

تباين الجنس في تنغيم ألفاظ الشكر والامتنان في اللهجة العراقية

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الملخص

الخطاب اليومي غني بأنواع مختلفة من المصطلحات والألفاظ المهذبة مثل مصطلحات المخاطبة والتحية والشكر والامتنان وغيرها التي تستخدم للحفاظ على الانسجام والتضامن بين أفراد المجتمع. يتم نطق هذه التعبيرات والمصطلحات بأنماط صوتية مختلفة من قبل مختلف المتحدثين. تم تسجيل خطاب 48 متحدثاً باللهجة العربية العراقية لدراسة الأنماط الصوتية للشكر والامتنان. وتم تقسيم المشاركين على ثلاث مجموعات: مشاركون متعلمون ومشاركون متعلمون جزئياً وغير متعلمين. تضم كل مجموعة ثمانية رجال وثمان نساء. تم اعتماد نظام هاليداي وجريفز (2008) لوصف الأنماط الصوتية المستخدمة. خلصت الدراسة إلى أن الشكر والامتنان في اللهجة العربية العراقية يتم نطقهما على أنماط صوتية مختلفة. تنطق هذه العبارات بالنغمات المنخفضة أكثر من النغمات الصاعدة. ويكون التباين في استخدام الأنماط الصوتية أكثر وضوحاً في حالة المشاركين المتعلمين جزئياً، حيث تستخدم المشاركات الإناث النغمات الصاعدة أكثر من المشاركين الذكور. تطلبت دراسة تنغيم اللهجة العربية العراقية تعديل نظام تنغيم هاليداي وجريفز (2008) بإضافة رموز جديدة لمراعاة أنماط التنغيم الملاحظة.

الكلمات المفتاحية: التنغيم والشكر والامتنان، العربية العراقية، الأنماط التنغيمية، هاليداي وجريفز.

Gender Variation in the Intonation of Thanks and Gratitude in Iraqi Arabic

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Abstract

Everyday speech is rich of various types of polite terms and utterances, such as address terms, greetings, thanks and gratitude, etc. used to maintain harmony and solidarity among the members of a community. Such expressions and terms are produced on various intonational patterns by different participants. The speech of 48 Iraqi Arabic speakers from the city center of Basrah is recorded to examine the intonational patterns of thanks and gratitude. The participants are divided into three groups: educated, partly educated and uneducated participants. Each group includes eight men and eight women. The intonational system of Halliday and Greaves (2008) is adopted to describe the intonational patterns used.

The study concludes that thanks and gratitude in Iraqi Arabic are pronounced on various intonational patterns. They occur more frequently on falling tones than on rising tones. The variation in the use of intonational patterns being clearer in the case of partly education participants, whose female participants use rising tones more than the male participants. The examination of the intonation of Iraqi Arabic requires a modification of Halliday and Greaves" system of intonation (2008) by adding new symbols to account for the intonational patterns observed.

Key words: Intonation, Thanks, Gratitude, Iraqi Arabic, Intonational patterns, Halliday and Greaves.

List of Transliteration Symbols

The following tables present the symbols used to transliterate Iraqi Arabic, adapted from Versteegh (2014: xiv -xv)¹, together with their description following Ghalib (1984: xii-xiii).

Table (1): Consonants

Transliteration	IPA Symbol	Description	Example	Meaning
ʔ	[ʔ]	A Glottal Stop.	ʔisim	name
b	[b]	A voiced bilabial plosive.	bint	girl
t	[t]	A voiceless denti-alveolar plosive	tīn	fig
ṭ	[θ]	A voiceless inter-dental fricative.	ṭūm	garlic
ǧ	[dʒ]	A voiced palato-alveolar affricate.	ǧār	neighbor
ħ	[ħ]	A voiceless pharyngeal fricative.	ħilim	dream
ḥ	[x]	A voiceless uvular fricative.	ḥādi	servant
d	[d]	A voiced denti-alveolar plosive.	dīn	religion
ḍ	[ð]	A voiced inter-dental fricative.	ḍanb	sin
r	[r]	A voiced alveolar flap.	rāḥa	rest
z	[z]	A voiced denti-alveolar fricative.	zilzāl	earthquake
s	[s]	A voiceless denti-alveolar fricative.	sin	tooth
š	[ʃ]	A voiceless palato-alveolar fricative.	šamʿa	candle
č	[tʃ]	A voiceless palato-alveolar	čāy	tea
ṣ	[sʔ]	A voiceless denti-alveolar emphatic	ṣafḥa	page
ḍ	[dʔ]	A voiced denti-alveolar emphatic	ḍēf	guest
ṭ	[tʔ]	A voiceless denti-alveolar	ṭīn	clay
ḍ	[ðʔ]	A voiced inter-dental emphatic	ḍil	shadow
ʕ	[ʕ]	A voiced pharyngeal fricative.	ʕinab	grape
ǧ	[ɣ]	A voiced uvular fricative.	ǧāyib	absent
f	[f]	A voiceless labio-dental fricative.	fustā	a dress
q	[q]	A voiceless uvular plosive.	qarya	village
k	[k]	A voiceless velar plosive.	karīm	generous
g	[g]	A voiced velar plosive	giʿad	to wake
l	[l]	A voiced alveolar lateral.	laḥa	meat
l	[ɭ]	A voiced alveo-dental lateral,	šugul	work
m	[m]	A voiced bilabial nasal.	miftā	key
n	[n]	A voiced denti-alveolar nasal.	nabi	prophet
h	[h]	A glottal fricative.	hawa	air
w	[w]	A voiced velar approximant.	warid	flowers
y	[y]	A voiced palatal approximant.	yadd	a hand

Table (2): The Vowels

Symbol	Description	Example	Meaning
i	A short close-mid front with lip	yitba ^ˈ	to follow
ī	A long close front with lip spreading	fil	elephant
ē	A long half-close to half-open front	rēḥān	basil
a	A short half-open unrounded vowel	'arnab	rabbit
ā	A long open front unrounded vowel	nāyim	asleep
u	A short half-close back rounded vowel	kursi	a chair
ū	A long close back rounded vowel	rūḥ	soul
ō	A long half-close to half-open back	mōṭa	ice- cream

1 There are two modifications in the consonant symbols; ḥ is used instead of h to represent [x], because when it occurs in the tonic it loses its identification, and ʔ is used to represent ʔ instead of ' which is partly similar to ˈ that represent ʕ.

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1.Introduction

Language is an active entity that comes into existence by the interaction of certain features such as segmental and suprasegmental features. The particular use of language in everyday interaction is governed by various factors such as the social norms of the society, the context of the situation, gender roles and educational level (Daly and Warren, 2001: 85, 88, 93-94; McConnell-Ginet, 2011: 108 and Holmes, 2013:3-4, 284). Thus, a satisfactory study of everyday speech requires taking all the above features and factors into consideration.

The study of the relation between gender and language has increasingly become the study of gender and discourse. The term 'gender', which builds on biological sex, is a social concept that refers to those behaviours that define an individual as male or female in particular social and cultural contexts. It is an integral part of social life that is produced through everyday language and talk (Holmes and Meyerhof, 2003:43; Paltridge, 2006: 12; Scott, 2006:72; Wardhaugh, 2006:315).

Language provides a variety of ways of saying the same thing, for example addressing people, greetings, thanks and gratitude, etc. The

linguistic choices provide clues to social factors such as the relationship between the people in the situation and how the speaker feels about the person addressed. Just as vocabulary convey social information, so using different pronunciation conveys social information too. In addition, even if people have common regional origin they may have different social backgrounds because of different education or occupation which is indicated by speech (Holmes, 2013:3-4).

2. Politeness, Gender and Intonation

Politeness is a socio-cultural based theory. Different cultures around the world have different ways of expressing politeness. It is a norm of social behaviour that affects linguistic choices in communication (Abdul Kadhum, 2016: 127; Jasim, 2017: 34). Holmes (1995: 5) defines politeness as the “behaviour which actively expresses positive concern for others, as well as non-imposing distancing behaviour”. It belongs to the phatic function of language. Phatic communication conveys an affective or social message rather than a referential one (or information). An important fact about language is that it is not only used to provide information, rather, it is also used to express and add to the social relationships between people (Holmes, 2013: 275).

Holmes (2013: 163) remarks that gender social roles affect the use of language. In some communities some language forms may only be used by women and others are only used by men. These gender-exclusive speech forms reflect gender-exclusive social responsibilities in such communities. In other communities where men’s and women’s social roles overlap, the speech forms also overlap. In other words, men and women do not use completely different forms but they use different quantities or frequencies of the same forms.

Holmes (1995: 5) argues that women are more concerned for the feelings of the people they are talking to more than men. They use language to establish, nurture and develop personal relationships, whereas men tend to use language more as a tool for obtaining and conveying information.

As far as pronunciation is concerned, hardly any attention had been given to the importance of nonverbal cues, such as intonation, in the

communication of politeness. Laplante and Ambady (2003:434-35) and McConnell-Ginet (2011: 108) agree that the cultural values of femininity and masculinity are conveyed by tunes and their variants. Women and men tend to choose different strategies for speaking in roughly comparable situations. Women tend to use the rising tone varieties more than men. For example, a woman might more often than a man answers the phone with a "Hello" with a rising tone, where men prefer the falling tone. These two intonational contours or tunes are quite distinct linguistically. The female intonational pattern (use of more rises) can be taken as polite and enhances cooperation in conversation. The falling tone, on the other hand, represents the speaker's dominance in respect to information and authority (Jiang, 2011:977).

3. Politeness in the Arab World

Arab societies are traditionally classified as collectivist due to their emphasis on mutual interdependence (Grainger et. al., 2015: 54). Politeness in the Arab society is governed by various factors such as age, gender, relationship, context and social status (Abdul Kadhum, 2016: 60-61). Islam recommends individuals to show humility in their interaction with others, as well as keeping their dignity. Thus, it affirms the importance of politeness in everyday interaction without losing face (Samarah, 2015: 2005-2006).

The term face is frequently used when matters of politeness are concerned. In the Arab culture "wajih", meaning face, describes the front part of the head from the forehead to the lower jaw. It is also used metaphorically to stand for expressions such as 'respect', 'shame', 'honour', and 'dignity'. Expressions denoting face are commonly used by parents and elderly people (Boubendir, 2012: 54-55), for example 'bayḍaw waḡihna. (They honoured us by what they did. 'Indicate face needs or connection')

Arabic deferential behaviour is influenced by a culturally bound concept called "muḡāmalah". It is described as the "active ritualized realization of differential perceptions of superiority and inferiority in interaction" (Hassan, 2006, in Noori, 2012: 79). There are three principal components of interaction when taking politeness into consideration: (1) perception of social ethic, i.e. the habits and traditions, for instance when a man in the Arab society (especially the Iraqi society) talks about his wife, he

doesn't mention her name, instead he uses expressions such as "zawġatna" 'our wife', "ʔahalna" 'our family', "ʔum-milʔawlād" 'the mother of the children'; (2) perception of individual ethic and (3) perception of specific arena of activity, for example if a lower status person talks to a higher status one, specific forms of language might be used, in the case of honorifics plural forms are preferred instead of the singular (Hassan, 2006, in Noori, 2012: 80).

Courteous behaviour and respect are the main principles in social interaction. Alwafi (n.d., in Noori, 2012: 80) identifies two principal stylistic devices which form the core of the term "muġāmalah" (1) self –lowering and other –raising forms (especially in colloquial Arabic) (2) singular versus plural forms used in reference to individuals.

3.1 Thanks and Gratitude

Arabic culture is rich with expressions of thanks and gratitude. People feel it appropriate to express their thanks in response to offer, invitation, favour, presents, etc. (Habeeb and Jawad, 2013: 27, 33; Samarah, 2015: 2011), e.g.

1. bārak ʔallāh fīk.(SA) 'God bless you'
2. šukran ġazīlan. 'thank you very much'
3. ʔaškurak ġazīla-š šukur. 'I thank you very much'
4. ʔāna mamnūn w mitšakkir minnak ġiddan. 'I am so grateful'

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

Halliday (1967, 1970, and 2008) explores the intonation of British English. His last publication included an auditory acoustic study of the language. Halliday and Greaves (2008) provided a comprehensive model of intonation where language is seen as the primary system of meaning. The higher phonological unit is the tone unit that matches the information unit, i.e. the unit of lexicogrammar. (Halliday and Greaves, 2008: 14, 41). A tone unit consists of one or more feet, a foot of one or more syllables, and a syllable of one or more phonemes. (Halliday and Greaves, 2008: 55).

The tone unit consists of one obligatory element, the Tonic, in addition to an optional element, the Pretonic. The Tonic element carries the defining

pitch contour of the tone unit; and this may be either 'simple' (one contour) or 'compound' (two contours). Phonetically, the onset of the Tonic is marked by a kind of prominence, often heard as loudness (called in phonemic theory as "primary stress"). However, Tonic prominence is mainly a matter of pitch movement for it is the place where the greatest amount of pitch movement occurs, in relation to the range of pitch change on the tone unit. The Tonic prominence occurs on one particular salient syllable, which stands out because of its combination of amplitude, duration (timing), and change of pitch. This particular syllable is called the "tonic syllable". The tonic syllable marks the beginning of the Tonic element of the tone unit (Halliday and Greaves, 2008: 53-54).

According to Halliday and Greaves (2008: 210), four phonological levels are involved in making meaning through intonation:

Tonality is the —distribution of utterance into tone units, with location of boundaries;

Rhythm is the distribution of utterance into feet (metric units) with location of boundaries;

Tonicity is the —distribution of utterance into Tonic and Pretonic, with location of tonic foot; and

Tone is the choice of primary and secondary tone.

These are phonological systems; but they function directly as the realization of systems in grammar (Halliday and Greaves, 2008: 210).

Halliday and Greaves (2008) distinguished seven primary tones: five simple tones and two compound tones. The simple tones form a set of five shapes: that is, if a tone unit has only one focus, it will always assume a phonetic shape interpretable as one of these five tones (Halliday and Greaves, 2008: 45). These simple tones are presented in Figure (4.1):

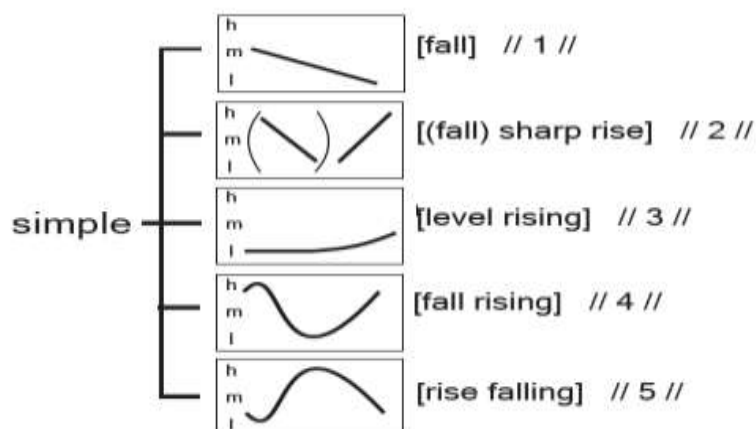


Figure (4.1): The Five Simple Primary Tones

The compound tones, on the other hand, form a smaller set. There are two: fusions of tones 1 and 3 and of tones 5 and 3. (The number symbols are thus read as ‘one three’ and ‘five three’) (Halliday and Greaves, 2008: 46). Figure (4.2) below illustrates:

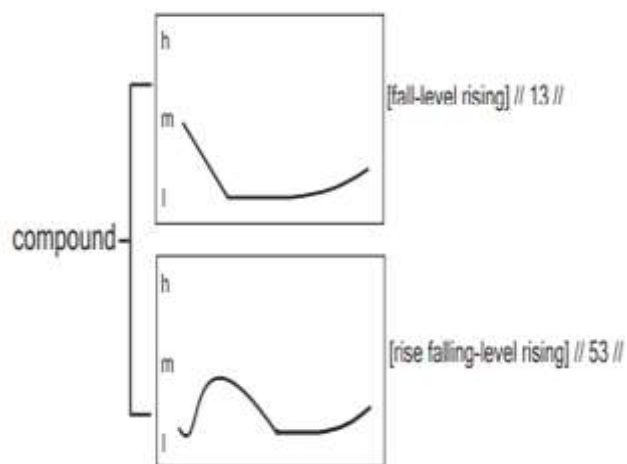


Figure (4.2): The Two Compound Tones

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

4.1 Tone 1

Tone 1 is a falling tone. It has three variants in the Tonic segment and three in the Pretonic segment. The first variants are called direct secondary tones because they are directly related to the Tonic whereas those related to the Pretonic are called indirect secondary tones. The neutral type for the Tonic, symbolised as “1.”, begins at about mid or mid-high levels of pitch and ends on a low pitch. The neutral Pretonic has an “even contour” that remains level at about mid or mid-high. The even Pretonic may have a descending or an ascending form or it may be a combination of an ascending movement followed by a descending one (Halliday and Greaves, 2008: 165; Halliday, 1970: 10). In the neutral tone 1. the tonic starts at the same pitch as the end of the pretonic, without jumping up or down; while in the marked variants there is a jump in pitch, up jump with 1+, down jump with 1- (Halliday and Greaves, 2008: 171). Thus, the marked options of Tone 1. may be high falling “1+” or low falling “1-” according to where it starts. Since all these variants end low, and all take the same amount of time, the movement in pitch with the high fall is steeper than that with the low (Halliday and Greaves, 2008: 165, 171).

This particular set of alternatives (shown in the notation as 1+ 1. 1-, respectively) is known as the system of declarative key, having the three terms “strong”, “neutral” and “mild”. Tone 1+ is contrastive and forceful. This “strong” variant of tone 1 merges into the high rise-fall of tone 5, which has an even more exclamatory sense; (Halliday and Greaves, 2008: 169-170). By contrast, the “mild key” variant tone 1- de-emphasizes the newness of the tonic; the tonic is still the focal point of the information unit, but there is nothing unexpected about it.

The Pretonic of Tone 1 has three variants: it may be steady, bouncing or listing, represented as (.1, ...1, -1, respectively). In the bouncing or

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

(Halliday and Greaves, 2008:171-172)

4.2 Tone 2

The neutral unmarked tonic of tone 2 “2.” is a straightforward rising tone. The unmarked location is on the final lexical element in the tone unit. The sharp fall-rise “2”, on the other hand, is a combination of a falling tone 1 with a rising tone 2; the fall-rise signals something like “I’m telling you: this is what I want to know”; it adds further specification of the main point of the query. The fall-rise may be spread over more than one foot. Nevertheless, the whole usually forms a single information unit (Halliday and Greaves, 2008: 174-175).

The neutral variant of the Pretonic of tone 2 “.2” is high and tends to be fairly level. The ‘involved’ variant “-2”, is also fairly level, but maintained at a low pitch (Halliday and Greaves, 2008:175).

4.3 Tone 3

Tone 3 is phonologically a level tone (that is, neither falling nor rising). Nevertheless, it is always realized phonetically as a low rising contour (Halliday and Greaves, 2008: 178). There are no secondary distinctions of a “direct” kind but the range of phonetic variation is considerable, from a barely perceptible rise which may be audible only when the sound is slowed down to one that is indistinguishable from a tone 2.

Within the 'indirect' secondary tone system, there are two terms realized by distinct types of pretonic: the unmarked (mid- level) .3 and the marked (low level) -3. Like the pretonic variants of tone 2, these tend to remain fairly steady in pitch, and they correspond in principle to the two end points of the tonic.

Tone .3 may give the impression of "this is an additional, minor point", as in compound tones 13 and 53; or, when occurs by itself, it may mean "I'm uncommitted". The fact that it rises puts it on the side of uncertainty, as opposed to the certainty implied by a fall (Halliday and Greaves, 2008: 178). Tone -3 is a marked variant that imports an air of casualness (Halliday and Greaves, 2008: 179).

4.4 Tone 4 and 5

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

In the low variety, each pretonic foot tends to imitate the movement of the tonic. In addition, the low 5 (but not the low 4) tends to have a breathy quality associated with it. In their discourse functions, tones 4 and 5 are very different. Tone 5, which (like tone 1) ends on a fall, tends to be independent and final. Tone 4, which (like tone 2) ends on a rise, tends to be dependent and non-final.

5. Methodology

This section presents the methodology adopted in the article. It provides a description of the methods used to collect and analyse the data of the study. It sheds light on the dialect under study, participants and the method of intonational analysis.

5.1 Aims and Objectives

The current study is an auditory investigation of the intonational patterns of Iraqi Arabic thanks and gratitude spoken in the city centre of Basrah. It aims at examining gender variation in the use of various intonational patterns. The general aim is to see what intonational patterns are used in Iraqi Arabic on the utterances of thanks and gratitude, and whether men and women of the same educational level use the same intonational patterns or not. In addition, it also investigates whether there are any gender differences in the intonational patterns of thanks and gratitude.

5.2 Participants

Forty-eight men and women participate in the study. They are divided into three groups: educated, partly educated and uneducated participants. Each group includes sixteen participants: eight men and eight women. They are given an information sheet to register their personal information, including name, date of birth, place of birth, residence and educational status. According to the information collected, all participants are born and raised in the city centre of Basrah, and are divided as follows: educated participants (Edu.Ps) involve those who completed their diploma, bachelor or post-graduate studies; partly educated participants (Pedu.Ps) include those with primary or secondary school levels; and uneducated participants (Unedu.Ps) are those without any level of education.

5.3 Data Collection and Recording Technique

This study is based on the recordings of spontaneous speech. The speech recorded involves everyday speech at home, work, family visits and phone calls. The recordings were carried out by using Sony IC Recorder, ICD-PX333. The total time of recorded speech is 77 hours, 32 minutes and 06 seconds. These were divided into 12:21:16 by educated men (Edu.M), 13:56:54 by educated women (Edu.W), 14:05:00 by partly educated men

(Pedu.M), 14:21:30 by partly educated women (Pedu.W), 12:13:53 by uneducated men (Unedu.M) and 10:50:33 by uneducated women (Unedu.W).

5.4 Auditory Analysis

Every participant of the forty-eight participants was given the recorder to record an hour and a half to two hours of his/her daily speech and conversations with family, friends, colleagues or strangers. These recordings were then collected and listened to carefully to decide the types of utterances under investigation and their associated intonational patterns. Using the free digital audio editor (Audacity) and headphones Kotion Each (Model- GT7500) the recorded speech of every participant was listened to carefully and cut down into sound files. Unrelated speech or unclear speech was discarded using three dots. In addition, lengthening of a syllable is indicated by colons (:, ::, :::), and high pitched speech is referred to by (<<falsetto>>) . As for the intonational model used, Halliday and Greaves (2008) make available a variety of tonics and pretonics that facilitate the analysis of the speech data collected.

6. Results

After collecting the recorded speech of the participants, it was transliterated, and auditorily analysed. The following is a presentation of the thanks and gratitude utterances pronounced by the participants.

6.1 Thanks and Gratitude

Arabic culture is rich with expressions of thanks and gratitude. Thanking is at the heart of politeness because it reveals appreciation and adds to the flow of everyday interaction and, thus, strengthens relations and keeps interactants in a good mood. Edu. M vary in the tonal patterns and

expressions used for thanks and gratitude. They pronounce them on tones 1, 3 (-3), 5 (5, 5) and 13 (+1-3^H):

1. P.1 thanked his wife in a family visit for handing him a glass of juice // 1 šukran// 'Thank you'. P.1 thanked an official when the latter told him to register a number on his official papers before taking them to the manager // -3 šuk/ran// 'Thank you'. Also, P.1 thanked a man after buying some papers from // 5 šuk/ran// 'Thanks'. And, P.1 thanked a female relative for putting a table in front of him to put the juice on // 5 šuk/ran // 1 raḥ/malla wāl/dēč// 'Thank you. Allah may have mercy on your parents'.
2. P.4 thanked his female colleague at the end of a phone call for reminding him of giving him the key of the instruments' room // 5 šuk/ran ḡa/zīlan// 5 tišlamīn// 'Thank you very much. He keeps you safe'.
3. P.2 thanked his cousin to prepare him a visit to a doctor // +1-3^H raḥ/malla wāl/dēk// 'Allah may have mercy on your parents'. Then, he thanked him again before ending the phone call // 5 mam/nūn// 5 mam/nūn// 5 mam/nūn// 1 mā tqaššir // 5 raḥ/mallah wāl/dēk// 'Thankful (3 times). You did your best. Allah may have mercy on your parents.

+1-3^H tone occurred only once by an Edu.M. It starts on tone 1 preceded by a rising-falling pretonic followed by a high rising tone. This is an added tone observed in the data under investigation.

Edu.W pronounce thanks on tones 1, 3 (-3), 5 and 13:

4. P.2 thanked her female colleague for bringing her some sweets // 5 ya /ḡalbi// -3 raḥ/malla wāl/dē:č // -3 niḍr il-/wāši:l//..// 5 ḡa/bībti // 5 tisla/mīn// 5 ʔalif /šukur// 5 taʿab/nāč iḡē/tīnna// 5 ḡa/bībti // 5 raḥ/malla wāl/dēč // 'Oh, my heart. Allah may have mercy on your parents. Allah may accept your prayer, love. He may keep you safe.

A thousand thanks. We troubled you to come, love. Allah may have mercy on your parents’.

5. P.8 thanked her aunt’s husband for giving her son Eid Al-Adha’s money // 5 yāh /‘ammū// 1 raḥ/mallā wāl/dēk// ‘Oh, uncle. Allah may have mercy on your parents’.

6. P.5 thanked her male and female colleagues for repairing the printer // 13 raḥ/mallā wāl/dēkum// ‘Allah may have mercy on your parents’.

Pedu.M pronounce thanks on tones 1, 5, 13 (1-3) and 5+1:

7. P.1 thanked a woman after a phone call because she promised to do him a favour. He said // 1 maškū:/rah// 1 tsil/mīn// ‘thank you, wish you safety’.

8. P.3 replied to a customer // 5 šukran ḥa/ bībi// 1 ḥay/yāk /allā// ‘Thank you, my love’.

9. P.3 thanked a boy // 1-3 šuk/ra::n// ‘Thank you’ after taking the price of the things the boy bought.

10.P.6 thanked his friend // 5+1 ʔāna / ʔaškurak ‘al/ğayya// ‘I thank you for the visit’.

The last utterance is pronounced with the first tonic on tone 5 and the second on tone 1 preceded by a rising-falling pretonic. Tone 1 preceded by a rising-falling pretonic is a modification added to Halliday’s system of intonation (2008) to suit the needs of describing the intonation of Iraqi Arabic.

Thanks are pronounced on tones 1 (1, 1+), 3 (3, -3), 5 (5, 5), 13 and 53 by Pedu.W:

11.P.2 replied // 1 raḥ/mallāh wāl/dēk// ‘Allah may have mercy on your parents’, to a male colleague wishing her a long happy life.

12. On the phone, P.7 thanked a woman // 1+ maš/kūra // 5 ھا/yāti // - 3 šukra::n// ‘Thank you , my life. Thanks’, after getting information about a training course.

13. P.7 said // 3 šuk/ran /sayyid// ‘Thank you sayyid’ to her male colleague.

14. P.1 thanked a woman on the phone // 3 ʔ ōkay ھا/bibi// 53 tislə/mīn /galbi// ‘Ok, love. Thank you, my heart’, because she gave her the mobile number of a clinic. And, P.1 also said // 5 tislə/mīn /galbi// 5 walaw ta/abtīč āna // 5 nağ/gūmah// ‘Thank you, my heart. Sorry for troubling you, Naggumah’ for giving her a phone number a second time.

15. P.3 thanked her female colleague on the phone // 13 maš/kūra ھا/bībtī// ‘You are thanked, love’.

Thanks are pronounced on tones 1, 3 and 5 by Unedu.M:

16. P.7 thanked a man on the phone // 1 maš/kūr // 5 a/gāti// ‘Thank you, your respect’.

17. P.5 thanked a female official for completing the leave permission of his friend // 3 maš/kūrah// ‘Thank you’.

18. P.1 thanked a female colleague for giving him the books he asked for // 5 mašku/rīn// ‘Thank you’.

Unedu.W pronounce thanks on tones 1, 3 (-3) and 5:

19. P.4 thanked her male colleague “// 1 maš/kūr// 1 raḥ/mallāh wāl/dīk// ‘Thank you. Allah may have mercy on your parents’ (P.4 Thanks 4)

20. P.7 thanked a student for helping her to get a book she is looking for “// -3 ʔ // 5 raḥ/mallāh wāl/dēč// ‘Yes. Allah may have mercy on your parents.’

7. Analysis of Results and Discussion

This section presents the analysis and discussion of results indicated in tables and figures.

7.1. Thanks and Gratitude

Thanks and gratitude are used by most of the participants as exposed in table (7-1) below.

Table (7-1): Participants' Performance in the Use of Thanks and Gratitude

Participants/ Politeness Type	Educated Participants					Partly Educated Participants					Uneducated Participants				
	Total	Men	%	Women	%	Total	Men	%	Women	%	Total	Men	%	Women	%
Thanks	11	6	55%	5	45%	11	5	45%	6	55%	11	6	55%	5	45%

Eleven participants used thanks in every group. With reference to Edu.Ps and Unedu.Ps, six men and five women used thanks in their daily interaction, whereas five men and six women produced thanks in the partly educated group. Thanks are produced on falling tones more than on rising tones as illustrated in table (7-2) below.

Table (7-2): Participants' Performance in Thanks and Gratitude

Participants/ Tones	Educated Participants					Partly Educated Participants					Uneducated Participants				
	Total	Men	%	Women	%	Total	Men	%	Women	%	Total	Men	%	Women	%
Falling	18	11	61%	7	39%	15	7	47%	8	53%	11	6	55%	5	45%
Rising	4	2	50%	2	50%	5	1	20%	4	80%	2	1	50%	1	50%

Edu.M and women produced eleven and seven TUs, respectively on falling tones and two TUs each on rising tones. Pedu.Ps approximate in the use of falling tones but differ in the use of rising tones; men and women produced seven and eight TUs, respectively on falling tones, and one and four TUs, respectively on rising tones. Unedu.M and women approximate in the use of falling tones and rising tones; men and women produced six and five TUs

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respectively on falling tones and one TU each on rising tones. In general, men and women approximate in the use of falling tones but differ in the use of rising tones as table (7-3) shows.

Table (7-3): Total Men and Women's Performance in Thanks and Gratitude

Tones/ Participants	Total	Men	%	Women	%
Falling	44	24	55 %	20	45 %
Rising	11	4	36 %	7	64 %

Men produced 55% of the TUs on falling tones, while women produced 64% of the TUs on rising tones. Thus, women tend to use rising tones more than men. Thanks are pronounced on tones 1 (1, 1+), 3 (3, -3), 5 (5, 5), 13 (13, 1-3, +1-3^H), 53 and 5+1 as revealed in table (7-4) below.

Table (7-4): The Tones Used on Thanks and Gratitude

Tones / Participants	Falling Tones					Rising Tones						Total
	1	1+	5	<u>5</u>	5+1	3	-3	13	1-3	+1-3 ^H	53	
Edu.M	5	-	5	1	-	-	1	-	-	1	-	13
Edu.W	3	-	4	-	-	-	1	1	-	-	-	9
Pedu.M	4	-	2	-	1	-	-	-	1	-	-	8
Pedu.W	3	1	3	1	-	1	1	1	-	-	1	12
Unedu.M	2	-	4	-	-	1	-	-	-	-	-	7
Unedu.W	2	-	3	-	-	-	1	-	-	-	-	6
Total	19	1	21	2	1	2	4	2	1	1	1	55

Tone 1 and tone 5 are the most frequently used tones on thanks and gratitude by the participants. Tone 5 collected twenty-one TUs to two TUs only on tone 5.

Tone 1 gathered nineteen TUs. Tone -3 was used on four TUs, whereas tones 3 and 13 occurred twice only. The other tones occurred once only.

Pedu. W. used rising tones more than Pedu.M. since four utterances occurred on rising tones, i.e. tones 3, -3, 13 and 53. Whereas only one utterance occurred on a rising tone by Pedu.M, i.e. tone 1-3.

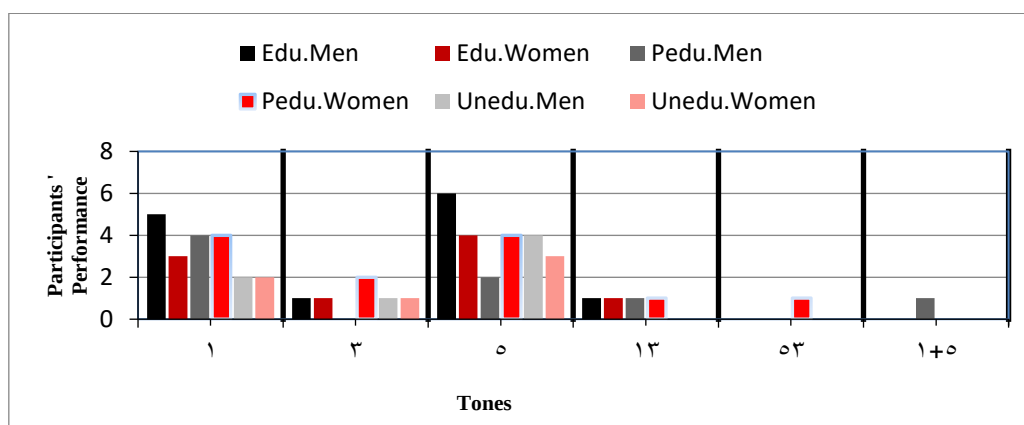


Figure (7-1): Participants' Performance in Thanks and Gratitude

8. Conclusions

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

1. Various intonational patterns are used by men and women of the three educational levels in the production of thanks and gratitude.
2. Falling tones are used more than rising tones on thanks and gratitude.
3. Pedu. W. exceed men in the use of rising tones on thanks and gratitude.
4. The investigation of the intonational patterns used in Iraqi Arabic required a modification of Halliday and Greaves's intonational system (2008), which was especially designed to describe the intonation of British English, by adding new symbols to account for the intonational patterns observed in Iraqi Arabic such as tone +1 and +1-3^H.

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