lee `laban // (You want milk?)

S.// ba`siit =bass // (Only a little.)

H.// `sukkar -?addi,?eeh // (How much sugar?)

S.// maŋ`la?a =wahda // (One spoon.)

H.// ?inta _naawi `tiŋmil ri`jiim ya na `biil // (Are you slimming?) ✕

S.// ?a-waamir idduk`toor ya `siidi // (The doctor's instructions.)

H.// `xeer // ?inta ,kutti şay`yaan // What? Were you ill?)

S.// dana `xatti -door tɔ wiil // (I was ill for a long time.)

H.// `laa sa`` lamtak // maŋan`diif ,xabar // di`?ii?a ,wahda =bass

(I wish you good health. I have no news of that. Just one minute,

a_giblak iŋ`jaay/wibaŋ`deen ih ,kiili //

I'll bring you the tea, and then you tell me all about it.)

S.// ?it`faddaal // (Carry on.)

H.// ?iŋ`jaay ya na_biiil // ?ih`kiili_ba?a //

(Your tea, Nabiil. Now tell me.)

S.// ?inta `faakir lamma ?abil,tini filmak`taba //

(You remember when you met me in the library?)

mij ʔul^ˈtilak yo^ˈ miiha / ʔinni ba^ˈhissi b^ˈ dooxa /

(Didn't I tell you that day, that I felt dizzy,)

lamma ʔamfi ʃ^ˈwayya // (When I walked a little?)

H.// ʔfaakir // wi ba^ˈdeen -ha^ˈʂal ʔeeh //

(I remember. What happened next?)

S.// wi ba^ˈdiha row^ˈ wa^ˈht il^ˈ beet // wi^ˈʂsu^ˈda^ˈʂ ista-lamni

(After that, I went home, and a severe headache attacked me.)

bi^ˈ ʃakli ʂa ʔgiib //

H.// fi -nafs il^ˈ yoom // (The same day?)

S.// fi ʔ nafs il^ˈ yoom // (The same day.)

H.// -ha^ˈʂal ʔ ee^ˈh ba^ˈdi ʔkida // (What happened next?)

S.// ʔumt iʂ^ˈ ʂub^ˈ / li^ˈ bi^ˈst / wi ʔrukti lidduk^ˈ toor //

(I got up in the morning, put on my clothes, and went to the doctor,)

ʔasli n^ˈ na^ˈb^ˈd / wi^ˈ d^ˈayt / wi ba^ˈdeen / ha^ˈ wilni ʂalmus^ˈ ta^ˈʃfa //

he examined my pulse, blood pressure, and transferred me to hospital.)

ʔrukt il^ˈ mus^ˈ ta^ˈʃfa / wi ʂama-luuli ʔka^ˈʃfi ʔjaamil //

(I went to hospital, and they examined me thoroughly.)

wi ʔa ʂadti h-naak ʔusbu^ˈ ʂeen / ʔ ta^ˈkt il^ˈ ʂi^ˈ laag //

(I stayed there for two weeks under treatment.)

wi h^ˈ naak ʂama-luuli n^ˈ ʂa^ˈam mu^ˈ ʂayyan lil^ˈ ʔ^akl //

(There they put me on a special diet,)

wi mana^ˈ ʂuuni ʂan ʔkulli ʔan^ˈ waa^ˈʂ issukkariy^ˈ yaat //

(and I was not allowed to eat any sweet things.)

H.// widil~wa?t iz-zayy iṣ,ṣihha// (And how do you feel now?)

S.// ?il~hamdu lil,laah // ~?aksan bik,tiir // (Thank God. Much better.)

H.// yaḡni lḡi-laag `nifiḡ // (So the treatment was effective.)

S.// ,baḡdi ?us_buuḡ `waakid / ma`kanfi _fiih/ ~wala `dooxa/

(After one week, there was neither dizziness,)

,wala ṣ_daaḡ// (nor headache.)

H.// wi _?ee ~daxl issukkariy, yaat fiṣṣu, daaḡ //

(What is the connection between sweet things and headache?)

S.// sa_?alt idduk-toor `nafs issu_?aal //

(I asked the doctor this very question.)

~?alli nni -fiih ba_waadir ,ḡayt _ḡandi //

(He said I had signs of blood pressure.)

H.// ?ata-biik ibta_deet tib?a rα , ,ḡiiq // ?ana fta~~kart

(So that is why you look smart! I thought

irra_ḡaaḡa ,dii wα_raaha ?as_bab , tanya //

there were other reasons behind this smartness!)

S.// ~?inta ḡ_zāahir ^- faayi? ya ^- saami // ?as~baab zayyi

(You must be joking, Saamy. `Reasons such as what?)

,?eeh_kida //

H.// ma~fiif ,daaḡi _ba?a lilka~-laam //

(There is no point in talking now.)

S.// _laa ~laazim ti_?uul // si~miḡti, haaga min `hadd//

(You must tell me. Did you hear anyone say anything about me?)

H.// _ḡabaḡan ~tiḡraf -ṣahbi muṣ,ḡafa // _?illi b~yidris ri,yaaḡa//

(Of course you know my friend Mustafa. Who studies mathematics.)

ʔaˈbilni min ʔusbu ˌʒeen / wiˈʔalli ʔinnu -simiʒ ʔiˌʒaaʒa

(He met me two weeks ago, and told me that he heard a rumour

ˌʒannak/ ʔinnak ˈinta wit-neen taˌlaata mn iʒ ˌħaʒbak/

(about you, that you and some of your friends,

fiˌrikla fˌweelz // wi-ʔinn ilˈʔarad-minha lfarˌfajfa wittarˌfiih//

(made a trip to Wales. And that the aim was to have fun.)

S.// ˌyaˈʔaxi ʔana basˈˈtaʒgib linˌnaas ˌdiy // ˌʔabʔa ʒayˈyaan

(Oh dear! I am surprised at these people. I lie sick

filmusˈtaʒfa / wiˈbadal ma-ħaddi yiigi ˌyisʔal ʒaˈlayya/

(in hospital, and instead of anyone coming to ask about me,

yiˈʔuulu lka-laam ilˈˈfaariy.da ʒalayya //

(they say this nonsense about me.)

H.// maʒaˈˌlehʒi ya naˌbiil // maˈħaddiʒˈˈʒirif innak ʒayˌyaan//

(Don't take it to heart, Nabiil. Nobody knew you were ill.)

wiˈkull -waħhid ˈˈ luh maˈʒayluh //

(And everyone has his own troubles.)

S.// ˌʔinta ˌʒaarif ilʔiʒa ʒaddi miʒ laˌtiifʒ//

(You know rumours are not a nice thing.)

H.// ˈwala yˈ-himmak // ˈsibna ˌbaʔa milmaˌwˌduʒda //

(Don't bother. Let's drop this subject.)

ʔizˈzayyi -ħaal iʒˌʒuyˌ // ʔarˌrəbti tˈxallaʒ //

(How are ^{you} getting on with ^{your} work? About to finish it?)

S.// ˈwala kaˌmaanˈ-sana // ˈʒahri b-ħaal ahu ˌdˌħaʒ filmusˌtaʒfa //

(Not even a year will do! A whole month wasted in hospital!)

H.// ˌlaaˈˈlaazim tiˌʒiddi ˌħeelak // -ʒaarif ziˌmilna maħˈmuud //

(No, you must carry on. You know our friend mahmuud?)

=ʔilli b yidris fi ʔweelz /,nagak filimti-haan/iʃ,ʃahr illi=faat//
 (Who studies in Wales? He passed his exam last month.)

ba_ʃatli gaʔwaab / ʔalli ʔinnu ,nagak // wim_saafir ʔmoʃr/
 (He sent me a letter saying that he passed, and will leave for Eg.
 ʔiʃ,ʃahr ig_gaay //
 next month.)

S.// dana ʔkutti m_ʃaah min ʔusbu_ʃeen // maʔalʔliiʃ innu ,nagak yaʃni//
 (But I was with him two weeks ago. He didn't tell me he passed.)

H.// ma_ʃaah min ʔusbuʔʃeen // ʔ feen //
 (With him two weeks ago?! Where?)

S.// fiʔ weelz //I(In Wales)

H.// fi ʔweelz // yaʔriiba //miʃ bitʔuul_kutti filmusʔ taʃfa//
 (In Wales?! How strange! Didn't you say you were in hospital?)

S.// ʔilh_kaaya wma _fiiha...// (The fact is...)

H.// _baʔa lhiʔ kaaya tʔa_wiila /_ʃan id^-dooxa/ wiʃsu^-dʔaʃ/
 (Is this long story about "dizziness" and "headache",
 wimaʃ laʔit ʔsukl ʔr - ʔbass/ kul_ladda min taʔʔ liifak //
 (and "one spoonful of sugar", your own invention?)

S.// ʔana waʔraaya miʃ-waʔr mu_himm // ʔlaazim a_ʔuum //
 (I have an important business . I must go.)

muta_ʃakkir ʃala ʃʔaay //(Thanks for the tea.)

H.// ʔil_ʃafw //(Don't mention.)

Mothers' Day

H./ / ʔuˈliili ˌbaʔa // ʔirraˈbiig ˌgaay a ˌhuwwat //

(Tell me. Spring is coming.)

tiˌhibb a ˌgiblik fusˈtaan / walla ˌgiblik ˌʔeeh //

(Would you like me to buy you a dress, or what shall I get you?)

N./ / ˌʔinta ˈʔaayiz //

(Do you -really- want to?)

H./ / ˌʔa maʕanˌdiif ˈmaaniig //

(Yes, I do.)

N./ / ˌyalla ˌʕiid ilˈʔumm ʔarrab aˈhuwwat //

(Well, Mothers' Day is only a few days ahead.)

H./ / ʔa ˌgiblik ˌʔee/ walla ˌʔee //

(What shall I get you? -This or that? -Just name the thing-)

N./ / walˌlaahi diˌhaaga ˌbaʔa tabaʕˈzooʔak ˌinta //

(This is entirely up to you. -lit. to your good taste-)

H./ / ʔab ana ˈhaʕrið ʕaˌleeki haˈgaat/ ˌwinti xˌʔari // fusˈtaan//

(Let me suggest things, and you choose. A dress?)

N./ / ˌmumkin //

(Possible.)

H./ / ˌgazma// (A pair of shoes?)

N./ / ˌlaʔ // (No.)

H./ / ˌʕantʔa // (A handbag?)

N./ / ˌlaʔ // maftiˈkirʃ // (No. I don't think so.)

H./ / guˈnilla // (A skirt?)

N./ / ʔin guˈnilla mukˌtarama / maʕanˌdiif ˈmaaniig //

(If it is a respectable skirt, I will not object.)

H.// ʔiɸ_ɾahi _baʔa gu nilla muk ʔ̄ tarama yaɸni ʔeeh //

(Explain what you mean by a "respectable skirt".)

N.// ʔalya yaɸni // ti_kuun miɸ bi-taaɸ gi,neeh walla g_neeh wi'nuɸɸ //

(I mean expensive; not one for a pound or a pound and a half!)

H.// ʔ̄α // katit_ɾaɸi filɸa,,laali // N.// ^-laazim //

(I see! You aim -very- high!)

(I must.)

H.// ɸalɸu_muum fus,taan mithayyaʔli k_wayyis //

(On the whole, a dress seems all right.)

N.// ʔ̄maa ɸand_diiɸ ^-maaniɸ //

(I have no objection.)

H.// ma bitfakka_riiɸ fi, kaaga tgi_biiha lilʔaw'laad //

(Don't you think of buying something for the children?)

N.// ʔinta -ɸaayiz tigib_lana / ʔ̄miɸ lilʔaw'laad //

(You want to buy me; not the children.)

H.// _maɸna nta-heena ʔ̄minnik //

(We have finished with you.)

A Visit to the Dentist

H.// ʔilma_daam bitɸi,tiki min ʔeeh //

(What does the lady complain of?)

N.// wɔɩ-lɔɔhi d_dars ilʔax,raani _dah //

(That tooth, the last one.)

H.// biyiw_gaɸik //

N.// ʔ̄aywa //

(Does it hurt?)

(Yes.)

H.// ba_ʔaalu ʔ̄mudda //

(Has that gone on for a long time?)

N.// ba_ʔaalu yiigi ˉtalat tiy, yaam dil_waʔt //

(It's been going on for about three days now.)

H.// ˉtab itfoɖˈdɔli // ʔif_tahi ˉbuʔʔik // ˉʔilʔaxˈraani //

(Please be seated. Open your mouth. The last one?)

N.// ˉʔaywa //

H.// daˈˈ huh //

(Yes.)

(This one?)

N.// ˉʔawya //

(Yes.)

H.// ˉbaayin -fiɪh tas ˉwiisˈ gaamid// ti_ɪibbi ɪoɖ_ritik nixˈlaɕu//

(It is badly decayed, it seems. Would you like it to be extracted?)

N.// ˉʔilli tˈʃuufu ˉbaʔa //

(It is up to you.)

H.// tis-mahi tif_tahi ˉbuʔʔik // ɪadˈdiilikˈ kuʔna xaˈˈ fiɪfaˈ xɔliɕ//

(Would you open your mouth, please? I'll give you -lit.- a slight

ˈ miɕ ɪatiw_gaɕik //

injection. It will not hurt you.)

N.// miɕ ɪaˈˈ tiwgaɕ // (Is it not going to hurt?)

H.// ˈˈ laa miɕ ɪaˈˈ tiwgaɕ // (No, it will not.)

N.// ʔitˈfoɖɔl // (Carry on.)

H.// kˈwayyis // ˉʔaywa // ˈxɔˈˈ lɔɔɕ // ɪas-tanna ɪaˈˈ maan ˉrubɕi

(Good. Yes. -It is- over. I shall wait for another quarter

ˈsaaɕa / wi baɕˈdeen axlaɕ, huulik // ʔif-tahi, buʔʔik ˉbaʔa//

of an hour, and then I shall extract it. Open your mouth.

ˈ maa txaˈˈ fiɪɕ // ˉhassa bˈˈ ɪaaga dilˈwaʔti //

Don't panic.

Do you feel anything now?)

N.// ʔabadan // (Nothing at all.)

H.// ʔas̄ seeti bʔaaga dilʔwaʔti // (Did you feel anything just then?)

N.// ʔ laa ʔabadan // (No, nothing.)

H.// ʔayfa ʔaʔad d̄irsi m̄ sawwis izʔzaay // (Do you see how badly decayed the tooth is?)

N.// ʔallah // ʔinta xā laʔtuh // (Amazing! Have you really pulled it out?)

H.// ʔxā laaʔ // haaga saʔla giddan //
(It is over now. You see how easy it was.)

N.// mutaʔakʔkira ʔawi //
(I am very thankful.)

Points of View

H.// ʔee ʔaʔyik filka, yaah hina //
(What do you think of life here?)

N.// kway, yisa // maʔ, ʔuula yaʔni //
(It's good, reasonable, I mean.)

H.// ti-hibbi tiʔ ʔudi hina //
(Would you like to stay here?)

N.// ʔaywa // bass il-waahid yi ʔuuf illi fʔmaʔr //
(Yes, but one must see - one's relatives- in Egypt.)

H.// wit siibi maʔr ʔala ʔuul //
(And you leave Egypt for good?)

N.// miʔ a, sibha ʔala ʔuul / ʔil-waahid yi-ʔiiʔ -hina mudda
(I don't mean for good. One can live here for a reasonable
maʔ, ʔuula // bassi fʔas, naaʔ il-mudda ʔdi /
(period. But during this period,)

ʔil_waahid -laazim yi_juuf ʔahluw / kaʔbaybuw / ʔaʔraybuw//

(one must see one's family, the people one likes, one's relatives.)

H.// wibaḡ-deen tir_gaḡi " taani ʔhina //

(Then you come back again?)

N.// ʔaṣḡak ilʔi-qaxma-hina ḡalaʔtuulʔyaḡni //

(You mean staying here permanently?)

H.// ʔaywa // (Yes.)

N.// ʔtabaḡ izḡu,ruuf // ʔin- kaanit izḡu,ruuf ilmadʔdiyya tibʔa

(This depends on circumstances. If the financial conditions are

kwayʔyisa / ma ,fiif ʔmaaniḡ// ʔin-nama law izḡu,ruuf ilmadʔdiyya

(good, there will be no objection. But if the financial conditions

zayyi dilʔwaʔtiʔmasalan / ma tisʔmaḡ // ma tibʔsiif //

((are like now for example, it will not be tolerable, or pleasant.)

ma tib-ʔaaf ʔḡiifa yaḡni //

(It will not be a proper life, I mean.)

H.// ʔeeh ilma,jaakil illi bit_ʔablik fi taḡ_liim.ilʔaw_laad //

(What are the problems which you face in bringing up your children?)

N.// ʔhina_ḡabaḡan li_ʔanni miif ka_niʔḡar nikammilʔluhum/

(Here, because we shall not be able to continue their education,

fa,dalli ta_ḡibna // yaḡni ma bnid_diiif ʔahanʔmiyya lilma_daaris, //

(this is a problem for us. We attach no importance to schools.)

H.// -ʔeeh ʔakbar su, ʕuuba bin_nisba lilʔaw_laad bi_sifa_ʕamma //

(What is their greatest difficulty as a whole?)

N.// ʕa^-dathum // ʕa_daat lingi'liiz 'hina / ,yeer ʕa,datna "kna //

(Their customs. English customs are different from ours.)

H.// ʔeeh ilʕa-daat illi mabtiʕgib,kiif //

(What are the customs you don't like?)

N.// ʔixtilaʔ ilgin"seen illi z_yaada ʕan illu"zuum 'dah //

(The -more-than-necessary- freedom which boys and girls enjoy.)

H.// matwafʔiif -yaʕni ʕala ,kida //

(You don't agree to it?)

N.// 'la? "tabaʕan // ʔil_waahid 'mahma _kaan mo'dern / ʔinnama

(Of course I don't. However progressive one may be, one would)

"bardu mayis_mahfi 'libnuh / _ʔaw li'bintuh / ʔinnaha 'tuxrug

(not allow one's son, or daughter, to violate)

ʕan ilku_duud ifjar,ʔiyya bta"ʕitna //

(our Eastern customs.)

H.// lakin miif "dii muʕ,kila binwa_gihha -hatta f'maʕr //

(But isn't this a problem we face even in Egypt?)

N.// maw'guuda // bass ikmin,naha miif 'ʕamma / wi miif _ʕamla l'kull

(It exists. But because it is not widespread, and does not)

'yaʕni/ yaʕni maha_suura f taba-ʔaʔ muʕay'yana / fa mahiy,yaaf

(involve everyone; that is, it is limited to certain classes, it)

mut"ʕiba // yaʕni wa-ʕatna_waʕat maʕ'ruuf ʕa_draʕu'ʔeeh/

(is not imminent. Our social class is clear about its customs,)

wit _baaḡu ʔeeh / wi_maaḡi z'zaay / fa w_ladna biṭ_laaḡu zay`yina

(its practices, its methods; and therefore our children grow to be

taʔ`riiban //

somewhat like us.)

H.// mathib_biif `ibnik yi_kuunluḡ ṣa`diiqah //

(Wouldn't you like your son to have a -girl- friend?)

N.// -ma ḡan, diif `maaniḡ // bassi y_kuun `takti taw, ḡiih //

(I have no objection. But it must be under supervision.)

_min il`ʔusra / yaḡni l_ʔabbi wil`ʔumm / wi taqḡ liid ilmug tamaḡ//

By the family: that is, the father and mother, and the traditions
of society.)

H.// ti_kibbi `bintik yikun_laha ṣa`diiq //

(Would you like your daughter to have a -boy-friend?)

N.// ma ʔa` zunnif // ,ʔilla n -kaan bima, ṣaabit xḡ`ṭiib //

(I don't think so. Unless as a fiancé.)

H.// ḡa`riis yaḡni //

(A would-be husband, you mean.)

N.// `ʔa // (Yes.)

H.// _yeer `kida ,laʔ //

(Otherwise, no.)

N.// ya_guuz maḡrifa //_bassi yibʔa `fiih ʔiḡ, rḡaf //

(An acquaintance may be a possibility; but supervision there must be.)

H.// -ʔee `raʔyik fi mustawa lma, ḡiiḡa _hina //

(What do you think of the standard of living here?)

N.// _ḡandak il-ḡeela lḡa`diyya lmutawaṣ`siṭa/bi`ṭizhar bi-maḡhar k,wayyis//

(The average middle-class family, appears in good form.)

bin nisba l?annaha ti?daar ti?_tiri ha_gaat ma6?uula /

(This is because they can buy reasonable things,)

wi fak_laha la?tiif / wi ta_manha ma6?uul//

(which look very nice, at reasonable prices.)

ya6ni ha_gaat zayyi \dii f maqr / ya_guuz ti?ti-riiha

(Things like these in Egypt, may cost more than they)

b?ad 6aaf ta_manha // ka_maan bi,yiddu l wi'laad /

(are worth here. Also, they offer the children,)

?akli ma6?uul filmad_rasa //

(reasonable food in the school.)

H.// tu?suqi ,?eeh bil=?akl ilma6?uul //

(What do you mean by "reasonable food"?)

N.// ya6ni 'lakmaw / xu'daar / wi'fakha / wibkammiy_yaat ma6?uula //

(I mean meat, vegetables, fruits, and they serve reasonable)

ya6ni t'kaffi l6i_yaal // tixal'liihum yi?ba6u //

(amounts. Enough for the children. Enough to satisfy them.)

A Prospective Teacher's Dilemma

H.// sa_baah il'xeer ya ?ani_saat //

(Good morning, girls.)

?il,hissa lli 'faatit /?arakh_tilku maw-quu6 il_qifra l?ar.diiyya//

(In the last lesson, I talked about the earth's crust.)

wi? ?abli ma -tixlaq il_hissa sa?alt/ ?iza kan fiih haddi

(And before the end of the lesson, I asked if any one of you

minku mi? faahim / wi kul_luku ?ultu fah_miin // mi? kida//

(didn't understand, and you all said you did. Didn't you?)

dil^{wa}?t ana ,haḡnil ixti₌baar su' yayyar / ?a₌juuf fah^{miin}/

(Now, I am going to give you a small test to see if you)

walla,la? // ⁼kulla ,wahda t₌ḡallaḡ 'wara?ah / wi₌tiktib

(understand or not. Let each one produce a piece of paper, and)

ḡa^{lee}ha ?is,maha // ⁼miin illi -raḡḡa s,baḡha diy // na^{biila}//

(write her name on it. Who is that raising her finger? Nabiila?)

₌ḡayza ` ?ee ya na₌biila //

(What do you want, Nabiila?)

N.// ḡaḡ^{ritak} ma₌ ?ultij inni ₌fiih ixti,baar inna₌ḡaḡḡa //

(You didn't say there was going to be an examination to-day.)

H.// wana -laazin a₌?uul ?ab^{laha} // ?ilmaf["] rooḡ innik bit,zakri /

(and must I say in advance? You are supposed to study)

?awwil ["]bawwil // ₌wana musta^{ḡidd} / fi ,?ayyi ["]laḡḡah /

(each lesson straight away. And I am ready, at any time,)

?in₌nana ?afah^{himik} iza ma kut ,tiij ["]fahma //

(to make you understand in case you don't.)

N.// ["]tismah tid-diina ₌fikra sa,riiḡa ḡan ilma^{ḡuuḡ} //

(Would you give us a brief idea about the subject?)

H.// ⁼da ka,laam ya na^{biila} // ⁼miin ya ?ani⁻saat₌faakir

(-Are you not ashamed of what you say, Nabiila? Who, girls,)

il?i₌ḡaaba ḡassu₌?alda // ₌?illi fakra/ ["]tirfaḡ subaḡha//

(remembers the answer to this question? She that remembers, is

["]?eeh // ma₌ḡaddij ["]faakir // fak["] koru s wayya //

(to raise her finger. What? No one remembers. Think a little.)

ma^{ḡaddij} -raḡḡa su,baḡḡu yaḡni // ₌ḡab wi.lam⁼mantu mij fah,miin/

(No one has raised her finger. Well, since you don't understand,)

ma^haddif, ʔalli ʔaʔrah taani leeh // wi leeh kul, luku ʔultu

(why then didn't you ask me to explain once more? and why did)

fah miin / ʔil, hiʃʃa lli faatit // ʔana ʔaʔrah innu? ʔa^h dii /

((you all say that you understaod, last lesson? I shall explain)

taani // baʔdi ʔkida lli -tifham ʔtifham / willi matif^h hamʃ/

(this point again. After this, -she that understands, understands;)

miʃ dα^h ruuri tifham // ʔilmu ʔhimm innuku tin^h tibhu / witbaʔ^h ʔalu

(she that doesn't, doesn't¹ -. The important thing is that you pay)

dar, dafa maʔa baʔd // ʔil, marra lli faatit/rasam tilku rasm

(attention, and stop chatting with each other. Last time, I drew)

ʔassub^h buura / yu, massil ʔaba^h qaat il^h ʔiʃra l^h ʔar, ʔiyya //

(picture on the blackboard, representing the layers of the earth's)

wiʃabbih^h tilku ʃa^h il^h kura l^h ʔar^h ʔiyya / biʔaba^h ʔaat ilfi, ʔiira //

(crust. And I compared the earth's crust, with the layers of a pie.)

bit^h lahzi, ʔee ya na biila^h masalan/lamma bit^h ʔa^h ʔaʔi lfi, ʔiira //

(For example, what do you notice, Nabiila when you cut a pie ?)

N.// ʔizzi^h biib wil, ʔiʃʔa ya fandi //

(Sultanas and cream, title.)

H.// miʃ^h daa lma^h, ʃuud ya na biila bissu^h ʔaal // ʔana ba^h ʃuud tar^h kiib

(This isn't what is meant by the question, Nabiila. I mean the)

ilfi^h tiira / miʃ muktawa ʔyatha //

(structure of the pie; not its contents!)

N.// tar kibha ya fandi // bitib^h ʔa mukaw wana min di^h ʔii^h ʔwisuk^h kor/

(Its structure, title? It is made of flour, sugar,)

wi z^h biib ya fandi //(and sultanas, title.)

1. Un-English expressions are intended to give an impression of the corresponding E.C.A. structures.

H.// ˆ. laa // ˆdanti ˆmuxxik sar ˆhaan ˆ-xaaliſ // ˆinti ˆˆlaazim

(Oh, no. Your thoughts are miles away. You must be very)

ga ˆaana // ˆtab di ˆˆii ˆa ˆwaka // ˆfeen ittaba ˆfiir//

(hungry. Just a minute. Where is the chalk?)

ˆˆaadi lfi ˆtiira// ˆ kwayyis // wi ˆhaktib tak ˆtaha bil-xaſſ

(Here is the pie. Right? Below it, I shall write in big

il ˆa ˆriid / fi ˆtii ˆrah // maf ˆhuum // dilwa ˆti lamma bti ˆmili

(letters: p i e. Understood? Now, when you make)

lfi ˆtiir/ bit ˆhuſſi ˆl ˆa giina ˆala ˆtuul / ˆwalla bti ˆmili ˆ. ˆeeh//

(a pie, do you put the dough straight away, or what do you do?)

N.// binkuſ ˆtaha ˆtaba ˆˆaſſ ya ˆfandi.//

(We put it in layers, title.)

H.// ˆa ˆl. laa ˆ yifta ˆa ˆleeki // ˆahu ˆˆ daa ˆl ana ˆayzuh//

(Well said, at last. This is what I want.)

ˆit ˆtaba ˆa ˆl ˆˆuula / ˆkida ˆmasalan //(The first layer, like that;)

wi ˆfoo ˆˆminha / ˆit ˆtaba ˆa t, tanya //(on top of it, comes the
second;)

ˆwit, talta// ˆwaha ˆkaza //(then the third; and so on.)

wi ˆbeen ˆkulli ˆtaba ˆa wit, tanya / ˆfii ˆ. ˆeeh //

(And between each layer and the other, what comes there?)

N.// ˆtaba ˆa mn is ˆsamm / wis ˆsukkar / wizzi ˆbiib ya ˆfandi //

(A layer of butter, sugar, and sultanas, title.)

H.// ya ˆni ˆnirsim ˆxaſſ / been ˆkulli ˆˆtaba ˆa/wit, tanya //

(That means we draw a line between each layer and the other.)

ˆhina / ˆfaaſil ˆsukkar wiz, biib// wi ˆhina / ˆfaaſil ˆsukkar

(Here, a layer of sugar and sultanas; and here, a layer of sugar)

wiz, biib // ˆwaha ˆkaza // (and sultanas, and so on.)

H. // ʔahu ya ba'naat / ʔaṭh il-kura lʔar'ḍiyya / kida // mu_kawwan_min
 (This, girls, is the same with the earth's crust. It is made up of)
 ṭaba_qaat // ta' maam / zayyi ṭaba_qaat ilfi_tiiir //
 (layers, exactly like the layers of a pie.)

S. // ʔa'baah il_xeer //
 (Good morning.)

H. // ʔa'baah in`nuur ya_haḍrit ilmu_fattiṣ //
 (Good morning, inspector.)

S. // haḍ-riṭak ilʔus_taaḥ hi'ṣaam //
 (Are you -title- Hishaam)/?)

H. // ʔaywa ya_fandim //
 (Yes, title.)

S. // wi haḍ-ritak mu_darris_ḍiyo' loḍ_ḍya / walla tad_biiir man_zili //
 (And are you a teacher of geology, or domestic science?)

H. // ḍiyo' loḍ_ḍya ya sa_ḥaḍt il_beeh // leeh haḍ-ritak fa_kirni
 (Geology, title. Why do you think I am)

mu_darris tad_biiir man_zili //
 (a teacher of domestic science?)

S. // ʔana -ṣaayif ḥassub_buura fi'tiiraw / sukkar / wiz'biib /
 (There on the blackboard, I see a pie, sugar, sultanas,
 -tismah su_ʔaal 'waahid //
 (May I ask you just one question?)

H. // ʔit'faḍḍaḥ // (Please do .)

S. // tiḍḍar ti-ʔulli _daxl ilfi_tiiir fiḥḍiyo.loḍ_ḍya'ṣeeh //
 (Can you tell me what the connection between pies and geology is?)

N.// ʔa_gaawib ʔana ya ʔfandi //

(Shall I answer, title?)

H.// naʔbiila // ʔiḡmili maḡ ruuf // ʔis kuti // ʔaḡli ya sa-

(Nabiila! Do me a favour!

Be quiet! The matter,)

ḡadt il_beeh //

title, is ...)

Shopping

H.// ʔee daʔ kullu ya ʔsitti na.gaah // ʔitʔaxʔxarti ḡa-leena ʔxaaliḡ

(What is all that, title-Nagaah. Why have you been so late coming)

lee_kida //

(home?)

N.// ʔaḡl is_suuʔ kan -zakma ʔḡiddan inna_hardḡa //

(The shopping centre was very crowded to-day.)

H.// ʔaywa n_nama... taxdi saḡ teen itʔneen ḡaḡan tigi,bilna ʔwayyit

(Yes but...You take two hours to buy us some vegetables?)

xuḡḡaḡar //

N.// ʔinta ʔaariḡ ilmiḡ,waar ʔaʔwiil /wilʔwakda ḡala ma b,tuʔaf

(You know that it is a long walk, and by the time one stops)

hina w'hina / biʔyaaxud ,waʔt ʔbaḡḡuh //

(here and there, one has to be late.)

H.// wigib_tilna ʔee ḡala_kida n_ḡaaki //

(And for all that time, what have you bought us?)

N.// xuḡḡaḡar/ wiʔfakhaw / wiʔsukkar / wi ʔkulli -kaaga ḡa,yizha l_beet//

(Vegetables, fruits, sugar, and everything the house needs.)

H.// wizʔzayyi ʔas-ḡaḡar is_suuʔ inna_hardḡa //

(And how are the prices in the shopping centre to-day?)

N.// ʔfiih ha-gaat ʔas, ʕarha ʔkwayyisa / w-fiih ha-gaat ʔas ʕarha

(Some things have gone down; some things have gone up.)

r ʔafaʕit //

H.// ʔeeh ilha-gaat illi r ʔafaʕit //

(What things have gone up?)

N.// ʔis ʔukkar ʔmasalan //

(Sugar for instance.)

H.// ʔrukti l ʔwahdik/ walla kan ma ʔaaki hadd //

(Did you go alone, or was there someone with you?)

N.// ʔrukti l ʔwahdi // bassi ʔa bilti ʕa ʔfiyya fi s ʔsuu? //

(I was alone; but I met Safiyya in the shopping centre.)

H.// ʕa ʔfiyya ʕab ʔbaas //

(Safiyya Aabbaas?)

N.// ʔa // (Yes.)

H.// ʔhumma ʔgun // (Have they come -i.e. the whole family-)

N.// ʔa // ʔgun ʔu, ʔayyib // (Yes. They came recently.)

H.// mirta ʔhiin .hina // (They are comfortable here?)

N.// mirta ʔhiin ʔawil // (Very comfortable.)

H.// biy ʔuulu ʔee ʕala l-haala f ʔmaʕr //

(What do they say about conditions in Egypt?)

N.// biy ʔuulu l-haala ga ʔmiila / wil balad baʔit ʔa ʔagmal/

(They say conditions are splendid; and the country is becoming more)

wimaʕsu ʔ ʔiin ʔawil min hi naak //

(beautiful; and they are very pleased with things in Egypt.)

H.// ʔaf ʔtikir ma biʔti kuuf nilma ʕa riif wala ʔhaaga ʔzay yina //

(I think they do not complain of expenses or anything like us.)

N.// ʌ- laa// da ˈtibʔa ʃi_ʃithum ʌ-ganna ˌhina //

(Of course not. Their life here will be very happy.)

H.// niʃ -kanu ˈ ʔaalu ˌkayzawwi, ˌdulna lmu_ ˌrattab //

(Didn't they say they were going to increase our salaries?)

N.// ʌ- yaah // kilʌ- lini // ya_ guuz yizawwi_ duu wi ya_ guuz mayzawwiduʌ- huuʃ //

(-Don't be too optimistic- It takes time. And they might not after all.)

H.// ʌ- laa ya _ʃeexa yinkin yizawwi' duuh //

(There is still the possibility that they may.)

N.// ʌ- ʔah .law yizawwi. duu .ʃaʃara g. nee ka' maan //

(If only they increase it by ten pounds!)

H.// _niʔqar \midfaʃ ʔi_ gaar iʃ, ʃaʔa _wikna_ mir ˈ taa_ kiin //

(We shall then be able to pay the rent without discomfort!)

In contradistinction to the above extracts which depict ordinary everyday aspects and situations, the following tend to tackle serious topics. A tendency towards shorter "phrasing", longer "paragraphing", and obvious preference for the Classical style, is evident throughout.

Intonation

A.// _bassi ˈ huwwa l ya ,riib _yaʃni / ʔinnu bithay_ yaʔli l' maʃna /

(But the strange thing is that it seems to me that it is the sense,)

_huwwa lli b'yubriz/ biwu' quuk /-ʔeeh illi l' waakid yuʔ ˈ suquh //

(-the meaning- that shows clearly what one intends -means-.)

yaʃni _ʔikna ˈ wikna bnik_ kallin / _yibʔa ˈ dayman/ bin_ kaawil

(Im mean that we, while we are talking, we always try)

ni' ʃabbar bilka_ laan bi' taʃna / ˈ ʃan ilma _ʃaani //

(to express, with our words, the meanings.)

fa b -yibʔa _fiih tay`yiir fi n _haytilka`laam /ʔil-waahid

(A change occurs at the end of words by means of which one)

_yuʔsuḍ _biih ittaḍ biir ḡan _maḡna mu_ḡayyan // fi `harakit

(means to express a certain meaning, in the movement of)

_ilʔas _waat naf _saha //

(sounds themselves.)

H.// tʰa`biiḡi // _bassi lamma bit`kuun il_gumal / fil ka_laam il`ḡaadi/

(Naturally. But when sentences occur in ordinary speech,)

bit`buṣṣi tla,ʔiiha `gumal/ tʰa,wiila // `miḡ `gumal /

(you find that they are long sentences. Not sentences;)

_hiyya ḡi,baara `ḡan / ka_laam // muta,ḡaabik maḡa _baḡḡu //

(They are -nothing more than- talk. Inseparable.)

bi`hees ʔinn il`gumal/ mal`haaḡ ku-duud _bayna //

(So that the sentences have no clear boundaries.)

ʔil`likna fi ilki,taaba / bin_huṭṭi `waʔfa / wibin_huṭṭi `faṣla/

(Whereas in writing, we insert fullstops, and commas,)

wibin_huṭṭi ka-gaat min `diy / ma_fiiḡ tar`qiim filka_laam_nafsu//

(and things of this sort, there is no punctuation in talk.)

fanta muṭ`tarri tasta,dilli ḡala _haazih ilku`duud /

(Therefore, you are forced to lay your finger on these boundaries,)

ḡaḡan `tiḡḡar tit-ḡaamil maḡa _kittit ka laam suḡay_yara //

(to be able to deal with a small bit of talk.)

miḡ maḡ-ʔuul ka _taaxud kalan _saaḡa b`haaluh / wi `tiḡḡar

(It is not possible for you to take an hour's talk, and yet)

tikal_liluh //

(manage to analyse it.)

An Economist's View

L./ / xittaa zayyi -xittii ittan miya bta fitna //

(A plan like our development plan.)

amma y kuun -fiiha sittu miit subbu miit maf ruu masalan /

(If it comprises six or seven hundred projects, for instance,)

wi yiffal xamsa / aw ,afara minhum / haaga -tafha giddan //

(and then five, or let's say ten out of them, fail; the loss is)

gaayiz ,baqq ilmafa rii / ma ha? a ?itfi miyya fi ,miyya min

(very trivial. Possibly, some of these projects may not achieve)

ah dafha // gaayiz ti ha? a? bass/ ta manya wtis ,fiin

(one hundred percent, of their objectives. They may achieve only)

fil miyya // aw xamsa wtis fiin // wi gaayiz baqq-daha

(ninety eight percent, or ninety five. Some may)

-fafal xacilis // yaani ma nig kuuf //

(have failed completely, that is, they have not succeeded.)

lamma aaagi ,ana ya mu haqqiq iqqi ,saadi / a ruul ee

(When I, as an economist, come to report about what happened,)

illi haqal / pawwil haaga ma ul haaf lin naas/

(the first thing I would not tell the people, -the last thing I say-)

inn il xittaa b taati ha? a? a?it miyya fil miyya //

(is that my plan has achieved one hundred percent.)

hay pullak gala tuul / da ka laam da aa?i //

(The immediate reaction will be that this is propaganda.)

H./ / ma fii fid dinya xittaa / ti tallaa miyya fil miyya //

(There isn't a plan in the world, that would be a one hundred)

percent success.)

On Solid Ground

H.// ʔilnaw-ḡuuḡ ʔee biḡ, ḡabt illi btid-ḡisuh //

(What exactly is it you are studying?)

S.// ʔnaw, ḡuuḡ / ḡay-ziin ni-ḡuuf ʔeeh ittafaḡu-ḡaat illi b-ḡiḡḡal/

(The-subject is, we want to see what reactions take place ,)

ḡand dara-ḡaat ḡa-raḡa , ḡalya // wiḡ-ḡiḡḡal iz, zaay //

(at high temperature. And how they happen.)

wi-ʔiza , ḡḡḡalit / ʔeeh iḡḡi, faat illi btit-ḡawwil ʔi-ḡeeha

(And in case they happened, to what qualities would the solids)

l-ḡadda ḡ-ḡalḡa// ʔaw illi btakta-ḡibha l-ḡadda ḡ-ḡalḡa //

(change. Or which the solids acquire.)

ḡhal bitit, ḡassin iḡḡi-ḡaat // ʔiḡna ḡan-ḡina ḡḡiḡaat-ḡiyyat/

(Do their qualities improve? To us these qualities are)

-ḡiyya lmu-ḡimma // ḡala ʔa-ḡaas innak bit-ḡuzha fil ḡa-ḡaah

(important. On the grounds that you need them in)

ilḡama-ḡiyya //

(practical life.)

H.// -ʔee ʔnuuḡ itta, ḡaarib illi bit-ʔuumu-ḡiḡha //

(What kind of experiment do you make?)

S.// ʔnuuḡ itta-ḡaarib / ʔin-ḡiḡna ḡan-ḡina lʔaḡ-ḡaam iḡ-ḡalḡa/

(The experiments we carry out: Solid bodies behave in line

ḡtabaḡ tar-ḡiḡha // lamma b-ḡyinzil ḡa-ḡeeha , ʔayyi ʔiḡ-ḡaaḡ/

(with their structures, When any rays fall on them, they

bi-ḡiḡḡis ḡaaziḡi lʔa-ḡiḡḡa // ba-laaḡ a-ʔuul bi-ḡiḡḡis

(reflect these rays. Let me not say -They do not exactly-

ilʔa-ḡiḡḡa / bi-ḡiddi lḡiḡna binsam-ḡiḡh /

("reflect rays" ; but give what we call:)

H.// ?il` pattern // (The pattern.-said as a guess.-)

S.// law `?inta sam₌meetu l`pattern/ ,?ihna binsam, miih il`latis //

(If you call it the "pattern", we call it the "lattice".)

?illi_huwwa tar`tiib izzar-raat, guwwa l₌madda //

(Which is the arrangement of atoms inside matter.)

H.// _wi di ha-gaat ?asa`siyya//
an

(These are essential-part of your work-?)

S.// `dii ha₌gaat ?asa₌siyya // (They are essential)

_?andak -masalan ilka`diiid // ?ilka₌diiid `kaza ,nuu? min ilka₌diiid//

(Take iron for instance. There are so many kinds of iron.)

bit-?uul ha₌diiid `zahr / wi ha₌diiid `sulb / wi ha₌gaat min`diy/

(You say "cast" iron, "steel", and things of this sort,)

h uwwa `fiih ha₌diiid // fii `?un?ur ilka₌diiid //

(-In all- there is iron. The "element" iron.)

lakin tar`tiib ilka₌diiid fi?`zahr/yeer tar,tiib ilka₌diiid fi?`sulb//

(But the arrangement of iron in cast iron, is different from its arrangement in steel.)

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