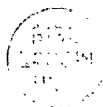AN INTONATIONAL STUDY

OF

KUWAITI BEDOUIN ARABIC

by

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for the degree of

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DEDICATION

To: my Mother and Father, who first introduced
me to the lifetime investment in education.
And to the memory of my dear grandmother,
Shaikha.

ACKNOWLEDGEMENTS

ABSTRACT

The present study deals with the intonation of Kuwaiti Bedouin Arabic (KBA). This is the product of an earlier Central Arabian intonation type which is yielding to the speech patterns of the majority of the population. It does not contrast very extensively with standard Kuwaiti. The main intonation systems of the dialect are shown and illustrated. Some indication is given of what intonations are dying out and what usages have survived and reasons are suggested for why they have survived.

Chapter One traces the background of the people, their origin and settlement patterns. Reading conventions and the method of indicating intonation are provided.

Chapter Two reviews what has been said in the literature, and treats the most relevant work in English and Arabic.

Chapter Three shows the intonation patterns of KBA, their contours and what they communicate. Some visible intonation contour traces from a speech meter are included.

Chapter Four exhibits the sentence types distinguished by intonation, and shows what tones go with what kind of sentence. Since attitude is diffused in the system and no single utterance can be said to be without emotion, attitude becomes a very difficult factor to contrast in the analysis, because one cannot fix exact emotions that go with specific tones. However, the writer tries to deal with the situations in which the particular utterance is associated with specific tones.

Chapter Five provides three main models that intonation can display according to Halliday's well known contrastive categories, which are tonality, tonicity and tone, to show how speakers manipulate their intonation patterns to fit their communication needs.

Chapter Six ends with a short summary to pinpoint the main findings in the thesis.

The appendix consists of some texts of different topics and their translations.

CONTENTS

Chapter One

Introduction

1.1 Preliminary

At one time it was claimed that English intonation had been neglected:

> "Intonation as an element of speech has been generally neglected or left to chance in the teaching and learning of a foreign language." Armstrong and Ward (1931, p.1)

Palmer (1924, p. vi) held that students should observe the tones of the language as they do with sound, since both are equally important for learning and understanding a given discourse. The main concern of these authors then was the teaching of English to foreigners. This pedagogical approach was the most frequent one used in intonation. It branched into two separate lines of approach: the systematic or grammatical, and the attitudinal.

Since it was realized that the mastering of intonation was of great importance in learning a language, in addition to mastering the grammar, both English and American linguists have attempted to distinguish the tones of English and account for their distribution. Although the field of teaching of Arabic as a foreign language is not of central interest here, it is worth pointing out that the intonation of Gulf Arabic always seems to be a fundamental problem for Arabs from different parts of Africa and the Mediterranean area. The intonation of Arabic differs from region to region as do the dialect features and although immigrants from Africa and the Mediterranean often learn the dialect of the Gulf area, they very rarely manage to master the intonation pattern.

1.2 Purpose of the study or general outcome of the study

On the basis of the observations of earlier linguists regarding the constantly changing character of language as a result of mixing, assimilation and borrowing, the writer has assumed that intonation is also subject to constant change and adaptation. Nevertheless it was found that although individual variation did occur and that intonation contours and rhythms depended both on personal characteristics of the informants and on their mood and attitude at the time of speaking, the basic pattern was the same for individuals and across the span of the different tribes investigated, and that it bears a close relationship to the dialects of Central Arabia.

Evidence pertaining to the outcome of the study is supported by examples in later chapters as the work is explained. The evidence supports the view of the preservation of the original Najdi intonation system. This raises a question for further research as to why the present system was maintained throughout the two hundred years since these tribes left Central Arabia. The writer has made no attempt here at detailed comparison. A few comparisons are very briefly menioned. The general observation is that the present intonation form is a development from that of the bedouins of Central Arabia.

1.3 Aims

The procedure was to seek only some general intonation patterns which apply over a wide range of sentences for a particular grammatical type: e.g. statements, wh- questions,

open questions, commands, calling, exclamations. These
speech acts can also be differentiated into formal or
informal style. Certain other types may also be isolated
such as the listing intonation and throw-away intonation, etc.

1.4 Limitations of the study

Certain difficulties were imposed by the nature of the
data. Gathering of the data was time consuming, especially
in the initial stages, and at times progress was slow in
analysis. This is the first study of its kind in this part
of the world, which has made a pathfinding approach necessary.
However, the wide range of the data available enabled the
author to draw conclusions with the certitude that abundant
data was at hand to back them up. The similarities between
personal tones of the subjects in the study and the tones of
KBA which were noted by the author open areas for future
research for comparison of the KBA and KSA.[2] Experimental
studies can now be more readily conducted in this area of
the world due to easier access to linguistic material than
in former times.

1.5 Population sample of the study

This study will be concerned with some of the bedouin
tribes who live in Kuwait. These include the following:

1.5.1 'Ajmān

This is a tribe whose dialect and history has been
studied comprehensively.[1] It is the largest tribe in Kuwait

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1   Al-Matouk (1981).
2   KBA = Kuwaiti Bedouin Arabic; KSA = Kuwaiti Standard
     Arabic.

and it came from Najd in Central Arabia around 1860, but the people's roots go back to Yemen, which is in the south-west. of the Arabian Peninsula.

1.5.2 Ḥarb

This tribe came from the west of the Arabian peninsula near Medina in the eighteenth and nineteenth centuries, during the time of the massive eastward tribal migration. Most of the Harb tribe now occupy the area between Mecca and Medina, but a large population live in Kuwait since they abandoned nomadic life for the modern settlement.

1.5.3 'Awāzim

The third tribe is the 'Awāzim, which is a subdivision of the 'Ajmān tribe. "They live in the north of the Eastern Province, including the Saudi Arabian-Kuwait neutral zone." (Brian, 1980, p.495). Some of the 'Awāzim population who live in Kuwait now are settled.

1.5.4 Āl Murra

These are one of the strongest tribes in Saudi Arabia. Their territory extends to cover some part of the empty quarter desert. Although some of their territories in the Eastern Province are suitable for settlment, most of the tribe has remained mobile, until recently when the governments both of Saudi Arabia and Kuwait encouraged them to give up their nomadic life and settle down by offering houses, jobs, education and other services.

1.5.5 Rashāida

Rashāida, along with Dhafīr and Muṭair tribes, have
their tribal headquarters in Kuwait. They used to search
for water wells prior to the discovery and development of
oil. Most of them now have Kuwaiti nationality and share
the same privileges as other citizens. They also form a
large segment of the population.

This is a study of intonation systems in the dialects
of the above tribes. The question of how and when different
intonations are used will be the body of this work.

1.6 Settlement patterns

Most of the tribes in Kuwait live to the north and west
of the city, but not in isolation. They are surrounded by
others, natives and non-natives. This same condition applies
not only to the City of Kuwait, but to the town of Jahra
also. These tribal members work in Kuwait City and choose
or are forced to live away from the city limits to avoid
high living costs. Other bedouin who are more fortunate
and richer are, of course, scattered all over Kuwait City.
There is no specific region for them because the Kuwait
government policy is to provide residential accommodation
for all its citizens. The quality and location of the houses
depends on the rank, training, or kind of work that the par-
ticular citizen does. Almost all of them now live a well
settled life.

1.6.1 Life style and discourse patterns among the bedouin

The bedouin change the land, but they never change their life style, and for their way of living they had to seek psychological privacy because physical privacy was impossible. They sit in a closed posture while the others in the group speak around as if they were not there. Usually after a few minutes the person who has been thinking privately will raise his head and assume an open posture to indicate that he is ready to join the group once again. Most of the time others do not interrupt this interval or even mention it. Arabs have refined living in a close company with one another to high art, probably out of necessity.

Although they travel through endless, rough, hot desert and are forced to cope with a harsh climate, instead of being greedy and selfish they are very generous and helpful to strangers; they give them their best food and serve them with honour. They also acquire a rare custom from their surroundings. They are open like the sky and free in the big land, where their camel tracks pave the way for modern societies of today's decendants.

They express their feelings towards their daily rituals through their poems, describing the traces of the tents, fire places, and any other things left behind in order to achieve the main point, which is their love for the girls of the tribes who left their place roaming the desert, taking (of course) their girls with them. They also would leave part of their poems to talk about their braveness and good background from the tribal point of view.

These views, which are drawn from the present writer's data and observations, are supported by the American writer who visited the bedouin and lived with them in order to reveal the secret of T.E. Lawrence, and ended up discovering the history of the bedouins, the unrevealed subject.

Wright (1969, p.24) states:

"The wildness of the desert is mirrored in the uninhibited poetry of the Arabs, which forms a manifestation of the character of these people who have no fixed place in history. It is not introspective poetry, as is often the case in the west; it is a cry of stubborn resistance of the land itself, a hardness of spirit as unyielding as the desert. The austere temper of Bedouin, and their deep sense of dignity, is reflected in the way they eke out their living raising camels and goats."

He concludes that living with them as he did, and being one of them (p.60), "was the real secret of Lawrence's ability to work with Arabs: he was not considered a stranger." Also their genuine hospitality to their guests is not a duty, to them it is a principle.

Here is an invitation to more studies of the social effect of speech on people's behaviour.

1.7 Data collection

The gathering of data was approached by two main avenues:

1. Library research: this was conducted in the UK and was a review of the relevant materials written on English intonation and that literature on intonation in Arabic which was available.

2. Field work: this section is the fundamental basis of this study. It was carried out on three visits to Kuwait The first one, for initial data, was from December 15th 1981 until January 25th 1982; the second from December 15th 1982 till February 2nd 1983; and the third and last one from April 1983 till June 1983.

The locations for interviews with informants (except for the university students who were interviewed at the Kuwait University language lab) were either at home for women and some men, or at the Ministry of Communication in the radio station, where members of almost all the tribes of Kuwait meet for conversation every Sunday to be broadcast on the Kuwait Bedouin radio programme, Dīwān al Bādiya.

1.8 Nature of the data

As a data-based study, it was required that the writer gather all sorts of speech activity which would exhibit the occurrence of intonation in various types of speech act. The writer chose the dialogues so as to reflect as much natural daily conversation as possible. Story-telling was divided into two different styles, i.e. stories generally known by the community which did not need to be interrupted

by the listener, and other story styles, including accounts
of the early days of the tribal wars, settlement of the
tribes on to new lands, and general accounts of traditional
life in story form.

1.9 Information about the main informants

1.9.1 Umm Muḥammad

This informant is in her eighties. In many cases she
explains to her listener what a particular thing or name
means, and she also resists interruption while she is speak-
ing about something that she likes or that does not happen
any more. The old ways, to her, were very interesting happy
times, and she indicates that most events then had more value
than their equivalent which occurs at present.

Nowadays the customs of the bedouin show signs of alter-
ing somewhat to follow the changes that have occurred with
the spread of the mass media, education and, most of all,
because of contact with other peoples. To Umm Muḥammad, it
would be much better if people and things had remained
unchanged.

In talking about marriage and the ways in which it is
celebrated, Umm Muḥammad's voice rises in volume and switches
to emphatic intonations. She talks about all the goodness in
the old days, but her voice falls when she talks about things
that she knows are not very important now. Then, suddenly,
it rises again when she makes comparisons. She relates that
wedding gifts were small in the past compared to what is
given now. Her voice goes up suddenly to emphasize that
the gifts had much more meaning before in that they had more
spiritual use and value.

1.9.2 Sarah

This informant was in her mid-thirties, married for
two years, with no children. She talked about her life
and how her family had locked her up, as they demanded that
she marry her cousin. She refused to marry him, and became
involved with another man. In their tradition, she should
marry the man who was selected by the family, or live without
marriage until she dies (although this is not a precept of
the Moslem religion).

Sarah waited for fifteen years, growing older without a
husband. She was still in love with the other man, but he
could not wait for her. He married twice, but he was still
in love with Sarah. He had no children by his two wives
because, he said, he had had an injection so that he would
not have any children from a woman other than Sarah. In her
telling of this, her voice was full of pride that at least
she had made him make some sacrifice for her. Her voice
rose and fell violently to emphasize her strength in the way
in which she got involved with this man in the face of strict
custom, and the way in which she overcame her family's wishes
so that she could have a chance to meet and to choose other
men before she decided to marry.

At every wedding celebration, the girls wear bright-
coloured dresses and they dance before the men and boys.
Most love affairs result from these occasions. This was
the way she became involved with the man who was still will-
ing to marry her. One day, after fifteen years of being
engaged to her cousin whom she did not love, her brother
shot the cousin accidentally during a hunting trip. Sarah
finally married her love. Before marrying him, she made him

agree to divorce his two wives. During her telling of that time, her voice was sad and she expressed guilt about the demands that she had made on her husband. But her voice gradually built up in volume when she began to tell that she received a large number of gifts, especially from her husband, in the form of money and gold.

In answering the question, "Why do brides ask for all these gifts?", she replied in a very strong tone that the women have to ask for as much as they can for security purposes. She explained that if the man is a good husband, the woman will gain both love and money. If not, at least she will have something.

1.9.3 Ḥajji Khalaf al Ḥarbi

This informant is from the Harb tribe and in his early seventies; he works at the radio station keeping the recording material of the bedouin programmes.

1.9.4 Sālim bin Ṣāliḥ

This informant is from the Āl Murra tribe and in his late seventies or early eighties. He is retired and tells local stories of events that he had experienced when he was young or heard about from his father.

1.9.5 Nāshi al-Rashīdi

This informant is from the Rashāyida tribe, and in his early fifties; he works full time in a government department. His stories are a kind of fiction that teaches a lesson to others not to make the same mistakes. As recorded, the typical story of this type is about friendship and the taking advantage of kind people.

1.10   Speech styles recognizable in the society

The study of intonation gives insights about the people involved.   Their thoughts, hopes, and beliefs, expounded in their language, are expressed in a medium of communication which consists of a pattern with the property of revealing the personality of the speaker and which gives indications of such characteristics as mood, social status, and geographical origin.

1.10.1   Male and female

(a)   Similarities:

In greetings there are no differences in the pitch movements, especially among older people.   The contour of sentences is in falls like statements with many repetitions because both sexes greet warmly and repeat the greetings many times, asking the other person in the conversation about his family, friends, relatives, what has been happening to him or to them, and how they are at the time.   The speaker assumes in greeting that everything has been going well with the recipient of the greeting, so he will continue to enquire and try to make the person feel that he is most welcome.

(b)   Differences:

Older men, according to bedouin custom, have an uninterrupted pattern of speech.   The activity of speech comes successively in uninterrupted sequences of pitch movements, except in limited instances.   This appears clearly in the telling of stories which are known by heart.   They do not stop to see if the listener is getting the message clearly. They do not appear to need any reply or reassurance that the

recipient is interested or following the course of events in the story. They also go on without explaining the details, and assume that their listener has some knowledge of the topic.

Younger people, on the other hand, when relating past events or narratives, speak with frequent stops to draw breath around the important events of the story. Other stops occur as they repeat what they think may not have been heard or to make more than one indication of what is important to the teller. These will also need to hear a reply from their listener or an indication that the listener is still attending to the story.

In telling a story or talking about past events, older women, too, use this same repeating technique to reassure themselves that the listener is following what has been said.

1.11 Conclusion

There is no difference in the basic intonation patterns between the various bedouin tribal dialects and the Kuwait Standard Dialect, even though they do differ in their lexical inventory and also in voice quality.

The evidence for this finding and examples used in the study were taken from most of the tribes living in Kuwait. The differences other than individual differences were analysed as follows:

Older people use statements more frequently than they use questions, because it is traditionally considered that they know everything and that in no way can they make mistakes. This is especially true with regard to men. As noted above, these subjects did not use many questioning speech acts;

they gave orders or spoke without giving any chance of being interrupted and especially not allowing younger people to interrupt them. Some statements that they used, however, were phrased as if they were questions. These were, in fact, a signal that they were interested in hearing a favourable reply.

When it came to storytelling, these older subjects handled it not as a regular conversation, but as a monologue in which the recipient should take it as it is, without questioning. The traditional preserve of the aged showed most clearly in the narrative form while they were telling something that had happened in the past, whether to the speaker personally or to the whole tribe, as a historical factual happening.

The old, however, did ask questions revolving around the health of the family and relatives of the recipient, but without giving the recipient a chance to reply more than to say, "They are well." The questions go on and on, asking about each member of the family. Other kinds of questions are like orders, e.g. "Where is that person going?", "What is he doing?", indicating "Tell him not to leave!", "Tell him to stop!"

Older men take their time in reciting past events or in telling old stories of their own experiences or of the history of the tribe. They also like to use proverbs about honesty and generosity, and they pause to explain that the older tradition is much better than that of today when people are not as helpful as before. They also like to give advice to others. Sometimes redundant words may be added to what they have recounted, but mostly they are brief and succinct

and will stop when they think that the message has been delivered or that they have given enough clues for their listener to gather the meaning of the rest of what they have said.

The tendencies described above are more strongly evidenced in Kuwait than in neighbouring Saudi Arabia since Kuwait is a small country; therefore, the pattern towards standardization is stronger.

Both older men and women take their time in speaking and repeating. Unlike men, women do not mind stopping if they are interrupted. The general flow of speech goes on depending on the availability or lack of information in the speaker's mind.

Younger tribal members such as girl university students will not be investigated in this study, so even though mention was made earlier of young men involved in speech exchanges, this age group will not receive elaboration.

The material which was recorded for females was taken from different age groups, but especially from uneducated females so that the old culture would still appear in their language. This technique of informant selection is one recommended by Hoijer (1953, p.554):

> "Language may no longer be conceived as entirely distinct from other cultural systems but must be viewed as part of the whole and functionally related to it."

In accordance with the above, one can recognize that language has played a large role in the forming of the general patterns of culture. The bedouin are not attached to any specific area of land. They roam here and there, as stated in the background information of this study. The reason for

mentioning the fact once again here is that there is no evidence in this study that there is an attachment for any specific area, geographically speaking. Their love and allegience, their pride and admiration adheres only to the tribe from which they come.

Tribal members speak about the fame, wealth, and the origin of the tribe as a power to be held before them to show to the world. Attachment to the land appears only in the younger generation who were born and educated in Kuwait. They do not know any other area, so their commitment to their country is freely stated.

Whatever other reasons there may be for the proud attitude of the members of the bedouin tribes, it seems to the author that this trait and other observed traits of these people may be connected to their freedom of movement in their part of the world. They can choose the way of life that they desire; most of them have dual Kuwaiti and Saudi Arabian citizenship. They can buy property, work or trade, and travel in both countries without restriction. They retain their old habits of loyalty to whatever land they are residing in. They roamed across the desert for a period of hundreds of years, searching for plants and water, and they left any particular location when they had depleted the resources, with no feelings for that area. Rare exceptions to this attitude have been expressed by the more sensitive members of these tribes.

1.12 Stress, Rhythm and Intonation

1.12.1 Stress

Some researchers use the word accent when defining stress. It is the breath force which people use in speaking to signal what they feel to be the most significant information, so they increase the amount of energy expended upon the syllables or words.

1.12.1.1 Word Stress

(a)   e.g. //waladha'aḥmad// "Her son is Ahmad" (and not Muḥammad)

(b)   //wa'ladha aḥmad// "Her son is Ahmad" (and not her father)

In relation to the word in Kuwaiti Bedouin Arabic, stress fixation depends on the structure of the words in terms of its component syllables. When the syllable has a long consonant, the stress is assigned to the syllable preceding it, e.g.:

/'muṭlag/ Muṭlag (nom. pers.)

/'mijbil/ Mijbil (nom. pers.)

While in /ḥsain/ "Ḥusain" CCVVC the stress placement is on the last long and the only vowel in the word. It is also the length of the vowel which makes it eligible for the stress. The first vowel is deleted from the equivalent Standard Arabic form, e.g. /ḥusain/, as it would be with /kitaab/ "book", and the change of the number of the syllable does not affect the stress; it is still placed on the long vowel of the word., e.g.:

/hsein/ CCVVC last syllable

/Ꝋnein/ "two" CCVVC

/haḏiik/ "that" (fem.sing.)

If the syllable has a long consonant, then the stress will

be assigned to the first syllable which has a vowel fol-
lowed by two consonants or a long consonant, e.g. /ḥassan/
'he improved', while in /'faaṭmah/ the stress falls on
the first syllable, which is also the long one in KBA.
                    Kuwaiti
In Standard/Arabic it falls on the prefinal and not on the
long vowel /faa'ṭimah/ andthis can be justified by the
fact that Standard Arabic is more exposed and subject to
change than KBA.

1.12.2 Sentence stress and word order

     If we consider the two words /bint/ and /saarah/, both
words are stressed on the first syllable, but when they form
a phrase, one word loses its stress and becomes a tail of
the tone-group, e.g. //bint saarah// "Sara's daughter",
while if there are two words in one sentence, both having a
long vowel, which require a stress or energy to produce, the
intonation falls on the word that bears the strong stress
and receives the jump in intonation, and the other will
form either the head or the tail.

     //ˋwaajid ilgibaayil//

     "There are a large number of the tribes."

     //ilgibaayil ˋwaajid//

     "The tribes are many."

The previous listing of all the tribes /ilgibaayil/ leaves
this word no new information to present, but the word
/waajid/ "many" or "a large number" signals new information
from the speaker's point of view, i.e. meaning "not only
the ones I have listed here, but there are also a large
number that I could not possibly recall."

     The shift of the stress in Arabic from one word to

another does not change the meaning of the sentence, it
merely emphasizes that specific word, unless it is accom-
panied by an intonation change, in which case the stress
plus the intonation changes the meaning of the utterance,
e.g. //8indhum a8waal// "they have children".

If the first word is stressed and not the second, the
meaning stays the same. When intoned on falling tone it is
a statement, "the fact is that they have children". While if
the same word is said on rising tone, the sentence will
change to a question, "Do they have children?"

1.13 Intonation

Intonation is one of the prosodic features of the sen-
tence which also include tempo, loudness and quality. In
this thesis, however, the writer concentrates on intonation,
although these other allied features may be mentioned briefly
on occasion.

The term intonation is given to the rise and fall of
the voice pitches in connected speech. The pattern which
will be presented here is not concerned primarily with the
shades of meaning that different intonations can give when
applied to individual sentences. In theory one can place
any pitch pattern on any kind of a sentence and the result
will be a group of possible sentences, but in practice certain
sentences only take certain tones. So the researcher must
confine himself to the natural sources (the informants) and
merely describe what he observes in their utterances.

The term intonation is used to describe the discourse
melodies of musical characteristics of any language. Even

the babbling of babies has its own meaning without clear words. There is an infinite number of tones (which will be explained later) in any language or dialect, (Halliday, 1970, p.7): "we say we can recognize five tones because the question 'how many tones are there?' is rather like asking 'how many colours are there?'"

1.13.1 The structure of the intonation group

The unit of the intonation group is terminated when the speaker stops after he has delivered the information he wishes to convey to his listener. There are also two ways of interrupting an intonation group:

(a) External interruption

When the speaker is interrupted by the listener, asking for clarification of some points, or where he understands what the speaker is trying to say, so that there is no need to continue with the subject. This usually happens in informal speech, e.g.:

//dazzaw 8aleiha ifluus wu gumna 8a\leiha/wʃar ... //

"They gave her money (for her wedding) and we came to her and bought/- "

The sentence is unfinished because the speaker was interrupted by the listener to clarify a point about the kind of currency they used.

(b) Internal interruption

When the speaker hesitates, repeats things, takes breath or is searching for ideas or thinking about a better way to put his words, e.g.:

//ʃareinaalha \θyaab /\θyaab//

"We bought clothes for her, clothes (you know what I mean)."

or simply using words which sometimes seem meaningless:

//‿iih// "yes"   //‿haa// "what"

in order to keep the listener occupied while he is digging

in his memory. He also uses those words as a signal for

the listener, indicating: "Are you there?", or "Are you

following me?", etc.

1.13.2 The role of intonation

As stated by O'Connor and Arnold (1961), Crystal (1969)

and Gimson (1980), the most important role of intonation is

the marking of sentences, clauses and other boundaries, and

the contrast between some grammatical structures, e.g.

questions, statements and other speech acts.

Other roles of intonation include the use of different

tones for what some writers (i.e. O'Connor and Arnold) term

grammatical reasons, (p.4) "You can have beans / or cabbage//

may mean: 'There are beans and cabbage and nothing else; you

must choose between them.' Or it may be that the beans and

cabbage are simply examples and there may be other vegetables

too. In the first case the voice rises on beans and falls on

cabbage, and this is marked as a limited choice. In the

second, the voice rises on both beans and cabbage and it is

then clear that these are simply examples."

Another role for intonation is the expressing of per-

sonal attitudes such as sarcasm, happiness or puzzlement.

It is also used as a marker of social background, e.g. in

the speech of old people in informal conversation, pitches

are wider, which is their way of keeping their listeners

following. This role is also emphasized by Pike (1945, p.56):

"Actually, we often react more violently to the

intonational meanings than to the lexical ones;
if a man's tone of voice belies his words, we
immediately assume that the intonation more
faithfully reflects his true linguistic intentions."

People are more interested in each others' attitudes
than in lexical representations; that is why babies react
to how the words are intoned rather than to the words them-
selves, because in this early stage intonation has more
meaning than lexis.

1.13.3 The Pitch

The rises and falls in speech; it is the contour that
characterizes the pattern of intonation. Pike (1945, p.53)
states:

> "In each language, however, the use of pitch fluctuation
> tends to become semi-standardized, or formalized, so
> that all speakers of the languages use basic pitch
> sequences in similar ways under similar circumstances.
> These abstracted characteristic sentence melodies may
> be called intonation contours."

However, the intonation varies from one dialect to
another even within the same language, e.g. Egyptian vs
Kuwaiti. Thus the intonation of bedouin dialects presented
here can be put under one main system, for their similarities
in history, development, culture, and geographical boundaries.
Whatever lexical differences they might have, it does not
disturb the general similarity of the intonation patterns,
as will be demonstrated throughout the study.

Pike (p.54) continues to define the term:

> "In English, many intonation contours are explicit in
> meaning. Whenever a certain sequence of relative
> pitches is heard, one concludes the speaker means
> certain things over and above the specific meaning of
> the words themselves."

About pitch range, Ghalib (1977, p.7) states:

> "It actually varies quite widely from person to person.

Men, women and children utilize the conventional
pitch patterns of their language even though their
voices have very different pitch-ranges."

1.13.4   The Tone Unit

In order to analyse KBA speech into a sequence of
non-overlapping tone units, one should define their boundaries.
The pitch changes at the nucleus   which are classed as
falling or   rising are called tones.

The height of the pitches is shown on three lines
relevant to their distances: 1——
                             2——
                             3——

1 is high, 2 is mid, and 3 is low. Intermediate tones also
occur above and below 2 which are called upper mid and lower
mid. The pitches of the auditory voice which revolve around
these three lines exhibit the tones of the language under
investigation. The number of tones can be displayed by
placing the tonetic marks, which will be explained at the end
of this chapter, in front of the nucleus. There are two kinds
of tones: simple and compound. This latter, some researchers
have called sequence of tones. To the writer, sequence of
tones are separate groups and they are independent of each
other. Every stretch of speech contains sequences of tones.
However, compound tones are dependent on each other. No one
member of the compound can stand alone because it requires
the other member to complete it.

There is considerable agreement among linguists about the
elements of the tone-group. Each tone-group or unit has
Prehead, Head (Nucleus), and Tail. All the above elements
are optional except the nucleus, which is required in each
unit.

1.13.5 Definition of the terms

Prehead is any unstressed syllable in the group.

Head is any stressed syllable which stretches from
the beginning of the speech after the Prehead, if any,
until the nucleus, but it does not include the nucleus.

Nucleus is the prominent syllable in the tone-group,
it is the one which receives the major pitch change.
MacCarthy (1956, p.8) states that:

> "In English intonation, an important change is always
> initiated at the point called the nucleus. The
> change may be completed on the one syllable, or it
> may begin there and be spread over any succeeding
> (less prominent) syllables."

Tail: This term means any weakly stressed or un-
stressed syllable which comes after the nucleus.

Although prehead, head and tail are not obligatory,
some of them are usually required in this language, such
as: high head before high fall in listing intonation; tail
after the concluding word in the end of list, etc.

1.14 Rhythm

Another important feature of the language is the rhythm,
where the melody and music produce a lively coloured picture
for any utterance. Intonation, stress, and pauses of the
speaker have a very close relationship with it. According
to Heleil (1971, pp.14,15) "it is one of the important parts
of the prosodic level of speech which has its share of
neglect along with intonation and other elements." No
satisfactory research has been conducted on this subject,
whether theoretical or experimental, and his work is devoted
through experiment to give this subject its due weight and

clarification. He conducted his experiment on the Egyptian

dialect, one variety of spoken Arabic.

Heleil stated his limitation and the difficulties

that he was faced with, because of lack of previous research,

and that he decided to depend on himself as one informant.

As he puts it (1977, p.16):

> "The reasons are: first, it is one way of controlling
> individual variation, secondly spectrographic pro-
> cessing and analysis ... is a time-consuming operation
> and we needed to test many factors in our research in
> order to get a better understanding of the basic
> features of rhythm."

He says studying rhythm seeks to answer two points:

what the speech event is and how it is structured in time.

Pike (1945) states that "stress-timed languages tend

to have equal time intervals between successive stresses".

Pike's views are accepted by Abercrombie (1965) and Halliday

(1967). Heleil states that there is an agreement among

authors on the definition of stress-timed rhythm. Soraya

(1965) also mentions that Arabic is stress-timed, a view

of Arabic which Heleil's experiments came to support. By

listening to speech conversation and testing children's

rhymes, Heleil (1977, p.58) found:

> "There exists some kind of periodicity which is
> indicated by landmarks or beats which produce an
> overall effect of regular rhythm, more prominent
> in children's rhymes but varying in degree in
> stories read aloud in the colloquial talk."

His results show that there is no doubt about the regularity

of the stress, but he also says (p.58): "This regularity is

not achieved but rather approximated so as to suggest an

underlying order."

KBA, however, like other varieties of Arabic and English

has a stress-timed rhythm.

The following examples were tested for many times by
tapping the beats. The beats come after the slash "/".

/Mijbil / tala8 / ilbarr

  "Migbil went to the desert."

/tala8 / ilbarr / mijbil

  "Went to the desert Migbil."

/mhammad / tala8 / ilbarr /

  ·"Muhammad went to the desert."

/ byitla8 / mijbil / ilbarr/

  "Will go Migbil to the desert."

Although the previous examples have syllables varying
in length, the beats maintain their regularities. No matter
how long the syllable is, the beat stays the same, unlike
the syllable-timed rhythm of French, where any addition to
the syllable requires addition to the beats.

1.15 Pause

Hesitations can cause pauses in the production of
speech in any language. People stop to think or hesitate
to judge their information accuracy. They may also fill
some pauses with lexical items to signal to their listener
that they still have more information to come. When they
stop, usually they do so at grammatically relevant syntactic
structure boundaries.

Boomer (1965, p.159) investigates what he calls
"filled and unfilled pauses",[1] which are examined according
to their position in phonemic clauses. He states:

_____

[1]   This term is also used by Goldman-Eisler (1961).

> "Both types of hesitation were most frequent after
> the first word in the clause, regardless of length"

His study, however, takes the unit of more than one word as a starting point. He says (p.159):

> "If the encoding units are single words then hesita-
> tions should occur more frequently before those words
> which involve a difficult decision: i.e. a choice
> among many alternatives. If the encoding unit is
> a sequence of several words then the hesitations
> should predominate at the beginnings of such
> sequences, rather than occurring randomly wherever
> a difficult word choice occurs."

In the present study, however, two kinds of pauses are noticed.

One is grammatical. When the speaker wishes to stop, he chooses to stop on relevant syntactical points, which also form the tone-group by means of tonality. At this level the involvement of the speaker-listener links with the information and the situation. This type of pause is considered as the marker of a complete unit of information.

The other kind of pause is hesitation, and it occurs frequently in this type of bedouin speech, such as stops to take breath or the introduction of the conjunctions /wa-/ "and" or /haa/ "what". These are used if the speaker did not hear what the listener was asking or if he wants to delay the answer so that he can remember or search for a better way to put his thoughts. This kind of pause is not meaningfully significant and occurs more frequently in the speech of older people. It does not change the pattern, but it lengthens the utterance. The first kind of pause is significant because it allows the speaker to cut up his long stretches of informa-
tion without impairing the grammar, as in the following from Umm Muḥammad:

Q: How many children do you have?

A: //'8indi ... way yaač \xeir ... '8indi \ bint //

      "I have ... may you be well ... I have one daughter."

Q: What is her name?

A: // i/simha // i'simha \ jaazi //

      "Her name? Her name al-Jāzi."

      // wu 8indi \ waḍha //

      "and I have also one called Wadhha."

Instead of giving her answer in one sentence or even in a compound, she cuts it up so as to make her listener curious, and to wait for more information.

1.16   Reading conventions

The following description and classification of speech sounds that are used through the present study is decided, bearing in mind what Gimson (1970, p.31) states:

> "The most convenient and brief descriptive technique relies either on articulatory criteria or on auditory judgements, or on a combination of both. Thus, those sounds which are commonly known as 'consonants' are most easily described mainly in terms of their articulation, whereas 'vowel' sounds require for their description a predominance of auditory impressions."

1.16.1   Consonants

1.16.1.1 Plosives:

b   voiced bilabial, e.g. /badr/ "moon"

     The [P] voiceless equivalent does not occur, even

     in loan words.

t voiceless denti-alveolar non-emphatic

  e.g. /tannuur/ "old-fashioned oven"

ṭ voiceless denti-alveolar emphatic

  e.g. /tarab/ "entertainment"

d voiced denti-alveolar non-emphatic

  e.g. /dananiir/ "female name", also "money"

k voiceless velar, e.g. /kalaw/ "they ate"

g voiced velar, e.g. /galb/ "heart"

  usually a reflex of "q", i.e. /qalb/

  in some dialects a reflex of "j", e.g. /8igmaan/ "'Ajmān"

q voiced uvular, e.g. /qada/ "lunch"

1.16.1.2 Africates

č voiceless palato-alveolar, e.g. /čalb/ "dog"

j voiced palato-alveolar, e.g. /jiib/ "bring"

1.16.1.3 Fricatives

f voiceless labio-dental, e.g. /fakha/ "fruits"

  The voiced equivalent [V] does not occur.

s voiceless denti-alveolar non-emphatic

  e.g. /sraay/ "light"

   /sam/ a polite way of saying "start!"

ṣ voiceless denti-alveolar emphatic

  e.g. /ṣaad/ "he caught"

z voiced denti-alveolar non-emphatic

  e.g. /zaayid/ "male name"

ḏ voiced inter-dental non-emphatic

  e.g. /ḏahab/ "gold"

ḏ̣ voiced denti-alveolar emphatic

  e.g./ḏ̣ufeir/ "tribe name"

θ   voiceless dental or interdental e.g. /θuum/ "garlic"

ʃ   voiceless palato-alveolar, e.g. /ʃuuf/ "look"

j   voiced palato-alveolar affricate, e.g. /ja/ "he came"

x   voiceless uvular, e.g. /xaraj/ "he went"

8̣   voiced uvular, e.g. /8̣anam/ "sheep"

ḥ   voiceless pharyngeal, e.g. /ḥiliib/ "milk"

8   voiced paryngeal, e.g. /8ala / "over"

h   voiceless glottal, e.g. /hlaal/ "moon"

1.16.1.4 Laterals

l   voiced alveolar, e.g. /la billa/ "no by the name of God"

ḷ   voiced alveolar emphatic /allah/ "God"

1.16.1.5 Flaps

r   voiced alveolar, e.g. /ribii8/ "spring"

ṛ   voiced alveolar emphatic, e.g. /imsạrrah/

       "kind of dress" (often bought for bridal ceremonies)

1.16.1.6 Nasals

m   voiced bilabial, e.g. /minnaa/[1] "nearby"

n   voiced alveolar, e.g. /najaat/ "Najat" (girl's name)

1.16.1.7 Semi-vowels or Approximants

w   voiced bilabial, e.g. /waḍḥa/ "waḍhha" (girl's name)

       /wagt/ "time"

y   voiced palatal, e.g. /yil8ab/ "he plays"

1   In Arabic any consonant can occur geminate.

1.16.2 Vowels

The vowel system of the KBA is the same as that of Classical Arabic:

	i	u
	a	

The above shows the short vowels, but they also have their long counterparts, with the addition of two further long vowels, which makes the number of vowels here to eight vowels. These two new vowels /ee/ and /oo/ result from the Classical sequences /ay/ and /aw/.

1.16.2.1 Front vowels

i   short close to half-close spread

e.g. /ḥinna/ "we"

ii   long close spread

e.g. /ittaliin/ "which come later"

ee   long half-close spread

e.g. /beetana/ "our house"

a   short half-close to open unrounded

e.g. /wiʃ balaač/ "what's the matter with you"

/ahmad/ "Ahmed" nom.pers.

aa   long half-open to open unrounded

e.g. /ba8aariinna/ "our camels"

1.16.2.2 Back vowels

oo   long half-close to half-open rounded

e.g. /bal8oon/ "sure" (lit: "by the assistance of God")

uu   long close rounded

e.g. /čuud/ "definitely"

1.16.2.3 Diphthongs

Two of the long vowels mentioned, i.e. /ee/ and /oo/ have also diphthongal variants: /ei/ and /ou/. These are in some environments in free variation and the transcription reflects the actual pronunciation of the individual speaker. Some variation may also exist from tribe to tribe, but this is not gone into here.

1.17
Intonation marks
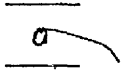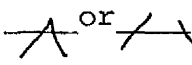
//   tone group boundary

/   pauses between components of compound tone-group

...   pauses filled lexically

/-   break-off in the utterance[1]

___   tonic word, marked in the English translation,

        i.e. "I have one girl."

ο   precedes the stressed   syllables in the tail.

\   high head or on the stressed syllable in the head

Method of indicating intonation

        Tone is indicated in the first stages of the analysis

of the data by large circles and small dots to indicate the

stressed and unstressed syllables respectively. As the

analysis proceeds, marks such as ╱ and ╲ for rising and

falling are placed immediately before the tonic syllable and

replace the earlier dot notation. In the case of the falls,

the mid-fall will be on the same line as the syllable, the

high fall will be above the line of the syllable, while the

shallow fall falls exactly like the mid-fall and is indicated

by an arrow to distinguish it from the mid-fall.
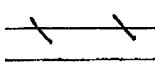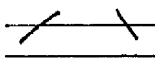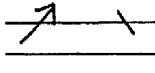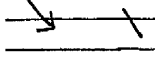
1   This break-off in the sentence does not break the
        pattern of intonation in the speaker-listener's
        minds. Usually it allows known information to be
        left unsaid.

The following accents indicate relative pitch height and direction:

Name of Tone	Contour	Abbreviation	Symbol
1. Falling tones			
Mid-Fall		MF	
High-Fall		HF	
Shallow-Fall		Sh-F	
2. Rise		R	
3. Rise-Fall		R-F	
4. Shallow-Rise		Sh-R	

The number of the tones is placed before the tone group in Chapter 4 and in some other examples throughout the thesis. If no number is shown, then it is known that it is similar to the previous one. This way of indicating the tone is left out in all other examples, because the marks are easy to follow.

Each of these symbols is placed immediately before the tonic
syllable as follows:

1   Simple tones

1.1   Falls

1.1.1   Mid Fall

1.1.2   High Fall

1.1.3   Shallow Fall

1.2   Rise

1.3   Rise Fall   or

1.4   Shallow Rise

1.5   Compound tones

1.5.1   Fall + Fall

1.5.2   Rise + Fall

1.5.3   Shallow Rise+Fall

1.5.4   Shallow Fall+Fall   *

*   This last occurs only in the speech of one speaker
in the survey and is mentioned in the summary
(page 67).

1.18
ABBREVIATIONS

Some abbreviations are indicated in footnotes. The abbreviations used throughout the thesis are as follows:

pro.	pronoun
masc.	masculine
fem.	feminine
KBA	Kuwaiti Bedouin Arabic
KSA	Kuwaiti Standard Arabic
nom.loc.	place name

CHAPTER TWO

REVIEW OF THE LITERATURE AND THE FRAMEWORK

2.1 The pedagogical approach

The survey of the English intonation studies initiated
by British and American linguists was the earliest contri-
bution in this field. Many investigators for the last sixty
years or so focused on intonation in order to improve the
teaching and learning of the English language. As a result
of this centre of interest, several approaches emerged: the
generative, the parametric and the pedagogical. The last
one is the most dominant one, which further divides into
systematic or structural and attitudinal.

The present study does not mean to carry on the pedagogi-
cal concern; it is concerned with the description of the
intonation system, based however on Halliday's methods
originally evolved for pedagogical reasons. Despite the
disagreement about his theory, his is the only general frame-
work that fits other languages as well.

Most of the survey will deal with the development of the
system that has been built up since the early studies of the
subject in the late 1920s. The review will pinpoint the
general intonation shapes that are perceivable to the investi-
gator. The role of intonation will be discussed to give a
clear idea of what its relation is to the exchange of infor-
mation by the means of language. Armstrong and Ward (1924)
draw attention to the great importance of intonation in
acquiring another language, and their book is really a founda-

tion of English intonation. They stimulated other scholars to produce a large amount of detail on this subject. They analyzed speech by using a system unique at that time, of dots and lines, to indicate the unstressed and stressed syllables respectively. This system is still used, at least in the early stages of analysis, by most researchers. They identified two basic tunes (tones). Tone one is falling, tone two is rising. The first indicates statements, the second questions. These tones are basic in all intonation languages studied so far.

The writers set up a sharp line between emphatic and unemphatic tones. Their notational system is used in all later studies, with various modifications.

Palmer (1924) set up four purposes for his research: Firstly, to distinguish the simple and compound tones by observation of the speech of southern English in daily life activity.
Secondly, to present a plan to group these simple and compound tones into different types.
Thirdly, to find the rules which link the substance with pitch behaviour.
Fourthly, to postulate an easy-to-follow system that will account for all aspects of intonation for both students and teachers.

Palmer's main aim is the fourth one, aimed particularly at making it simple for the foreign student to acquire. Since intonation and pronunciation are bound together, the student cannot master one without learning the other, because learning the native intonation prevents the foreign student from using his own intonation.

Palmer states (p.vii):

"I have more specially endeavoured to set forth the
basic principles of our tone usage. The conception
of nucleus, head and tail is my own; I have used this
system in actual teaching, and the results seem to
justify it."

He distinguished four independent nuclear tones: falling,
rising, rising-falling-rising and level-rising; and three
kinds of heads: inferior, superior and scandent, which con-
trasted separately to the nuclear ones.

Palmer's definition for the heads is "any syllable or
syllables preceding the same tone-group" (p.17) and the tail
is "any syllable or syllables following the nucleus in the
same tone-group" (p.10). He emphasizes the fact that the
native speaker can immediately associate each attitude with
the tones of the language without any mistake or difficulty.

The significant result of his system is that it was re-
inforced by its applicability in teaching the language with
more awareness of the intonation activity that it constitutes.
His book was intended as a guide for the teacher as well as
the student, and is full of exercises on each element of the
tone groups and their functions.

Kingdon (1958) adopts Palmer's view of separating the
intonation-unit into pre-head, head, and body. He states
that the tones are the functional part of intonation. He
classifies the tones into two types: the static (or level,
and the kinetic tones or moving tones, which can be high,
low, normal or emphatic. O'Connor and Arnold (1961) follow
his approach with some modifications to fit their view of
presenting the attitude as the governing element in intonation.

Kingdon does not limit himself to small units of

intonation as opposed to simple sentences, but broadens his
example to cover larger intonation units, i.e. more complex
sentences.

2.2   The parametric approach

The parametric approach dominated the work of both
Abercrombie (1965) and Crystal (1969).

Abercrombie rejects the traditional approach to speech
analysis. His reason for this is that although language
appears to be like a chain in that each segment is connected
to the following or to the preceding segment, in fact speech
is those small sounds which represent words which are the
content of any sentence or stretch of speech. He claims that
(p.16): "The division of speech into phoneme-representing
segments represents a division at right-angles to the time
axis, whereas the division into parameters is a division
parallel to the time axis." He recognizes three independent
systems operating in language as parameters of internal
processes of speech: the patterns of articulation, the
patterns of intonation, and voice quality, with the attitude
at that particular time of production.

This approach, started as a general approach to phonetics,
was highlighted by Crystal (1969) in his analysis of English
intonation. He claims that researchers have not been able
to define it properly because they did not look at the task
as a part of various prosodic systems. On the contrary, he
says, they centred around the pitch stream alone. In other
words, researchers had chosen only one part of a whole system
to define the main issue. Some of them, however, include

stress examples (Crystal, 1969a, p.110): "but when the question of intonational meanings is raised, criteria other than pitch are readily referred to as being part of the basis of a semantic effect". This is, of course, a rather inconsistent theoretical approach.

Crystal (p.110) goes on to say that either one affiliates the functional description of intonation at the expense of the meaning, or one leaves intonation without specific explanation. The outcome is an increased complication in the functional stage, and a less meaningful statement. The parametric approach, he claimed, gives importance to all features of the prosodic systems, including pitch fluctuation, tone, etc. to make way for the grammatical or attitudinal impact on intonation.

2.3 The attitudinal approach

O'Connor and Arnold (1961), in their book, have a simple derived form of Kingdon's model with different views to fit into their own data. As they state in their preface, the differences between his system and theirs is that their research has different objectives. O'Connor and Arnold's tones are seven, the "seven main endings" as they call them (p.15). They are as follows: Low Fall, High Fall, Rise Fall, Low Rise, High Rise, Fall Rise, and Mid Level. They illustrate these "tunes" first in one-syllable words to show that this word is important because it carries the "accented" or stress syllable, i.e. "two" in different uses. If this word is "twenty", the first syllable will stand out and bear the stress, but the word still retains its importance because it

is the only one in the group. Then they introduce the
intonation group as a longer stretch of utterance, such as
clauses or sentences. But no matter how long the group is,
it should have only one nuclear tone, and these are called
simple tones, which are more frequent in English and also
in Arabic. The less frequent tones in occurrence are the
compounds, which consist of two nuclear tones.

The basic objective put forward by O'Connor and Arnold
is that the attitudes are the foundation for any intonation.
This means that it is mostly represented in the attitudinal
function, but they also state that "in speech, however, the
grammatical division is marked, and it is marked by intonation".
They try to systematize the attitudinal function of intonation,
although they admit that it is very difficult to judge the
speaker's attitude because it changes according to the
situation and the circumstances. It is mainly aimed at
expanding the attitudinal component and helping to make the
meaning clear that the speaker wishes to convey. Their book
is the first attempt to concentrate on attitude as a funda-
mental issue in intonation. They do not deny the importance
of grammar, but they do not highlight it, either. They group
their tones according to the pitch characters and to the
meaning they convey by means of the speaker's attitude toward
the subject or the listener.

Chomsky writes of sentence and grammar as playing an
important role in the interaction between the speaker and his
listener. Both should have the knowledge of the relationship
between the words in any sentence, and the way in which they
are arranged together to form the semantic as well as the

grammatical description. Chomsky (1968, p.3) states:

> "We may think of language as a set of sentences, each
> with an ideal phonetic form and an associated intrinsic
> semantic interpretation. The grammar of the language
> is the system of rules that specifies this sound-
> meaning correspondence."

It is these systems of rules which enable the speaker
of the specific language to produce unlimited utterances which
he may not have encountered before. Thus the speaker-hearer's
intuitive knowledge of the intonation system and its operation
in speech makes mutual understanding between people in daily
conversation possible. This facility is acquired in the
early stages of childhood.

2.4 The systemic approach

This approach is dominated by Halliday, who wrote
several books and articles (1963, 1967, 1970) on English
intonation. He raises the issue of the link between the
intonation and the grammar of the language where one cannot
discuss one element without referring to the other.

This approach attracted much criticism. Crystal (1969b,
p.385-92) criticizes the way that Halliday presents his
approach in that it is excessively dependent on convenience
or availability of the data, and objects to the way that
linguists isolate and label their categories without observing
how they may influence our interpretation of the meaning by
such labelling. In Crystal's view also (1969b), the gram-
matically relevant contrast involves more than just intonation.
It has to include all the prosodic features.

To Halliday, the contrastive function of English intona-
tion is basically grammatical. He bases this view on the fact

that there are two kinds of contrasts (lexical and grammatical).
The first of these fits the tone languages, and the second
one operates in the intonational languages, including English.

This claim has confused certain scholars about Halliday's
ideas. Although in his theoretical model the intonation is
an exponent of the grammar, and the tones of these intonation
contours are grammatical markers of some structures, he does
not completely exclude attitude, a fact not noticed by most
of his critics. Elmenoufy (1969, p.323-36), in her study of
the role of intonation in the grammar of English, follows
Halliday's procedure and aims to treat further the issue of
the grammatical contrast of intonation. She also defends
Halliday's approach against the criticsms of Crystal, stating
that he does not ignore attitude in his system. She notes
that his explanation of the tones is not entirely grammatical,
but also emotional, and the tone system proposed by Halliday
contains words such as "neutral", "insistent", and "committed".
He treats attitude as a definite element of the language, but
without highlighting it. He sees the English language in
Britain as a representative of spontaneous speech using five
tones continuously. He states (1963, p.103): "These five
tones constitute a phonological system at the primary degree
of delicacy, that is both chain-exhausting and choice-
exhausting."

By isolating the tones of English, one has to note that
each group starts when the preceding one finishes, and each
single one of those tones can be easily identified without
overlap or misunderstanding. For a native speaker, it is not
difficult to recognize one tone from the rest in any given

utterance. Halliday (1963, p.104) underlines his claim that the contrast in tones is mainly grammatical by stating: "In describing English intonation, we let the grammar decide how delicate we should be. This is made possible by the relation between phonology and linguistic form." He goes on to justify his argument by pointing out the importance of taking the phonology as an element of linguistic organization that has special function in language and can facilitate the link between form and meaning. It must be remembered, however, that his claim that intonational contrasts are grammatical does not mean that he has established exact grammatical units that can come only in conjunction with specific intonational groups.

Halliday (1963, p.113) states: "There is no agreement, however, as to which of the grammatical units is co-extensive with one tone-group; and this is not surprising, since in fact the tone group bears no fixed relation to any of the grammatical units of spoken English." Although no single study can cover all aspects of a particular area of language, Halliday does study the intonation of English thoroughly, and his work has stimulated much fruitful investigation on the subject. Whatever the weaknesses other writers find in his approach, Halliday's strength comes from revising and adjusting his ideas to his data and subjecting it to deep examination.[1]

1   For more details and criticism of Halliday's approach, see AHmed A., 1982, p.211-27.

2.5 Studies on Arabic intonation

The same degree of neglect can be noticed with regard to the intonation of Arabic, which has not been thoroughly explored so far. Some pioneer work has been done on some varieties of Arabic, e.g. Egyptian Colloquial Arabic (Abdullah, 1960; Sorraya, 1966; Ahmed A., 1982) and others such as Riyadhi (Badawi, 1965), and Iraqi (Ghalib, 1977). All those five studies are descriptions of the intonational systems of the dialects investigated, except for Ahmed A. (1982) which deals with the communicative relevance in intonation only in passing.

Abdullah's study is experimental, and he states in his preface: "The following paper is presented as a contribution towards the study of the complicated and challenging problem of intonation." He hopes that his work "will invite criticism that would lead to future studies of the problem" (p.ii). This can be considered a serious attempt to account for major types of sentences, statements, questions, echo questions, commands and exclamations and for minor utterances like greetings and calls.

He achieves this by instrumentally identifying and analyzing the fundamental frequencies displayed by spectro- graphical material. Two hundred expressions constitute his corpus from real-life speech events in both direct and indirect speech, spread over many different usages.

His analysis isolates four pitch levels and three stresses working in the Egyptian Colloquial Arabic phono- logical system. The stresses are comprised of primary, secondary and minimum, and the pitch levels are low, mid,

high and extra high, numbered from 1 to 4. The levels of

these pitches to him (as to previous researchers in the

field) are not absolute, because they vary according to

the individuals and their sexes. Pitch levels to him are

the basic characters for intonation contours. He describes

his pitches very neatly as follows (p.99):

> "In a given utterance, each syllable is quite
> definitely at one of these pitch levels, and pitch
> moves by 'jumps' from syllable to syllable; the
> only exception is that the pitch of a stressed
> syllable may move from one pitch level to another
> by an upward or a downward glide."

The sequences of pitch are conditioned by the noticeable

effect of pitch levels. He also evaluates the relative

degrees of stress by conducting a listening test. The taped

material was listened to by a native, who pointed out the

stressed elements for Abdulla who carried out the analysis.

Badawi (1965) isolates thirteen tones as pitch character-

istics of Riyadhi Arabic; he distinguishes ten final and

three medial tones. He groups the final tones, which may

occur singly, and their types by contrasting their distin-

guishable pitches and situational features. Badawi states

that in his study perceptual as well as instrumental analysis

took place, but due to the poor representation of some of the

recording and the difficulty of going back to the informants

and checking, he includes his visual evidence of intonation

patterns in the appendix. He also investigates the activity

of complete contours or pitch movements in relation to single

tone-groups and sequences of tone-groups.

The basic unit of analysis of his study to start with

is what he calls the "larger piece" or the "contours", which

is larger than a sentence. His technique is to take the

elements of the pattern one by one, e.g. tonic, pre-tonic, etc. and to attempt to produce valid comparisons among different kinds of tones. He claims that spontaneous speech cannot be analyzed in complex combination, so one has to divide it into smaller units. He came up with three main divisions of speech. The first of these is "complete" intonations, which he studies under "single tone groups and combination of tone groups". Others are "incomplete" and "interrupted". He uses the terms "vertical spread" and "horizontal spread" (p.26) to differentiate between the two kinds of rise fall, what Halliday calls pointed and rounded respectively. His study, however, can be counted as a pioneer work in the field and is a first attempt to analyze the speech of this region intonationally.

Sorraya (1966) describes the intonational patterns used in natural conversation of the speech of educated Egyptians. He did this by defining the tones as an inventory of significant pitch features. He divided the tones into different clauses associated with the minimum to the maximum part of speech, i.e. syllable, words, sentences, compound and sequences of tones.

He has outlined a division of the basic tones used in his study and how one can distinguish between them in relation to their tonal, grammatical and attitudinal properties. Some of his discussions centre around the available combinations of tone groups, and he devotes one chapter to examining the sentence types and their patterns.

According to his grouping, the existence of such a system demands the need for classification of the tones and their

frequency in everyday use of the speech. With this system it is not easy to bend the attitudinal patterns to account for the fluctuation of the pitch movement of individual speakers, since emotions are controlled by other semantic, structural and situational variations.

In his study one chapter is devoted to the types of sentences and intonation patterns that are associated with them, because the sentence is considered as that stretch of language which can be seen to interact most directly with different situations; he goes over some intonation patterns which might occur with certain types of sentences, e.g. statements, questions, exclamations. Under the last heading he groups exclamations, vocatives and greetings, although he assigns different tones to each of these examples on pages 188-89, e.g. rising-falling for the first, falling-tone for the second, and low-rising tone for the last one. However, he does not give a detailed explanation of these groupings. In other sub-classes of sentences, e.g. interrogative, he treats his wh- question as a "particle interrogative" and does not account for it as one type by itself, while on page 208 he states "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." On the same page he also mentions some examples which have "various exclamatory types including vocatives and greetings". But he does not explain exactly how they are related to the rest.

Ghalib (1977) studies the intonation of colloquial
Iraqi spoken Arabic from another point of view. He treats
the tones of this dialect, their pitch characteristics, their
function and emotional colouring. Although Ghalib focuses
on attitude and how it manipulates intonation, yet he states
that the description of attitude cannot be controlled, or one
cannot associate a particular type of tonal features with a
particular attitude. Differences of attitudes to him are
classified as a combination of differences in prosodic features,
lexical, tonal and textural. He distinguishes between simple
and compound tone-groups, and then talks about compound tones
and sequences of tones. Ghalib recognizes five main tones and
sixteen subdivisions of tone, and as was said earlier he pre-
sents his tones in terms of their tonal and emotional aspects.
He also distinguishes six different types of head. His main
tones, displayed on page 109 of his thesis, are:

1. falling tones

2. rising tones

3. level tones (which he claims to be very frequent
   in this language, in contrast to the findings of
   the present study)

4. falling plus rising tones

5. rising plus falling tones

He calls the last two tone-groups complex instead of compound,
and emphasizes the link of grammatical structures with tone
patterns whenever the structure allows.

Ghalib devotes chapter two to the ancient Arab gram-
marians' phonetical studies which are not relevant to the
study of intonation. Otherwise, it is a good attempt to

analyse the intonational system of Iraqi Arabic.

Ahmed Afaf (1982) investigates the communicative rele-
vance of intonation in Egyptian Colloquial Arabic. She
divides her data, which is based on recorded material, into
subclassifications of two important elements of intonational
structure and information. Her approach is focused on how
these divisions aid in the assessment of meaningful informa-
tion offered. Some of the previously constructed models are
examined in her study. Her main concern is to show, in line
with Crystal (1969), that (p.57):

> "[the] data are not only coextensive with the clause,
> but are also coextensive with a wide range of
> linguistic structures."

She states that a statistical analysis of the data confirms
that there is no evidence for a particular attachment between
the units of tones and grammatical structure. Although she
confirms Crystal's views about this matter, Crystal himself
could not provide a clear-cut distinction between grammatical
and non-grammatical or attitudinal features in his approach
to intonation in English.

Ahmed recorded herself as a native speaker of the
language, as were her other informants. In her last chapter,
she focuses on "context-less" structure. Her summary results
from the experiment she conducted for finding close aspects
of discourse in intonation measured to the three dimensions
of intonation which were introduced by Halliday (1977):
tonality, tonicity and tone. The informants were reading
aloud from context-less stretches of speech. The main object-
ive of this experiment was to assess the competence of the
native speakers to distinguish tonic elements and show the
tones in separate out-of-context utterances in intonation
groups (p.209).

She conducted the experiment by choosing twenty-five informants to read aloud context-less stretches of speech. The result of this experiment is that twenty out of the above number of readers agree on the tone units division, tonic word location, and kind of tone assigned.

Ahmed's conclusion is that in the absence of intonation, one can depend on other clues in its place, such as certain semantic features and the type of the structure involved. This view confirms the present writer's about the relevance of basic sentence structures, namely that the way that words are grouped together in certain structures determines the tone that they take.

This is also in line with the present writer's observations and confirms the fact that some grammatical structures not only coincide with the intonation, but that they determine the basic intonation of the language, for instance most sentences or clauses that contain first person pronouns display statements of fact and cannot be converted to another type of sentence, especially questions, because one can hardly question oneself. While in other kinds of statement, the only signal for this interpretation is the intonation. One cannot decide whether the following is a question or a statement simply by reading it from a written text:

// saalim tala8 ilbar //

"Salim went to the desert" or
"Has Salim gone to the desert?"

In this type of Arabic, however, unlike Egyptian, there is no particle to differentiate the question from the statement.

Ahmed also declares that all previous works on Arabic intonation were concerned with the description of the patterns

that operate within the language functions. Her study, she says, was the first attempt to deal with Arabic from the communicative relevance tone-unit point of view. Although she adopted O'Connor and Arnold's system of intonation division, she also devotes part of her study to examining tonality, tonicity, and tone as that was introduced by Halliday.

In addition to the above mentioned works, brief reference to intonation in Kuwaiti Arabic (KA) is supplied by Ahmed (1979), who devotes one chapter to phonological focus in KA, and intonation is an important part of that phonological focus as an integrated system. Ahmed (1979, p.312) states:

> "Since this study deals with focus within language as a system of communication, the importance of intonation becomes self-evident."

The significance of pitch contours depends in the majority of cases on their ending which shows the tone, which is the focus of intonation. He discusses the role played by voice quality and its effect on the listener in transmitting particular feelings and imposing certain attitudes. Certain kinds of emotions can only be expressed by means of intonations, whether positive as in happiness and politeness, or negative as in irony, pain, hate.

He concludes that certain tones can be given to an utterance to signal more than one type of function. In other words, a rising tone, for example, can either be a request or an exclamation. He gives the following examples (p.312-13):

(1)
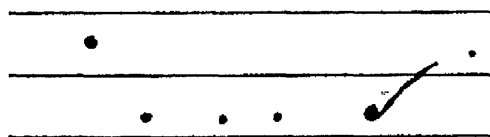

```
// tigdar ta8Ti:h li8ba //
"Can you give him a toy?"                    (entreaty)
```

(2)
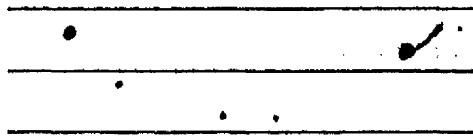
// tigdar ta8Ti:h li8ba //
"You can give him a toy!"   (amazement)

Here, however, he did not compare the above examples (1) and
(2) with straight question or open question in the same
utterance, to see what pitch range they would take.

He also gives examples of lexical expressions like
"marvellous" and "great", which cannot convey wonder or
pleasure without certain intonational patterns, although he
does not mention exactly which pattern.

Ahmed also adds another important role for intonation,
that of a grammatical marker, where we can identify easily
between two identical sentences by the placement of the
nuclear tone, but he fails to give strong examples; e.g.
page 313:

(3)   // ma: 8araft ̰sinu gilt↘//

      "I did not understand what you said."

(4)   // ma: 8araft↘ // # // ̰sinu gilt↗///[1]

      "I did not understand. What did you say?"
with falling tone on number three and falling tone on the
first part of number four and rising on the second part.

This comparison is not very reliable because he did not
mention that he is making a contrast between a single tone
or a combination of tones. Here the pause seems long enough
to make these considered as separate tones or at least a
compound tone. Further, even if it is two single groups or

---

1   In Ahmed's marking system the contour is placed after
     the relevant word.

a compound, the second one should be rising falling because of the existence of thw word "what" in the beginning. It might be tenable if we considered that the differences between single tones and sequences of tones were the dominant factor here, or the contrast in the tonality, but he did not explain.

In the second case he also gives an example of what he calls (p.314) "distinction between an independent and a dependent clause" where he gives two examples, one falling and the other level, or, as the present writer has it, unfinished. The designation "not complete" implies "not grammatical", but in spoken language we can consider such an utterance complete if the listener knows the rest of the implied utterance. There is no need for the speaker to go on. In this case, however, the pattern if completed could be falling.

Ahmed cites Halliday as saying that if the tonic is at the end of the sentence, then the focus is unmarked; it is marked only when the placement of the tonic is at any other location. In his analysis he claims "only focused sentences are marked by tonality, i.e. 'contrastive stress'. A normal sentence with one stress does not contain focus. In this respect the intonation usually focuses on one section which has the prominent word or stretch of words, bearing the main contour, such as (p.315):

(5)

with falling tone

wuṣal mit?axxir   "He arrived late."

(6)

wuṣal mit?axxir   "Did he arrive late?"

Other differentiations he proposes are between independent and dependent clauses, which again is between a complete information unit of intonation and a non-complete or unfinished one. Such a comparison is not significant. Within the framework followed here, however, the unfinished unit is not considered as a separate intonation type since it is derivable usually from the falling tone. This is the usual tone for unremarkable information and will be used where the statement is unimportant or consists of mutually known information.

He also refers to the choice between the vocative without the vocative particle (yaa). When mentioning a proper name, the usual tone for such a name is a fall on the first syllable, as below:

(7)   ma:jid

        i.e. "(It is) Majid."

but when calling the same person, the fall will be on the last syllable, i.e.:

(8)

        ma:jid

Ahmed also introduces his own views about phonological focus, which are different in some respects from Halliday's. He points out that Halliday's system for marking specific

information in an utterance is phonologically determined
by the tone-units. So when the sentence contains one
information group, it is considered unmarked, and it is
considered marked when it has more than one information group.
He cites the following examples (p.327):

   //John saw the play yesterday// (unmarked)

   //John//saw the play yesterday// (marked)

The speaker is the one who chooses to distribute his informa-
tion into one or more units.

   This analysis of tone system is carried out through the
location of the simple tone boundaries, which include one
prominent or nuclear tone, and a compound tone with two
nuclear tones.

   In a related study, Ingham (1977) writes of the Arabic
dialect of Khuzistan in his Verbal Piece. He devotes one
section to the "prominence", its types, and the links
between it and the intonation system in this language. His
data shows that there is a strong relationship between the
main stress and the intonation contours of the syllable.
Consider the following (Ingham, 1977, p. 59):

   Ia) CV. CVC. /ke'tabha/ He wrote it. (fem.)

   IIb) C. CVV. CVVC /yraa'wiik/ He will show you. (masc.sing.)

In type I, form a), the penultimate syllable bears the stress,
the pitch rises in the middle of the sentence; while in Type
II, form b), the pitch rises towards the end of the sentence.

1.5   The framework

   The procedure used here in the description of tones and
how they operate in KBA within the patterns of intonation

systems performed within the speech act, started within the theoretical outline of Halliday's system model. This scheme, however, is used with certain modifications to make it more suitable for the nature of the present language.

This study is not opposed to the view that intonation is grammatical, nor that it is attitudinal. Both features are fundamental. Emotions are diffused in the language; grammar is the system of it. Attitude, then, is a stronger element than grammar. Even when people try to hide their feelings about something, they will still be exhibiting a certain attitude.

The description of an area of the language as great as the expression of attitude is rather hard to control. The reason for this is that people do not show emotional involvement at the same rate in similar situations. They express their feelings of fear, happiness, pain or anger in ways dependent on their situation, age, background, sex; on the subject matter of the discourse, and on the nature of the interlocutor. These all combine to determine the degree and type of expression.

It is difficult to establish that "rising" or "falling" tones represent specific grammatical structures such as "questions" or "statements". However, when these tones are associated with specific word orders, they form the basis for an unchanging pattern whatever the situation. A falling tone will always have a specific function, a rising tone another, etc. But if a speaker were to use a falling tone to make a question, it would still be only a minor occurrence and of less statistical importance than the usual question structure.

CHAPTER THREE

THE INTONATION PATTERNS OF KBA

In order to analyse the stream of speech, one should
determine the tone-group by assigning their boundaries,
otherwise one will be left with overlapping speech strings
(MacCarthy, 1956; Crystal, 1969). Such a method is essential
in analysing the present material, when intonation patterns
are reduced to systematic pitch behaviour, within the lan-
guage structure, if we discount individual differences.
This elimination of individual characteristics is necessary
since no two speakers have an identical intonation system at
any given time under the same circumstances. Having done
this, one can proceed by observing the regular patterns of
intonation, aiming to answer two questions, namely: when
they are used, and what shape they take.

The KBA tones, like those of other varieties of Arabic,
subdivide into simple and compound. Simple tones are dealt
with initially on page 63, compound tones on page 70.

3.1 Tone group

The pitch pattern of any given piece of verbal informa-
tion, whether it is one word or a group of words such as a
clause or a sentence, is called a tone group. Even if it is
one word, it constitutes a block of information. The end of
the pitch movement determines the nature of the tone group,
as can be seen by the following examples (with the nucleus
underlined in the English):

(a) Falling on the final syllable

// ana ma riḥt //   "I did not <u>go</u>"
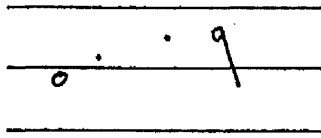
(b) Falling on a non-final syllable

// ana ma riḥt //   "<u>I</u> did not go"

(but perhaps they went)
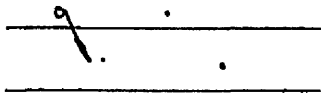
(c) Rising on the last syllable

//hi raaḥat isuug //   "did she go <u>shopping</u>"
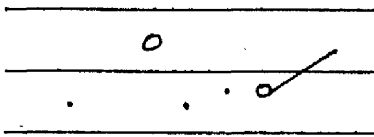
(d) Rising on the first syllable

// hi raaḥat isuug //   "did <u>she</u> go shopping"

(astonished)
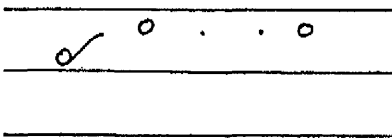
Stress, as has been explained earlier in Chapter One, is initially connected with intonation, and when the speaker stresses an element it becomes the prominent part of the speech stretch. This then bears the tone the speaker wishes to convey, depending on his attitude. Most writers agree on dividing intonation groups as follows, even if they do not use some of the labels:

(prehead) (head) nucleus (tail)

The elements in brackets are optional. Only the nucleus

is obligatory. Without it, the intonation group is not com-
plete. In this data, however, the high fall intonation
requires pretonics, i.e. a head and possibly a pre-head
in listing, which will be illustrated later.

3.2   The semantic function of the tones

The identity of the tone-group is governed by the type
of nucleus and the relationship of pitch direction to it
which constitutes a particular kind of tone-group. The way
these groups are intoned conveys particular sentence mean-
ings which the speaker intends. Palmer (1924) thinks that
there must be some rules underlying such phenomena which make
the tone-groups operate as they do in the language. He states
(p.72) that usually falling tone "[↘]" sometimes become "[↓]";
this intensification causes high emotional effect, inter-
preted as "gushing".

This is characteristic of the speech of women and child-
ren, he concludes, who speak more intensely than men.

3.3   The location of the tone-group

Here the researcher may use the same method in analysing
the intonation, by breaking the whole block of verbal inform-
ation into its minimum bits while preserving the individual
syntactic structures intended. One tone-group starts when
the other is finished and their boundaries are specified
from the minute the speaker opens his mouth to say something
until he is done with transmitting the message.

There are two kinds of tone-groups: simple and compound.

The simple tone-group has only one tonic segment or nucleus, while the compound has two. One depends on the other, and the meaning cannot be completed with only one component. Example:

// i juun 8ind beit il\mi8ris/wal\mi8risa //
1+1
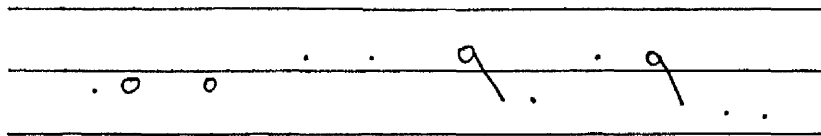
"they come to the house of the groom and the bride"

The pretonic //ijuun 8ind beit// precedes the first tonic /il\mi8ris/ "the groom", and the second tonic /il\mi8risa/ "the bride", because no pretonic can come in between the two tonic elements of the compound tone. But in sequences of tone-groups, each simple nucleus can either be preceded by a pretonic or not, because they are independent units.

As a general view, the language is divided into major and minor speech functions:

The first includes statements, wh- questions, open questions and commands. The second are responses, exclamations, calls. As Halliday (1970) states (p.26):

"The major speech functions are always expressed in complete sentences. The minor speech functions may be expressed by reduced ... sentences, not necessarily containing a predication."

The falling tone or tone 1 is used for most major speech activities. The rising tone or tone 2 is used for open questions.

3.4 The tones of KBA

In order to determine the tones of any language it is necessary to describe their pitch movements. Generally speaking, and in line with Halliday (1970), one has to isolate four main tones:

Tone 1 falling: medium fall, high fall, shallow fall

Tone 2 rising

Tone 3 rising falling

Tone 4 shallow rise

The compound tones, are combinations of :-

(5) Tone 1 plus - Tone 1.

(6) Tone 2 rising plus tone 1 falling.

(7) Tone 4 + 1 or shallow rise plus tone 1 falling.

A variation of different ranges of pitches is available in tone 1. For example, tone 1 might have high, mid or shallow fall, depending on the type of information stated by the speaker and his state of emotion. These varieties are called minor or secondary tones. This does not mean that they are not important or not frequent, simply that they are different forms for stating a fact or opinion, depending on the topic, age of the speaker, the importance of the information etc. The following illustrations are furnished to show the KBA tones in brief phrases or sentences which occur regularly in daily life conversation linked with specific tones.

3.5 Main tones

3.5.1 Tone 1

Nucleus falling

In tone 1 the nucleus falls sharply from mid or higher
mid and ends on a low pitch. It differs from the shallow
fall in its sharp contour, which represents a state of facts
that the speaker knows more than the listener, while the
shallow fall means that both the speaker and the listener
are sharing the information, which would probably result in
an answer with the same shallow fall, e.g.

// mijbil ṭala8 ilbar //
1
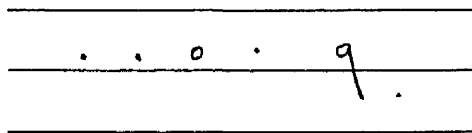
"Mijbil went to the desert"

3.5.2 Tone 2

Nucleus rising

(1) ///raahat //   " did she go"
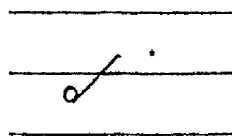
The nucleus or tonic here rises steeply from its start-
ing point to end on a higher pitch. If there is a pretonic,
this may be either high or low, but the nucleus still ends
on a high pitch, e.g.

(2) // irmi 'ḍaan/lawwal //
2
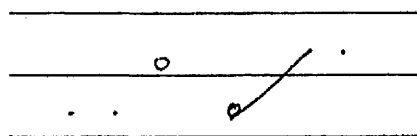
"(do you mean) Ramadan a long time ago?"

3.5.3 Tone 3

Nucleus rising - falling, pointed
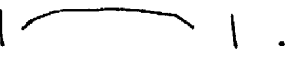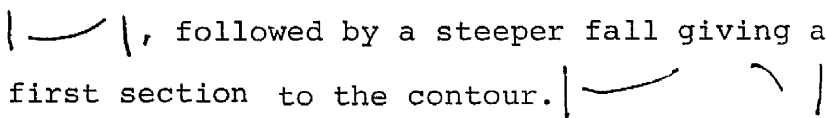
if it rises and falls on the same syllable or involves
a short vowel in the first syllable, e.g.

(1) //ʌwein // "where"   ∧

(2) //´wiʃ \ʃu // "what is it" ╱ ╲

or rounded if it is spread over the whole utterance and
involves a long vowel in the first syllable.

(3) //´weiʃ \hu //   ╱   ╲

"what is it"

This contour starts from either low or mid creeping up
and then falls on a low pitch. The main intensification is
associated with the rise, and if the nucleus has more than
one syllable, the syllable following the tonic will reach
the highest point. There is a distinction between ╱ ╲
rise-fall as indicated here and ⁊ ⊹ ╲ which is a combina-
tion of tone 4 shallow-rise plus tone 1 falling, in the
phonetic nature of the pitches.

In the Tone 3 the contour is more convex in form. It
starts mid to high, rises suddenly and then levels off. It
will stay at this level for quite a long stretch of time
before it goes into a short shallow fall |⌒⌒⌒ ╲ | .
This is of course when there is a long vowel involved.
With the combination ⁊ ⊹ ╲ on the other hand, the first
rise is a shallow rise, which however accelerates towards
the end | ⌒╱ |, followed by a steeper fall giving a concave
type of first section to the contour.|⌒╱   ╲ |
e.g.

(4) // scolfi ma⁊ʒaaʏ /ʋaʃ\ʈiič ı . //
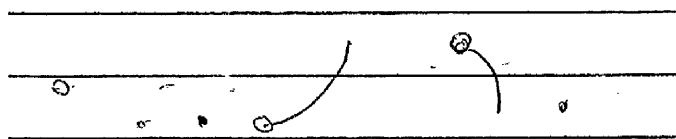
"Speak to me and I will give it to you"

3.5.3.1 Negative statements in contrast to a following sentence.

The rise fall intonation occurs on certain negative statements. Here the rise occurs on the negative particle and the fall on some later element. This intonation only occurs when a following statement of the opposite meaning is also present, or some other statement closely linked to the first as a qualification as in (2) below:

Consider the following examples:

(1) // ḥinna ´maa ni\xuun //

     // ni↗8aadi / min yi8aa\diina //

     "we do not deceive, but we attack the one who attacks us"

(2) // ana ´maa a\krahik //

     // bass int \muu•kafuw //

     "I do not hate you, but you do not deserve (me)"

Such negatives, if said as a total unit of information without requiring any following connected statement, may occur with the normal fall intonation of statements, i.e.:

     // iḥna 'maa ni\xuun // "we do not deceive"

     // ana 'maa a\krahik // "I do not hate you"

Such rise-fall intonations do not occur on the positive statement type. This may be connected to the fact that this rise-fall demands two foci, a particle and a following verb. It is also true that the positive of such verbs /nixuun/ "we deceive" and /akrah/ "I hate" did not occur in my tapes at all and are in fact avoided in bedouin speech, and it would be more usual to hear the negative of a good attribute such as /muu\zeen/ "not good" or /muu a\miin/ "not honest".

3.5.4 Tone 4 Shallow rise

This shallow rise differs in important aspects from
the other tone called 'rise' which is in fact a sharp rise.
The latter involves a very low level contour before it, in
most cases involving all of the preceding parts of the
sentence. It then rises sharply on the tonic to reach
the high level.

The shallow rise, on the other hand, is placed within a
generally higher contour (Mid) and then rises towards the
high level at a much shallower angle.
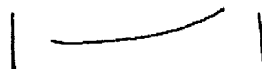
This tone cannot stand as a complete unit by itself; it
comes only as the first component of a compound.

(1)   //   iḏa tabi↗ truuḥ /ᵡxalha truuḥ //
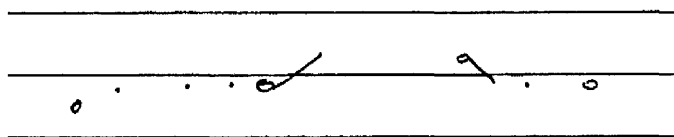
"if she wants to go, let her go"

This tone usually demands explanation, and is dependent on
the second component of the compound.

3.5.5 Subdivisions of the falling tone

Each of the tones examined earlier was main, or basic;
these are subclassifications of tone 1, e.g. the basic falling
tone is mid, and the subdividing types are (a) high fall,
(b) shallow fall. The distinction between these tones is
determined by the structure of the utterance and the situation.
There are degrees of pitch from which the speaker selects
the tones that serve his purpose in expressing himself. It

is assumed that as long as the person is communicating, he
will use these contrasts completely and meaningfully.
This assumption underlies the analysis of the intonation
system in any language.

3.5.5.1 High Fall (HF)

This is frequently used as a conclusion of any previously
listen items, names or actions, and it starts high as a
result of a high or rising head, and falls on very low
pitch. Normally it contains a conclusion word like /kθeir/
"many", /waajid/ "many", /kill/ "all"; e.g.:

// 'axaдna ma8ana 'kuwar/ wu 'akil /

wu 'xeimeh / kill ilbeit tala8 ma8ana //

"we took with us footballs, food and a tent,

all the house went with us"

(i.e. we took everything in the house)

It also comes on monosyllabic words if it is a certain
response:

(1) // iih // "yes") these two usually said on a
) high fall if the person is
     // la // "no"   ) positively sure about what
                         he has said.

This, however, should be clearly distinguished from the
neutral way of saying / iih/ "yes" with mid-fall tone.

3.5.5.2 Shallow Fall (Sh-F)

(1) // ∫a 'reinaalhaﻻ ba8mah //
     // ∫a 'reinaalhaﻻ ba8mah //ɔklace"

     (the usual type, nothing extraordinary)

(2) // walla ma '8aaya ana wa8ﻻyaali //

     "well, with me were my children"

This shallow fall differs from the mid and high falls in the nature of the contour. Although it itself very often starts high, it does not fall further than mid; also it falls less steeply. It is often stretched out over a longer time segment and may in some cases show a slight glottal creak feature at its highest point, sometimes showing up on pitch tracing.

3.6   Compound Tone-Groups

When two tones come one after the other and are inter-dependent, being unable to stand alone situationally, they are called compound tones. One cannot be understood or complete without the second one. A phonetically similar sequence of tones might also stand as two independent tones, but in this case the context of the situation would have to be different. So here we are faced with a particular situation which requires two dependent tones.

Sometimes, however, the tonal structure will coincide with the grammatical structure and form two full consecutive sentences. There is only one tonic syllable in each simple tone-group, but two in compounds which take either the same tone or different tones depending on the type of compound. Palmer (1924) and later Halliday (1970) called compounds "sequences of tones". Palmer (1924, p.89) introduces the two terms: (1) co-ordinate, and (2) subordinate sequence. To him (p.89), "people in normal conversation represent the sequence of their ideas through the tones of the language". His grouping, however, coincides with the present study's grouping of compounds, but here they are not labelled sequences, since in this study "sequence" means any sequence

whether or not there is an interdependence, e.g.:

(1) Co-ordinate

// ana riht iss\uug / wibinti ba8ad\raahat //
1+1
"I went shopping, so did my daughter."

(2) Subordinate

// iɑa tabiↄ tag8id / xalha \tag8id //
4+1
"If she wants to stay, let her stay."

The second falling tone in (2) is stronger or more important than the first unit of the compound; it also gives more information than tone 4, which cannot give a complete picture unless it is followed by a further tone.

Palmer states (1924, p.89) that in cases where there are two tones as in (2) which are not identical: "In these sequences however, one tone is more important than the other although they are both prominent tones."

3.7 Compound Tones of KBA

The compound tones found in the data are exemplified and explained below.

3.7.1 Tone 1 + Tone 1

3.7.1.1 Introducing a story

// 1+1 fa haaɑi \qissa / ˈfiih mhammad

ibin ˈmansuur ibin \reis //

"and this is a story, there is Muhammad

the son of Mansur the son of Rais"

3.7.1.2 Introducing oneself

(1)   // \tab8an / ana ḥijji xalaf saalim\ilharbi //
       1+1
       "of course I am Hijji Khalaf Sālim ilHarbi"

(2)   // min qabiilat \ harb / minadd'heim minbani
       1+1
       8ali min \ harg //

"from the tribe of Ḥarb, a descendant of Dahaim

from the Bani 'Ali section, from Ḥarg (district)"

The letters (a) and (b) mark the distinction between

the two halves of the compound. In these examples there

are two units with four nucleuses.

The compound could either be formed from the first two

or the last two tones, depending on the situation. Examples:

//1+1 \ tab8an / ana ḥijji xalaf saalim il \ harbi //

The introductory word "of course" plus the speaker's

name constitutes a compound of two falling tones. However,

it would have been possible for the word /tab8an/ to stand

alone and for the name of the person to be combined with the

name of the tribal section and where it can form as a com-

pound. This would emphasize its important role in their

lives, as they see their identity and dignity tied to the

name of the tribe more than to the personal name, e.g.

// \tab8an // ana ḥijji xalaf saalim il\harbi //
   1   1

3.7.1.3 Describing a scene

(1)   //   wi \ yuumhum / wi \ yuumhum //
       1+1
       "and from that day, and from that day (they

       started fighting)"

(2)   //   wu \ 8indak / wu \ 8indak //
       1+1
       "have at you, and have at you!"

In the above examples, the speaker is acting by words how the fight was going between the two tribes; this makes the scene more alive than if he were to explain it. To the speaker this is still a breathtaking scene, although it is in the past. He has been at the actual location and has experienced some of that old period and the state of mind involved, while for the new generation it is like fiction, and it is just a past without deep feeling.

3) //₁₊₁ wu 'sawwibaw \waahid / wu'sawwibaw \laaxar //

"and they injured one, and they injured the other one"

Instead of giving his information about the two injured people in one tone-group, he chooses to segment it and gives it in compound. The reason behind using more compounds in the older style is that it enables the speaker to use segmentation and take his time in delivering his information.

This style of speech is disappearing from today's speech. Young and educated people use the words that express the ideas rather than acting out the scene. They also use less compound tone-groups to transmit their ideas.

3.7.2 Tone 2 + Tone 1 (Echo question plus response strategy)

//₂₊₁ ⁄isimha / isimha il \jaazi //

"her name? her name is al-Jazi"

Here the speaker uses a particular strategy for giving information about her daughter. She starts with an echo question to keep her listener's attention. Then she answers the question.

3.7.3   Tone 4 + Tone 1

(1)   // haa   ɑ̄iič̌ / mṭaal\biyyah //

   "that one (that wife) is demanding"

This type is similar to the previously explained compound-
group, but it is not grouped with it, because firstly the
tone of the first section is the shallow rise tone 4, and
not tone 2 the open question. Secondly, the nature of the
information and the structure involved is different, and
it occurs frequently in the language; therefore it is
impossible to ignore it as an intonation pattern.

3.8   Types of Compound Groups

In this study, the grouping of the types of grammatical
structure which can involve a compound tone is as follows:

   (a)   simple sentence

   (b)   complex sentence

   (c)   sequence of sentences

(a)   Simple sentence

   (1)   // ⤴ ismi / \saara //   "My name is Sāra."
         4-1

   (2)   // \8indi / \bint //   "I have one girl."
         1+1

The above examples can be said on one unit with one tone
if the speaker chooses to deliver his information at once, but
this segmentation is a characteristic of KBA and is a way of
keeping the listener alert for the following information.
The above examples also represent one clause unit grammatic-
ally where the speaker has split it into two information units.

   (3)   //$_{4+1}$ ba⤴naathum / id\xalaw //

         "their daughters have attended (school)"

(b)   Complex sentence

These are where two clauses are linked together by intonation and by the structure of the sentence. Here it is not just the speaker's choice which determines the intonational structure but also the fact that we have here (in 1, 2 and 3) syntactically compound sentences. This occurs in (1) conditional; (2) time; and (3) emphatic predication clauses.

(1)   //₄₊₁   inkaan tabi↗truuh / xallha↘truuh //

"if she wants to go, let her go"

(2)   //₄₊₁   yuum agbal 8a↗leina / fazzei↘naalah //

"when he came towards us, we stood up for him"

(3)   //₄₊₁   haa↗ɖiič̌ / m̩taal↘biyyah //

"that one (that wife) is demanding"

In all the above, the first rising contour marks a syntactic constituent of a sentence which does not, however, constitute a complete sentence. The second falling contour marks the completed sentence. In the third, the compound marks subject and predicate phrases.

(c)   Sequence of sentences

Here we have separate independent grammatical structure, but linked to a unit by the intonation.

(1)   //₄₊₁ suulfi ma↗8aay / wa8↘t̩iič̌ //

"talk with me and I will give you

(the information you need)"

(2)   //₄₊₁ ta↗8aalay / w ↘ʃuufay //

"come and see!"

3.9 Other tone combinations

Halliday (1970, p.43) claims that compounds are
sequences of tones which bring particular information into
focus. They also have an identical general pattern with
other groups in presenting the information. In this study,
however, distinction is made between the two terms:
"compound" and "sequence". The first one has a special
function, while the other is more general and any flow speech
has a sequence of tones. As we have now identified what a
compound-group is, we will turn to the identification of the
tone-sequence. Many speech acts may have tone sequence, one
followed by the other. In this manner there are continuous
falls or rises or a combination along a scale, and the dif-
ferences between the two are very clear. In the tone-
seuqences each tone-unit is independent and can stand alone.

3.9.1 Sequences of simple sentences

$$// \underset{1}{\text{winhit 8aleih kara}\backslash\text{kii}\int} //$$

"and we put on it (the camel) decorative fringes"

$$// \underset{1}{\text{winhit 8aleih ni}\backslash\text{jiir}} //$$

"and we put on it woolen decoration"

3.9.2 Sequence of compounds

$$//_{1+1} \text{in}\int\text{aaftih 8ind tili}\backslash\text{fuun} / \backslash\text{haddat 8aleih} //$$
"if she saw him near the telephone, she would attack him"
$$//_{1+1} \text{in}\int\text{aaftih t}\backslash\text{zayyan} / \backslash\text{haddat 8aleih} //$$
"if she saw him near the mirror she would attack him"
$$//_{1+1} \text{in}\int\text{aaftih y8aazil} \backslash\text{ahad} / \backslash\text{haddat 8aleih} //$$
"if she saw him flirting with anyone, she would attack him"

In the above examples the three tone groups are of
identical structure tonally and syntactically. This is
because the speaker is listing or recounting information
all of which adds up to a single conclusion, namely that
the wife was watching the husband carefully. Even though
these are related, yet they are still independent of each
other and each one can give final information by itself.

Other sequences, as has been mentioned earlier, are
any tones that come in sequence with their own peaks or major
pitch changes that form the main tone in the sentence or
clause called sequence.

3.10 Samples of pitch metre tracings

The traces of the KBA tones were made on a scale up to 300 millimeters per second. One scale for males (60-300 mm) and the other for females (100-300 mm), using trans-pitch metre and Elma-Schonanden AB S-17195 Mingograf-800.

These visible speech examples were conducted to confirm the auditory analysis. The paper speed is 50mm, and the ones that are spaced are 100mm.

They are arranged in the following with their respective Arabic utterance and English translation. These are a small sample of the actual total made, which numbered 150.
They are arranged as follows:

1-7	Mid-Falls
8-9	High-Falls
10-12	Shallow-Falls
13-16	Rise
17-19	Rise-Fall
20-21	Shallow Rise
22-23	Compounds

The information given in the tracings is as follows:

(a) time

(b) high frequency line

(c) intensity line

(d) pitch metre

(e) oscillogram tracing.
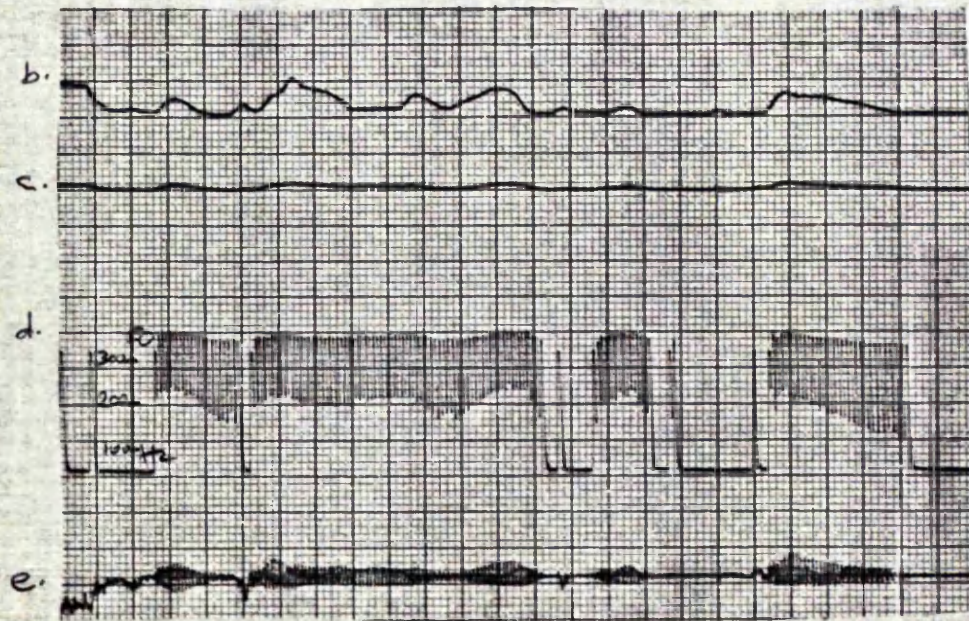
Fig. 1: Mid-Fall

// isimha il\jaazi //

"her name is al-Jāzi"
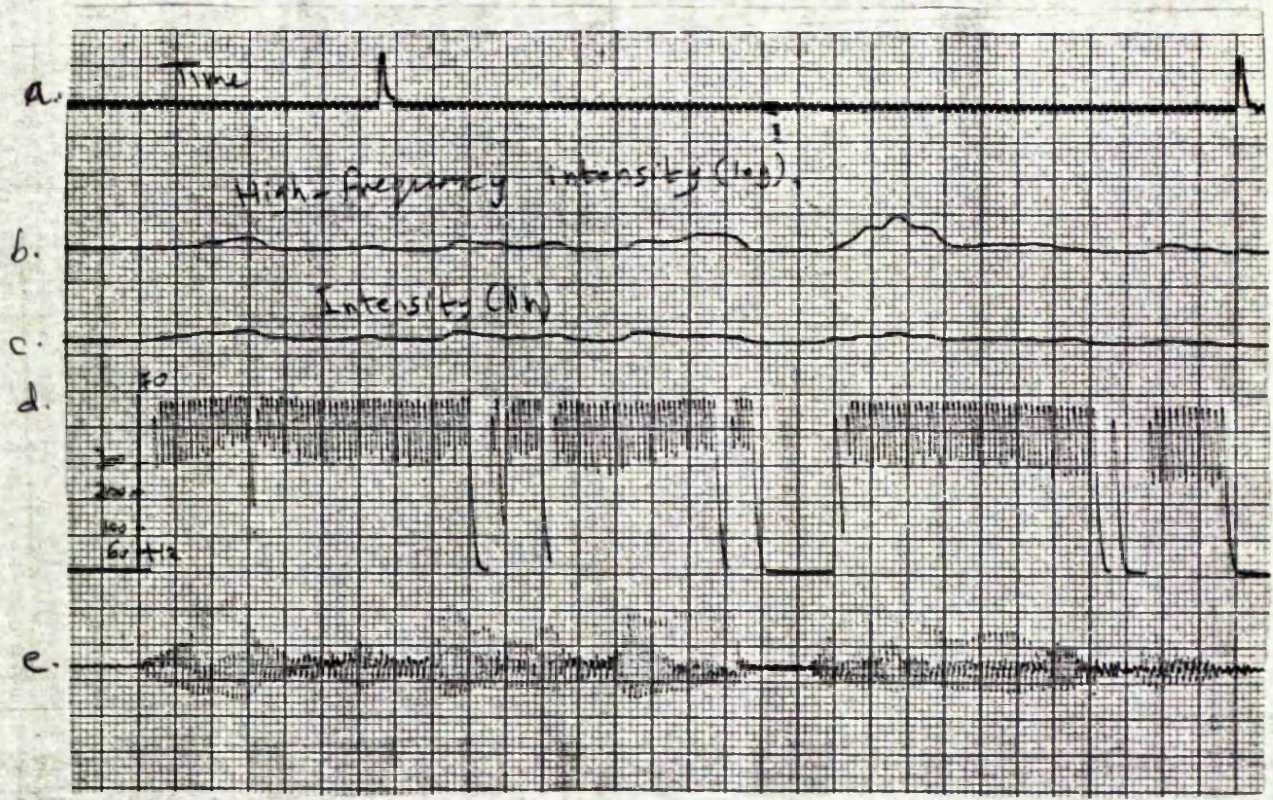
Fig. 2: Mid-Fall

// biyiṭla8 ilbar₂mijbil //

"Migbil will go to the desert"

Fig. 3: Mid-Fall

// \hinna //

"us"
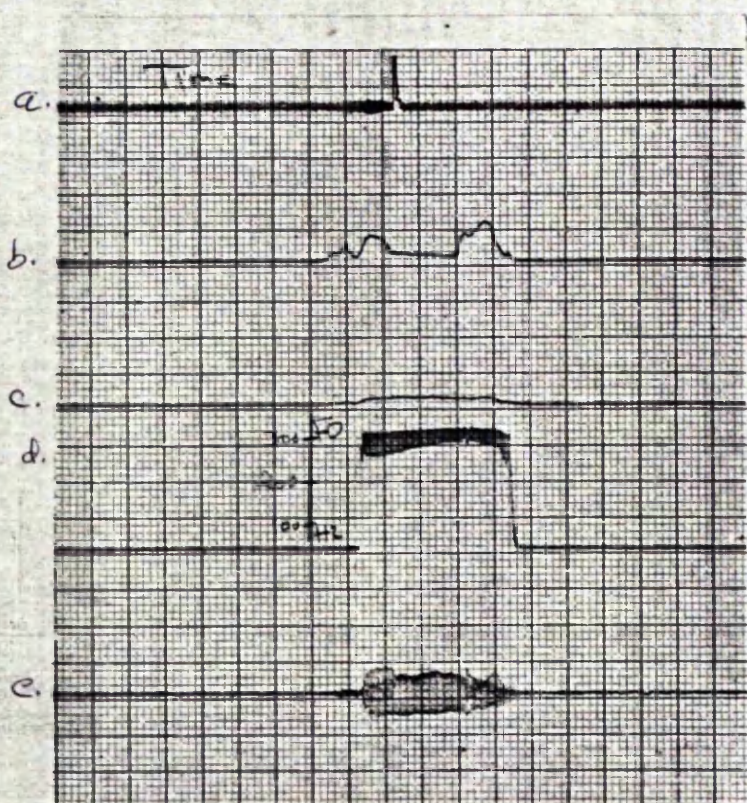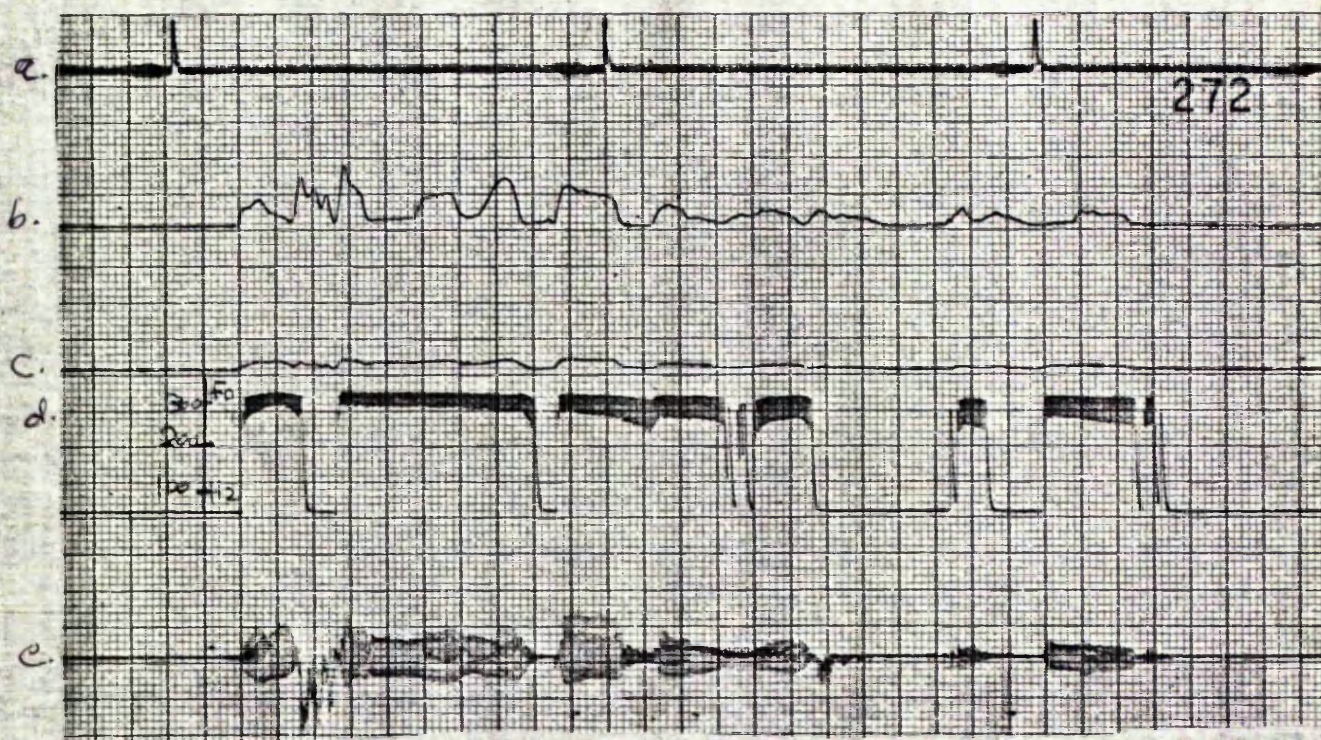
Fig. 4: Mid Fall
&4-

// Ɵuubin as/- \ahmar / im\sarrah //

"a dress bl/- red with golden thread"
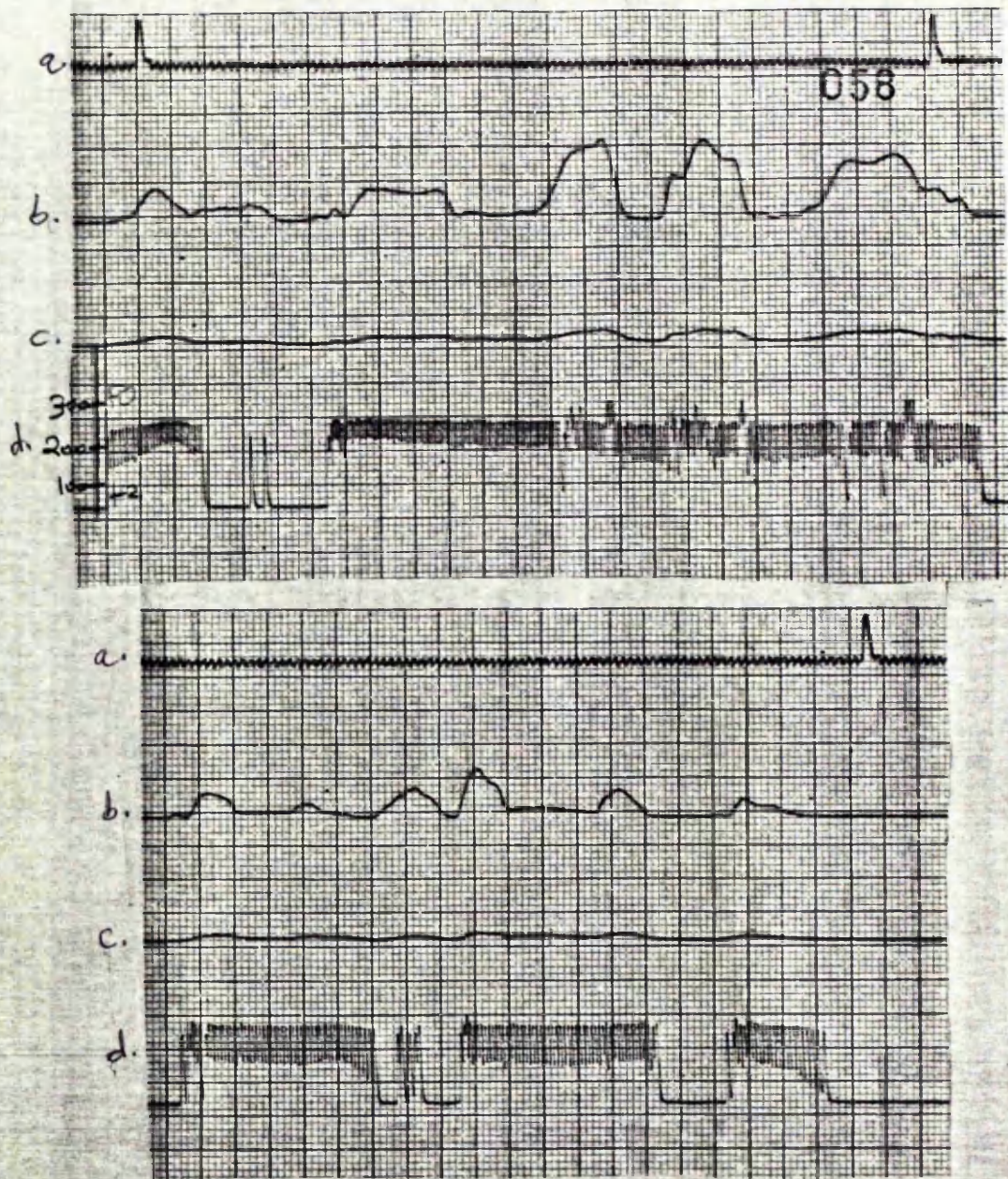
Fig. 5: Mid-Fall

// niʃtriilha darra8tin im˼sallitah //

"we bought for her a special dress"
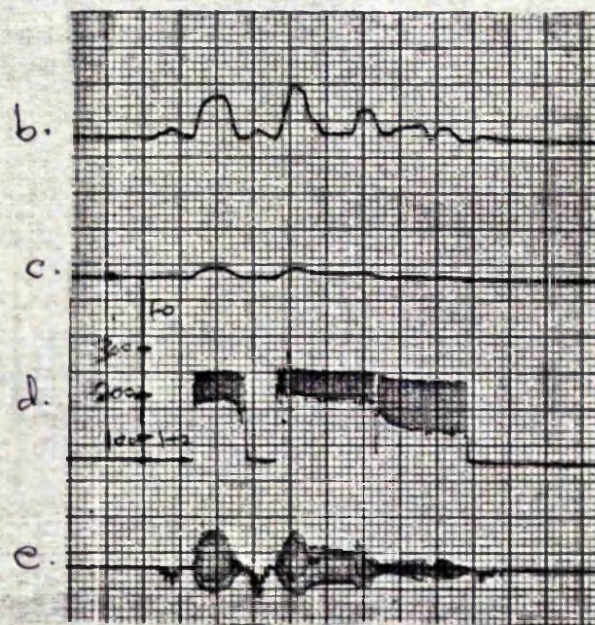
Fig. 6: Mid-Fall

// ʃufu l‿mi8ris //

"look at the groom"
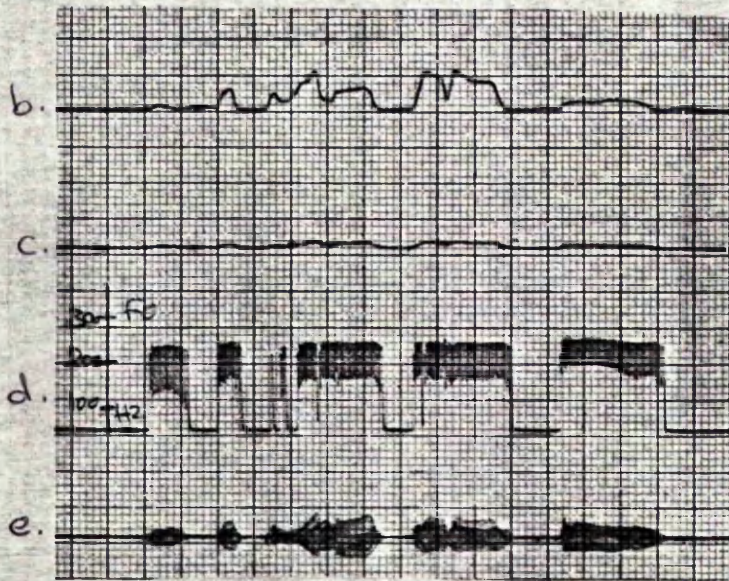
Fig. 7: Mid-Fall

// winḥiṭ 8aleih karaa\kiiʃ //

"and we put on it decorations"
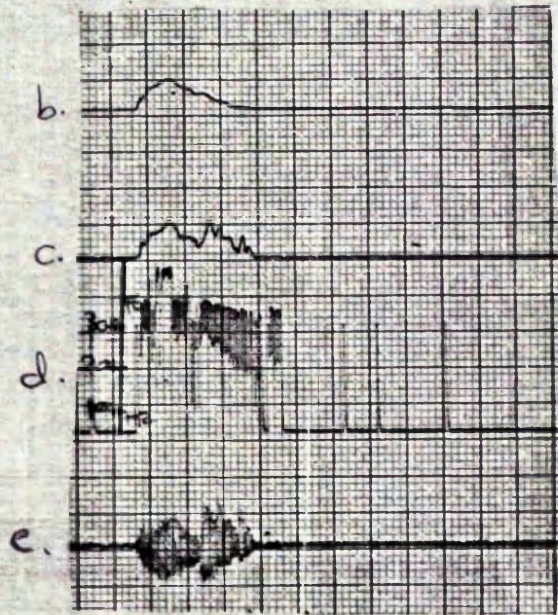
Fig. 8: High Fall

// `\` iih //

"yes"
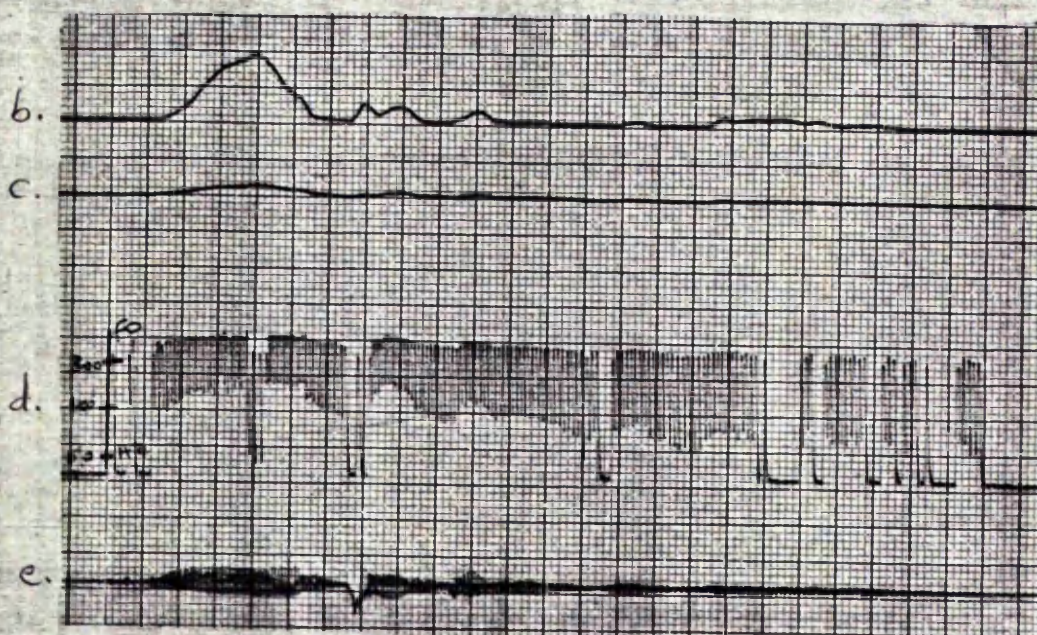
Fig. 9: High Fall

// waajid il gi•baayil //

"there are a large number of tribes"
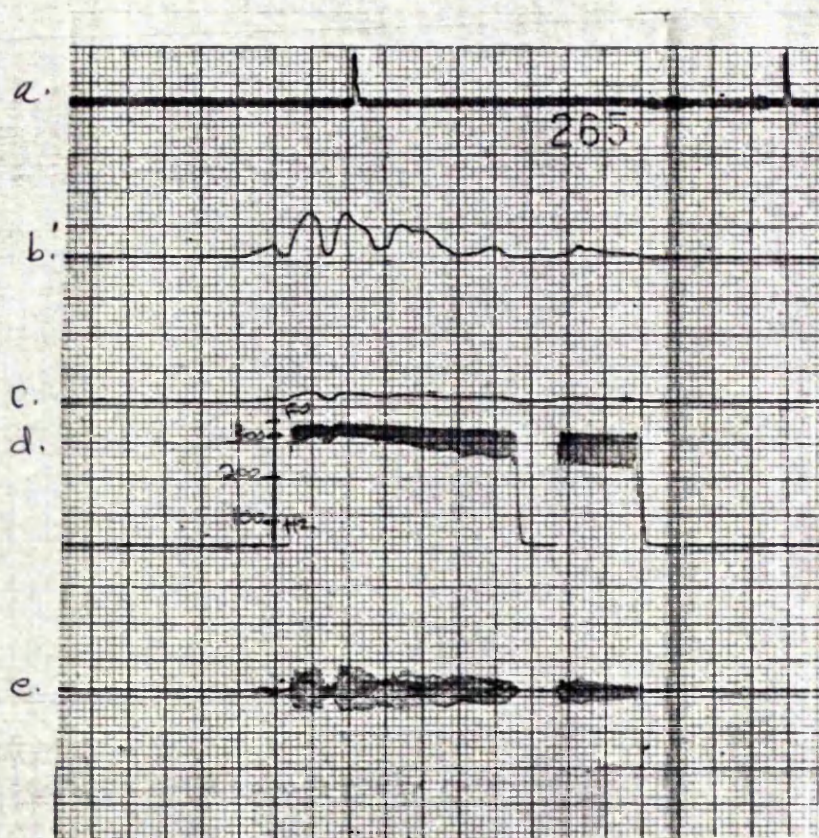
Fig. 10: Shallow Fall

// ∫aˋreinalha•θyaab //

"we bought for her clothes"
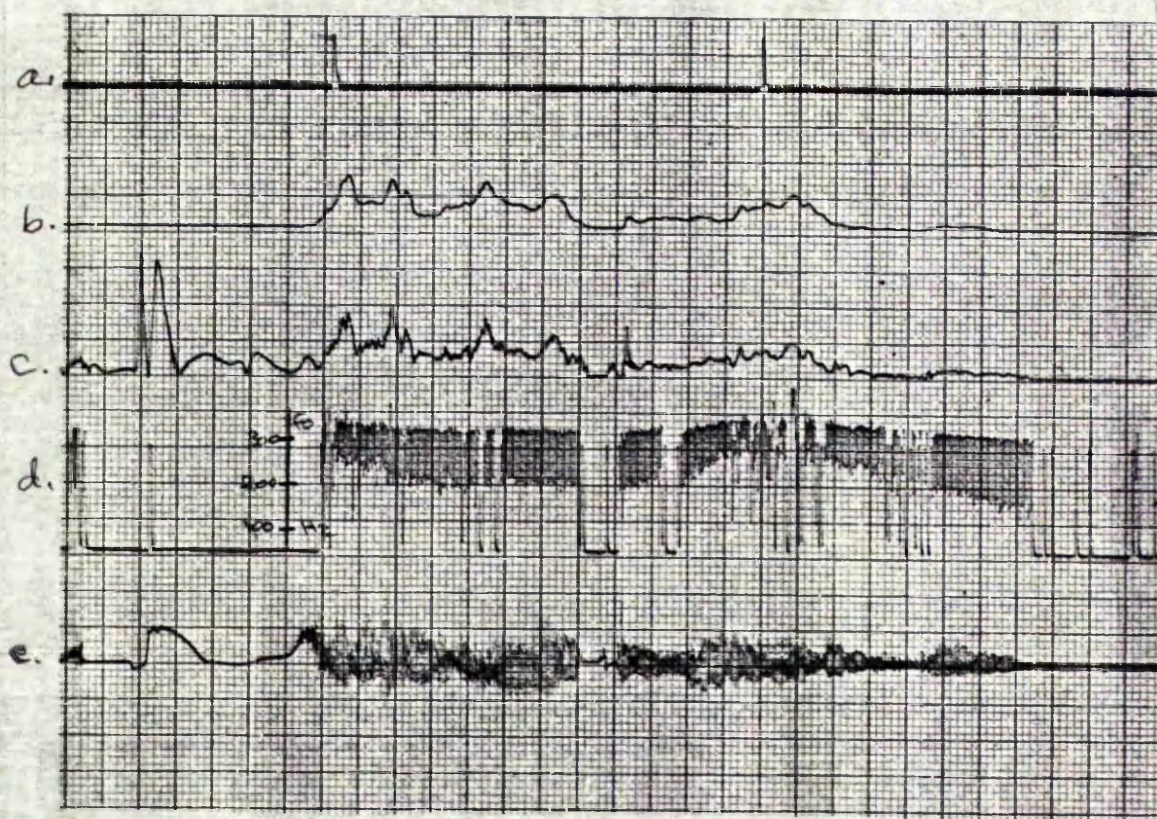
Fig. 11: Shallow Fall

// walla ma8aya ana wi8yyaaly //

"well with me were my children"
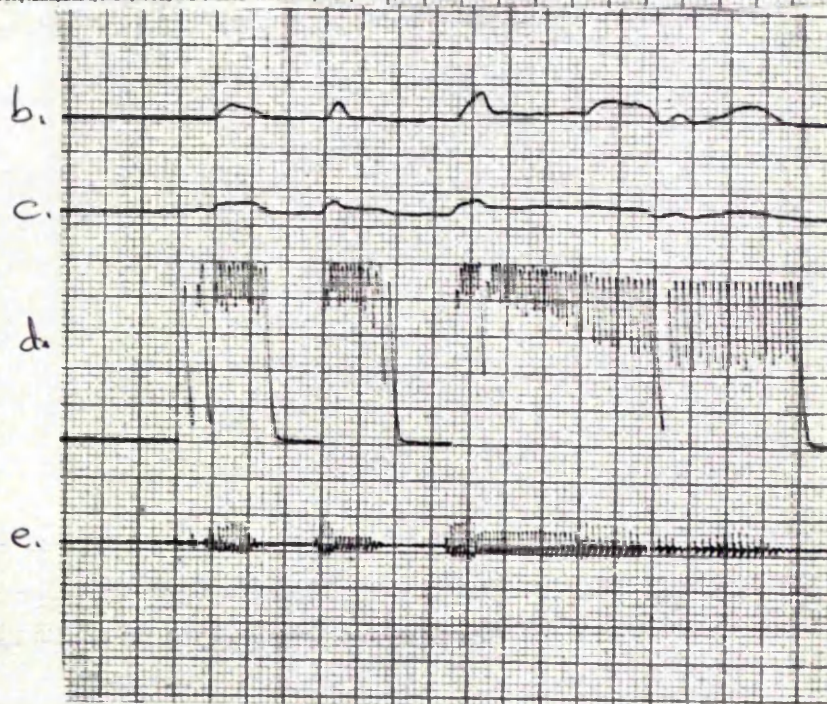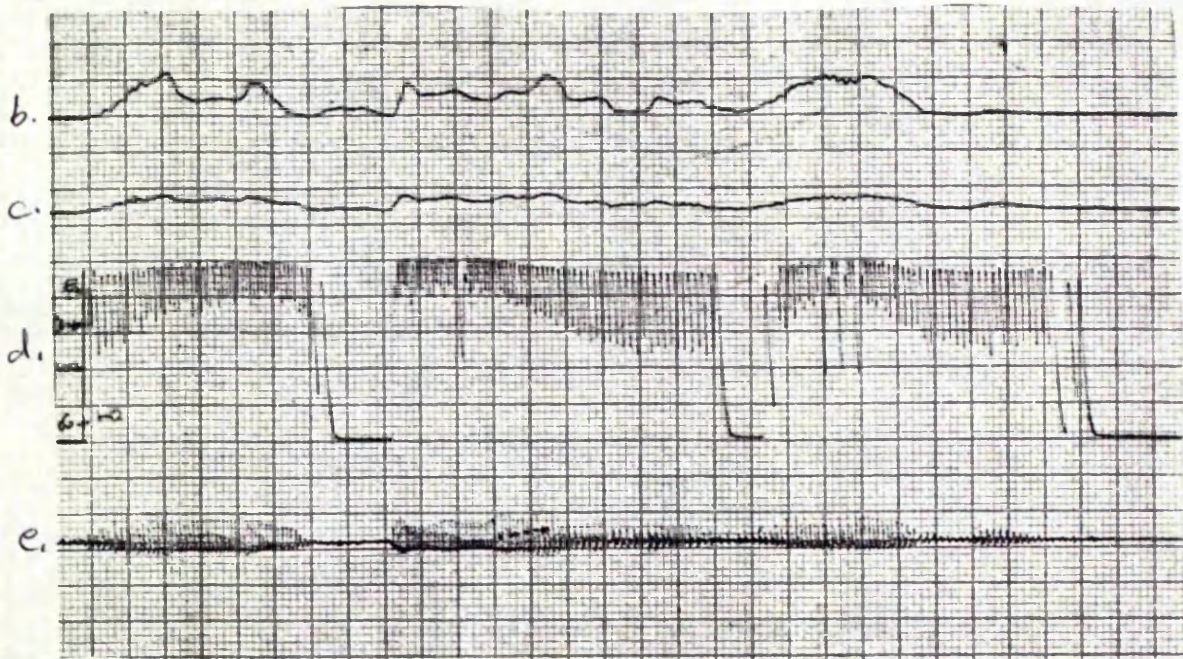
Fig. 12:   Shallow Fall

// walla, ˈʃaʊ ˌweina // miθil kilˌmarra //

"well what did we do, the usual thing

like every time"
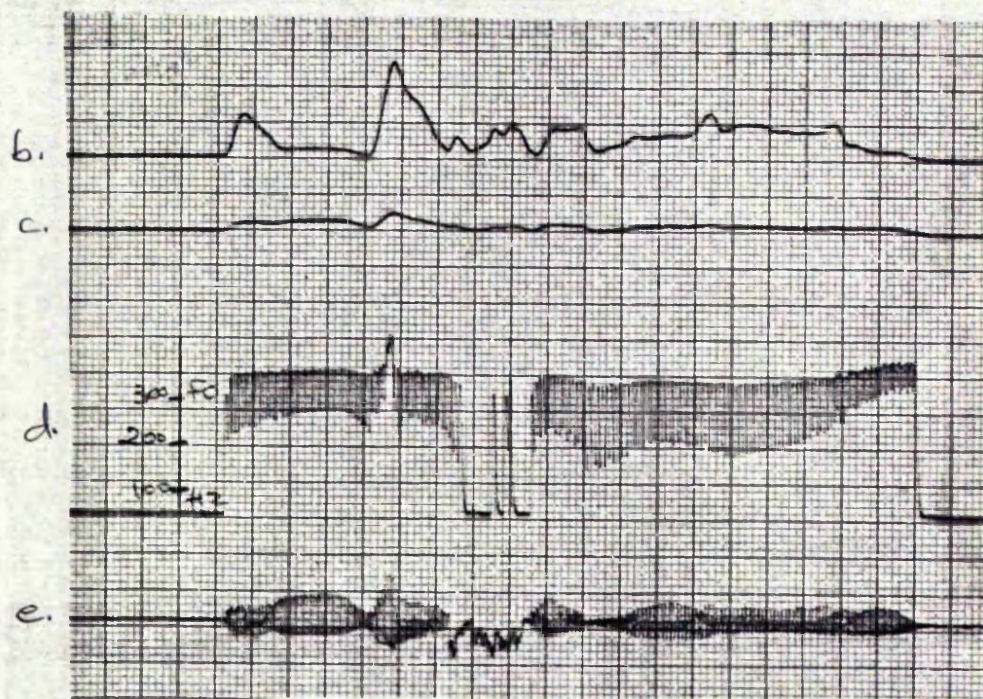
Fig. 13: The Rise

// 8indač 8/yaal //

"do you have children?"
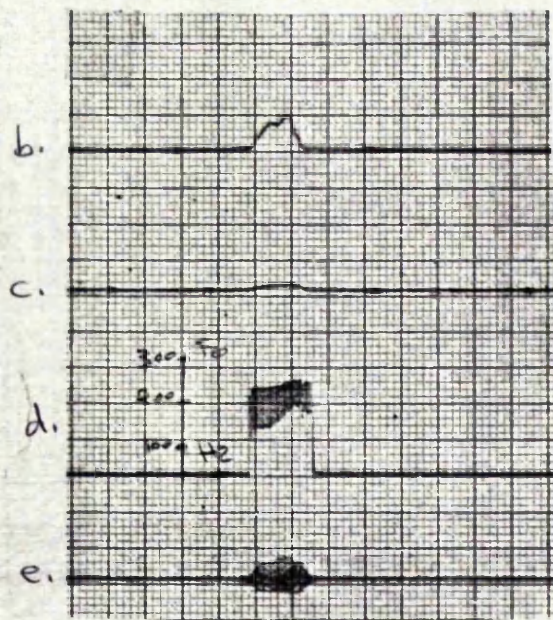
Fig. 14:   The Rise

/ / / ha //

"what"
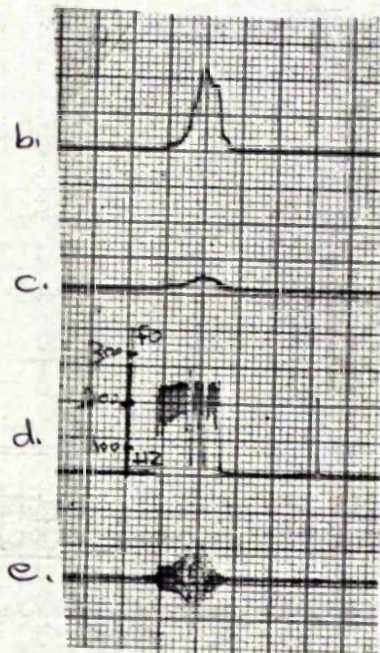
Fig. 15: The Rise

// / la //

"no"
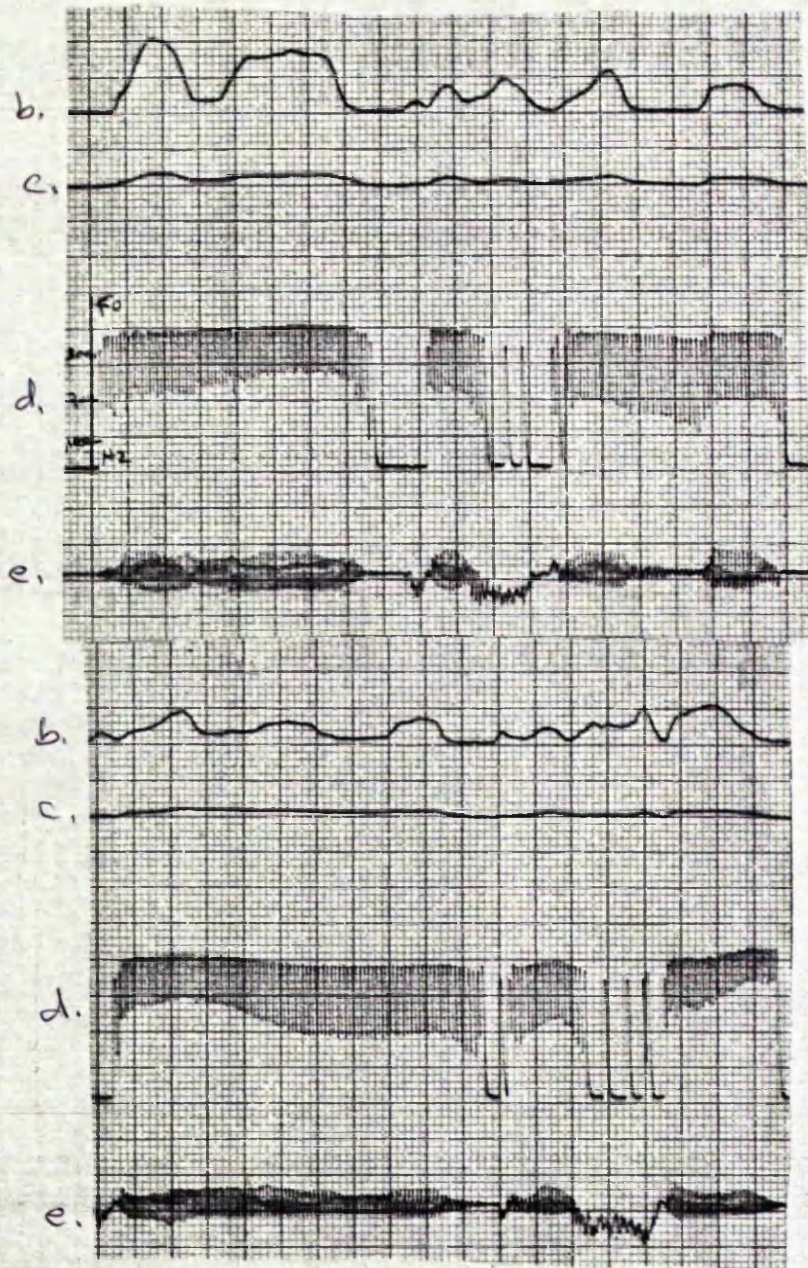
Fig. 16: The Rise

// banaatič wad deitihum ilmi/daaris //

"did you put your daughters in school?"
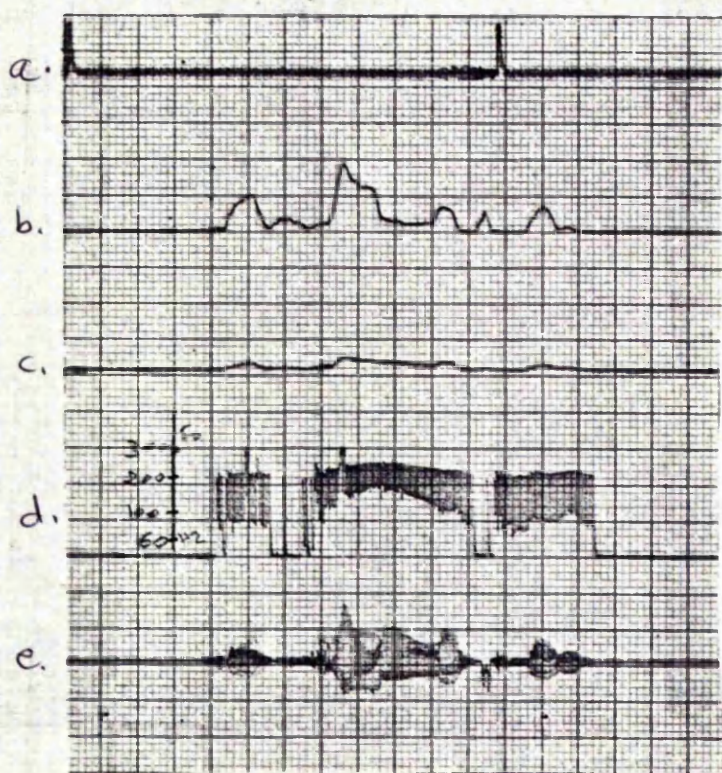
Fig. 17:   Rise-Fall

// raah ˌwein ˌmijbil //

"where did Migbil ŋo?"
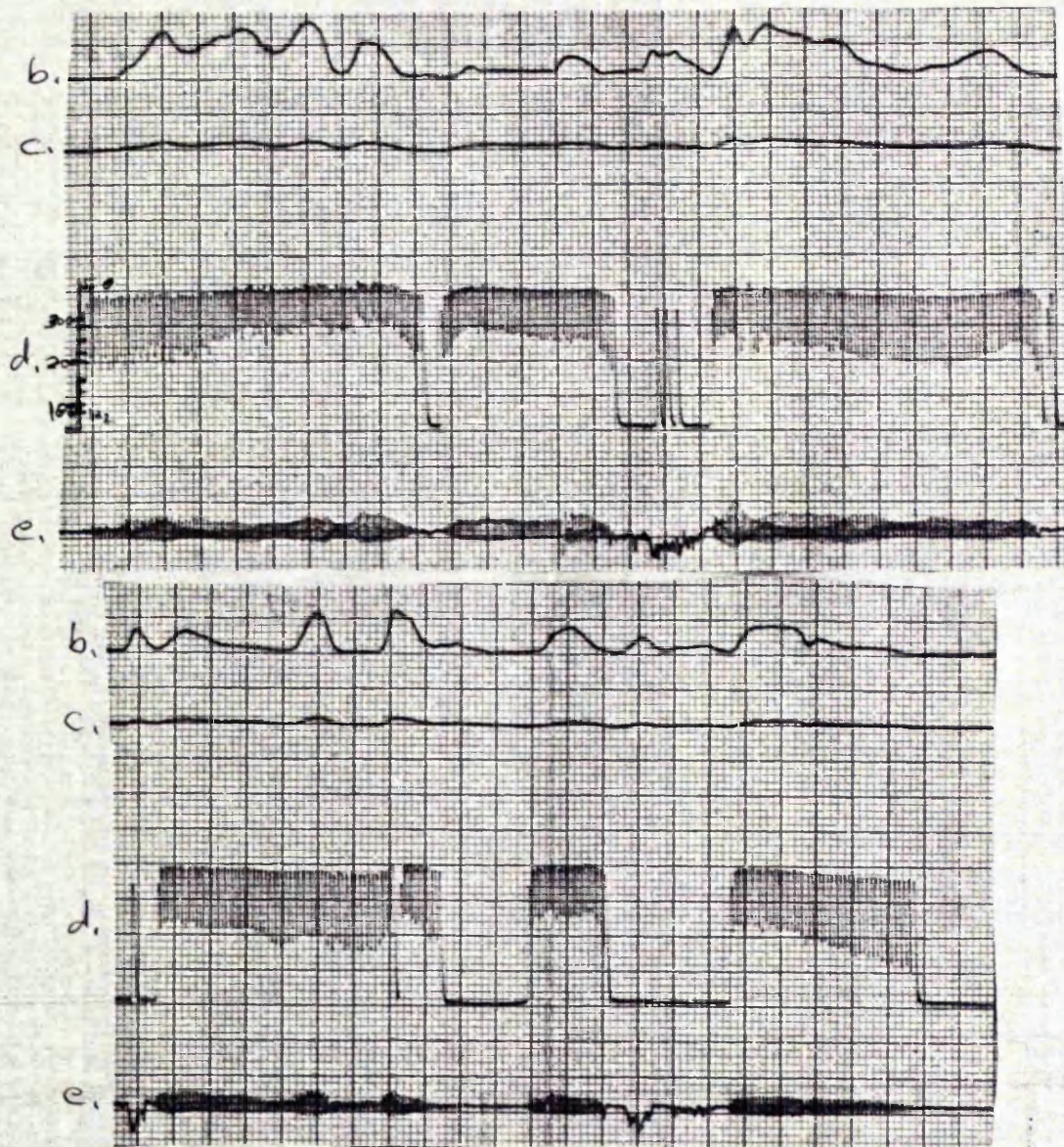
Fig. 18:   Rise-Fall
   &18-
          // ilkalaam ili hi∧'biih //

          /weeʃ \hu //

          "the speech she wants, what is it"
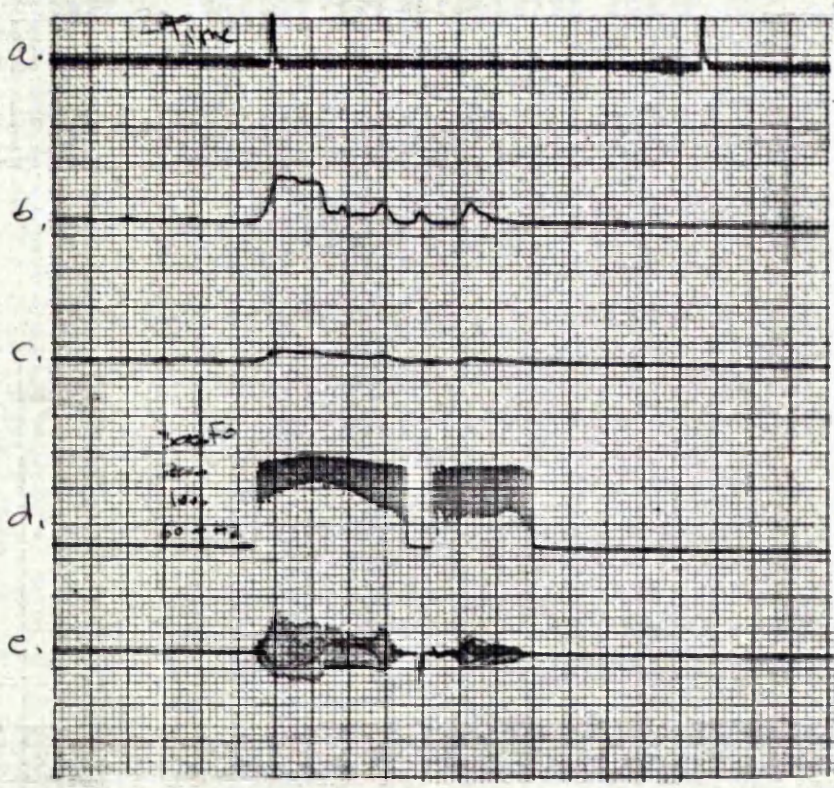
Fig. 19: Rise-Fall

//∧wein mijbil //

"where is Migbil"
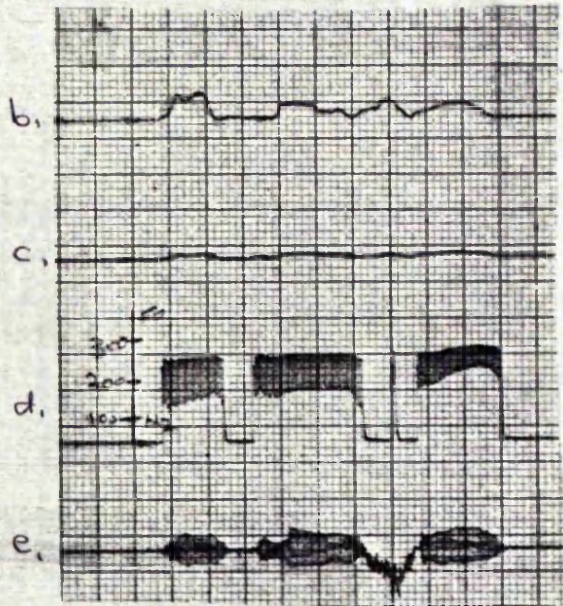
Fig. 20:   Shallow Rise

// γaaxduunʒsyuuf /-

"they take the swords"
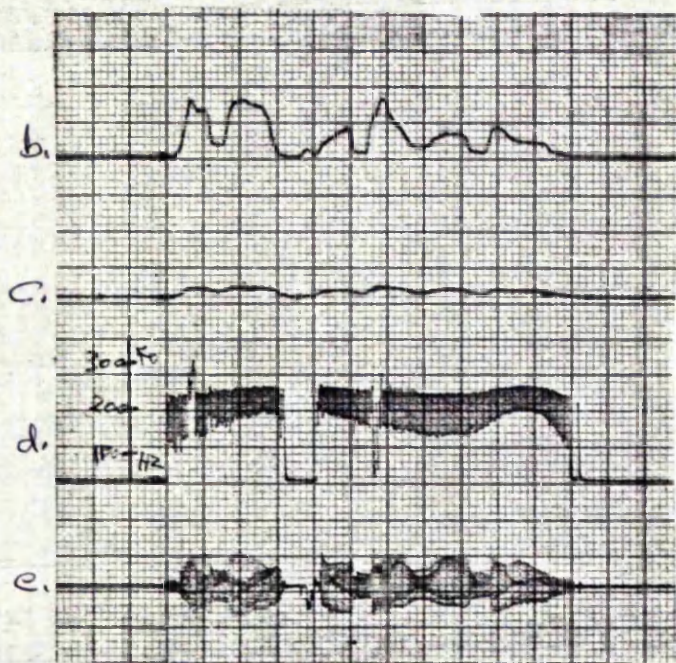
Fig. 21: Shallow Rise

// banaati lawwaɔliin //

"my older daughters"
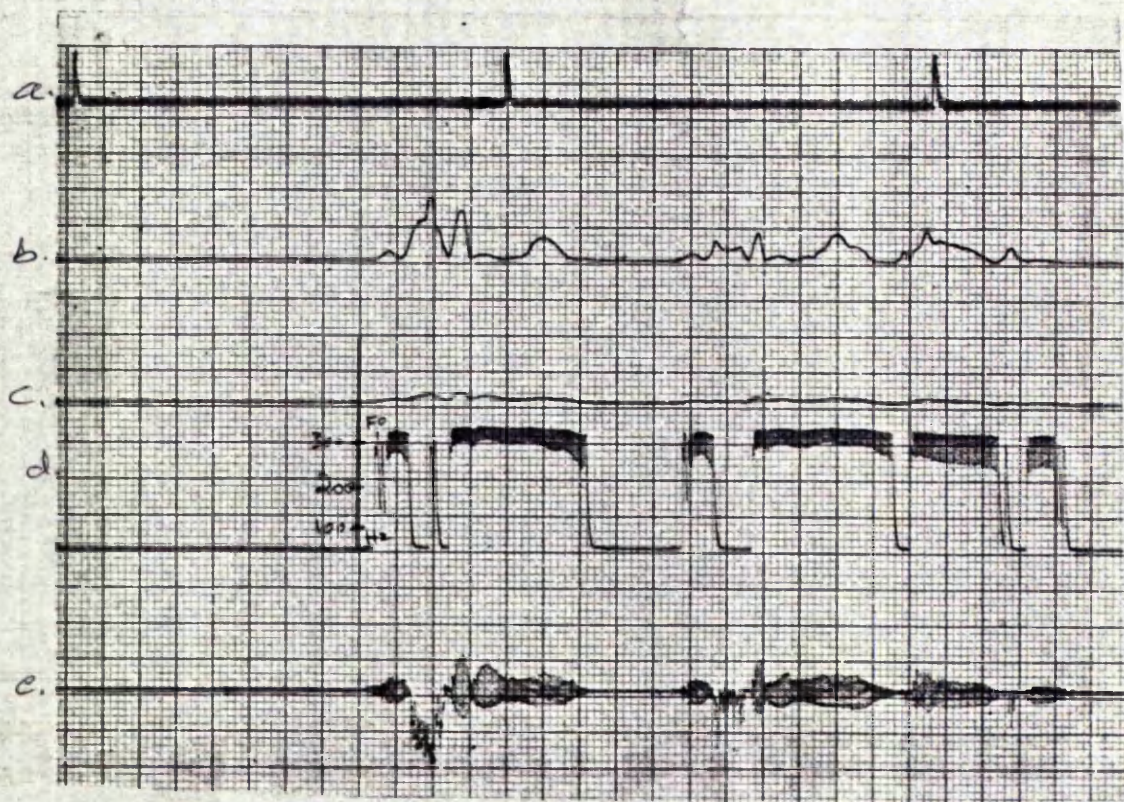
Fig. 22:   Compound: R + MF

// i‚simha / isimha il‚jaazi //

"her name, her name is al-Jazi"
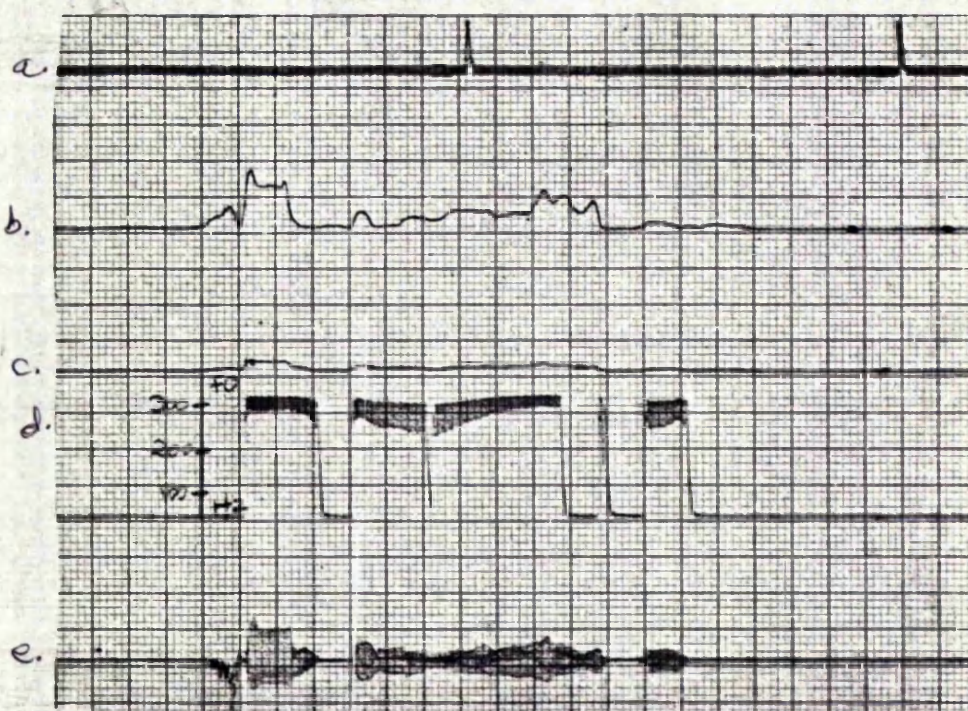
Fig. 23: Compound: SH + MF

// suulfi ma↗8aay wa8↘tiič //

"ask me and I will tell you"

Chapter Four

Sentence Types Distinguished by Intonation

This chapter handles the sentence as that part of the
language which enables speakers to exchange clear and pre-
cise information through all kinds of situations. Informa-
tion units as shown by intonation here have definite boun-
daries at the beginnings and the ends, whether the group is
a phrase or a sentence. MacCarthy (1956, p.7) explains the
boundaries of intonation groups as follows:

> "The beginnings and ends of groups are largely deter-
> mined by grammatical and syntactical considerations
> and by the ways in which the words of a sentence are
> related to each other, as they succeed one another in
> time (on the breath stream)."

Without the meaningful sentence or phrase, the informa-
tion cannot be transmitted, unless other signals are pro-
vided, e.g. body gesture.

The analysis of intonation is intended here to examine
the sentence types available in the data which was recorded
from natural conversation. It also contains a small number
of sentences which were constructed to be read by older
informants as well as university students. Those sentences
also represent natural conversation. The writer found that
the best way to investigate the interpretation of meaningful
sentences is by taking them from examples of daily discourse.
The goal is to show what patterns are associated with each
sentence type and which are the basic patterns that are
relied upon as grammatical markers, if any. Some of the
sentences express high emotional content. By emotional con-
tent is meant what is dominated by attitude without paying

any attention to the structure or word order. Emotion is
diffused throughout speech because there is no emotionless
intonation. One can recognize the basic pattern of any
speech by observing both the word order in the sentence and
how it is intoned, bearing in mind that meanings always
change if the setting changes. Giglioli states (1972, p.13):

> "in natural conversations sentences are almost
> always incomplete or ambiguous. Language provides
> a variety of different labels to refer to an object
> or an action; moreover, the social meaning of a
> term shifts with the situation."

There is a wide range of sentence types available in
KBA, of which the most important types are statements and
questions. Others are: exclamations, commands and calls
(where these are complete sentences and not one word utter-
ances).

The different types are defined as follows: Statements,
Open Questions and Wh- Questions. Compounds are treated
after the three main types.

4.1 Statements

The basic pattern for statements is a falling one.
It states facts or completed information when the listener
does not expect additions. Also, when the speaker does not
need reassurance or sympathy from others. Intonations used
for statements are the mid-fall, high-fall and shallow-fall.

4.1.1 The mid fall (MF)

MF is associated with statements of usual facts and is
used frequently whenever factual information is stated. This
involves information which is obvious and which comes without

thinking as the situation requires.

4.1.1.2 Greetings (when in the form of a sentence)

(1)   // ḥayyaa⌄č allah //   "God greet you."

(2)   // allah yḥay⌄yiic //   "God greet you."

Greetings may be repeated again and again in order to
emphasize how much the host values and welcomes his guests.
In greetings a shift of the word order does not change the
pitch movement, but shifts it to the final word, as can be
seen in the above examples. However, in sentences other than
greeting it might change, depending on the situation.
Consider the following:

(3)   // ba 'naatham ⌄fimi•daaris //

       "their daughters are attending schools"

(4)   // filmi ⌄daaris ba•naàtum //

       "in schools, are their daughters"

Example (3) came as an answer to the question as to
whether the informant's daughters ever went to school. Her
answer was no, but that their daughters (i.e. her grand-
daughters) did go to school. While in example (4) the
meaning is that the daughters are at the schools now (at
the moment of speaking).

4.1.1.3 Statement of facts to be expected in the society

These cannot be questioned by the listener and are a
matter of mutual understanding between the two parties.
The speaker and the listener know exactly what happened,
but it is a routine question with a known answer, e.g. about
the marriage customs.

(1) // 'axað ibnat \8ammah //   "he married his cousin"

This sentence has heavy background implications of social attitude. The speaker knows that in their tradition they have to marry one of their relatives. It is not forbidden to marry someone from a different tribe, but it is difficult. In most cases the family will arrange for a boy to marry a girl from the same tribe. Therefore, the speaker states here something that is known to both parties, but is still a valid subject of conversation.

Other examples:

(2) //₁tammat is\buu8 //   "she stayed for one week" (the bride)

//₁wu wad 'dei\naaha //   "and we took her (to her
                                    husband's house)"

(3) // flaanin \mi8ris //   "Such and such a man is a groom"

(4) // wal 8a 'ruus flaanah\mi8risa //

"and the bride is the one who is getting married"

4.1.1.4 Factual statements in which no cultural
         criteria are involved

Factual statements may also contain information exclusive to the speaker which is not the common knowledge of the participants in the conversation. It is therefore new to the hearer and he or she has to take the speaker's word for it.

Q: Do you have children?

(1) //₁8indi \ bint //   "I have one girl"

(2) //₁isimha il\jaazi//   "her name is al-Jazi"

(3) //₁wu 8indi \waðha //   "and I have (also a girl called)
                                Wadhha"

(4) //₁rajli ma yi\jawwiz 8alei //

"my husband will not marry another woman"

(5)   //₁ 'ma ˎ yigdar//

"he cannot"

(6)   //₁gilt 'ana 8ala ˎʃarʈ //

"I said, but on one condition"

(7)   // bas ma'ratk iʈʈaˎligha //

"that you should divorce your first wife"

4.1.1.5 Announcements of intent

(1)   //₄₊₁ 'ḥinna maˀnruuh / hum yiˎjuunna //

"we do not go, they come to us"

(2)   // ilˀmarah/ʈallagˎnaaha //

"the wife, I divorced her"

Example (1), although it is a compound tone-group,
nevertheless gives an idea about the kind of announcement
which can be conveyed, either in two information units, or
in one with a high head, e.g. (2). Here the speaker announces
what he has already done. The use of tone 4, the shallow rise,
in the first example, and the high-head in the second example,
before the nucleus, means "attention" or "listen to what I am
about to say". The speaker has delivered his information in
two units, e.g. (1) to imply that he will not go because of
his powerful position and others will be obliged to go to him.
The speaker's position is obvious from the use of the plural
form /ḥinna/ "we" to signify himself. In example (2), how-
ever, it is an announcement of intent to marry again. Since
he has divorced his first wife he is now in a more independ-
ent position as regards remarrying.

The main issue that links these two examples together
is the calling for attention and delivering of a message
which is known to or can be predicted by the listener. In

example (2) the listener knows about the intention to divorce

because she has told him that if he wants to marry her, he

should divorce his first wife.

4.1.2 The High Fall

Statements occurring with a high fall intonation are

often conclusions to previous information. These are here

treated under two main headings: comments and listings.

4.1.2.1 Comments on preceding facts in the discourse

Usually statements, either with a following question or

a further explanation. In this data this means it can only

come with a compound tone-group.

(1) $//_{1+2}$ samn al'8anam $\backslash$ zein// $/$ ha //

"the goat's oil is good, right?"

The speaker is proud of the good quality of the pure

goat's oil which they produce. The purity of the home-

processed oil is symbolic of the best of everything they

used to have. It is rare nowadays and cannot be easily

obtained. The comment comes with a high-fall and is followed

by a question with a rise tone to ensure that the listener

has got the message or has a clear idea about the matter.

(2) $//_1$ 8ala ba8aa$\backslash$rii na// $\backslash$albil //

"on our camels, we call them al-Bil"[1]

---

1   The word bil "camels" is a characteristically bedouin
     lexical item. Non-bedouin would use the word ba8aariin
     or jimaal. It is also phonologically characteristic
     of the bedouin dialects in being of the syllabic shape
     CaC. Very few nouns of this type exist. Others include
     Өim "mouth", yad "hand". See Ingham (1982, p.123);
     Johnstone (1967, p.17).

(3) //₁maḥnaaʃ bin 'guul ba8a`riin //₁ ḥinna 'badu

8ig`maan //₁ il8ig`maan //

"we do not call them ba'arin. we are Badu of 'Ajman,
Al-'Ajman."

The speaker was excited about the fact that they use a
different word for camel, because they are from the 'Ajman
tribe. The 'Ajman have a long and honourable history among
the tribes of the area and held out against the growing power
of the Al Sa'ud considerably longer than many others.[1] Thus
by the comment "'Ajman", she shows her pride in her bedouin
identity, indicating that she is genuinely from the heart of
the Arabian Peninsula. In fact the word /bil/ meaning "camels"
is not an exclusively 'Ajmi lexeme. It is common to most
bedouin tribes of the area, but the speaker may not realize
this.

4.1.2.2 Listings

In listing names, things or actions, the clause is con-
cluded by a sentence or phrase to end the list on a high fall.

4.1.2.2.1 Listing of names:

//₁ fiih gabiilat 8nizah / wuqabiilat 'ʃammar /

we8 'teibah / wem 'ṭeir /wal8ij 'maan / walha'waajir /

wabani ri 'ʃiid / wal8a'waazim / welhir 'ʃaan /

wa`waajid ilgabaayil /₁ leisa laha\8adad //

"There is the tribe of 'Anaza and the tribe of Shammar
and 'Ataibah and Muṭair, and the 'Ajmān and the Ḍhafīr
and Gaḥtan and Subai' and Al-Murrah and Hawājir, and

___

1   See Cottrell (1980, p.496) and Almatuuq (1981, p.12).

Bani Rashīd and the 'Awāzim, and the Hirshān, and
there is a large number of tribes. They are un-
countable."[1]

After giving a large list of names of tribes, he con-
cludes with the comment clause "there is a large number of
tribes", then follows that by: // laisa laha\8adad //
"these are uncountable". This is added here for emphasis.

4.1.2.2.2 Listing of objects
(1)   //'ma ta8rifiin min ar'yaah /'ma ta8rifiin min qim'saan /
albeit'intaras //₁ ta8aali w\ʃuufay //

"you do not know, there are perfumes, there are dresses.
The house was full. Come and see!"

She concludes with the final comment on a high-fall:
/albeit ˋintaras/ "the house was full", which is an utter-
ance of the comment type (4.1).

(2)   // axadna ma8ana 'kuwar / wa axadna 'akil /

waxadna ma8ana 'xeimeh /kill\il beit ᵒṭala8 ma8ana //

"we took with us footballs, food and a tent, the whole
house came with us."

This list, as with the previous example, is followed
by a comment summing up the events referred to so far.

4.1.2.2.3 Listing of actions
These are usually in the form of verbal sentences which
start with a verb and display a list of actions performed.

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1   Note that "and" in English is used at the end of a
     list only, but in spoken Arabic it is repeated with
     every item.

(1) // winḥiṭ 8aleih karaa'kii /winḥiṭ 8aleih ni'jiir /

win8aṭṭiih minfuug bʃayyin 'ḥamar / winḥiṭha fuugah

winxal\liih yiɵruuh //

"We put on it (the camel) fringed decorations and
woollen decorations, and we cover it from the top with
some red material and we mount the bride on it and let it go."

The intonation group of this sort of string is a high
fall on the concluding word or words of the list, whether
it is a list of things, names, actions, or a description of
scenes. The list usually starts with some form of the con-
joiner wa (i.e. wa- w- or wu) equivalent to "and" in English,
preceded by a word or sentence to inform thelistener that
there is a large amount of information which is about to
follow in a more detailed explanation, e.g.

// winḥiṭ 8aleih -, "and we put on it" (the camel)
This is then followed by the listed items.

Although, as shown above, lists usually involve a high
fall on the final item, it is also possible to have lists
with a mid fall on each item. This is however rather rare,
e.g.:

(1) //₁8indhum 8w\aal // wu 8indhum ˅xeir //

"they have children and they have lots of things"

(2) //₁we ďixiirat ilbadu//˂ha//₁'maba8ad jaat ďďi\xiirah

//₁ ar\maah // wis˅yuuf // wiba\naadgin ɵsahlah //

"And there was also the bedouin war supply. The bedouin
war supply had not yet arrived: lancers and swords and light-
weight guns."

In this example the final fall occurs on an item of the
list not on the summarizing comment, because there is none.

Parallel to the above, there are also listings of actions, which do not come with the high-fall. These come in the form of a series of verbal sentences on mid-falls, which start with a verb and display a list of actions performed.

(3)   // wu ʃaˈreina mˈṣawwar / wuʃaˈreina sadd al\8aali //

"and we bought necklaces of the type of Musawwar and Sadd al-'Ali"[1]

4.1.3   The Shallow Fall

This type of intonation is used with statements which do not give new information, but information known to both the speaker and the hearer, e.g.:

(1)   //₁ ʃareinaalha ɵ\yaab //

// ɵ\yaab //

"we bought her clothes"

"clothes"

The feeling towards the subject is that it is not important. The intonation used here has been called in an earlier chapter the "throw-away intonation". This also involves a fall which marks information, being the most common intonation for statements. It is, however, a more shallow fall which demonstrates that this is information that the listener already knows about, but he asks anyway.

For example (1) the second occurrence of the word /ɵ\yaab/ "clothes" is just a repetition of what has been said emphasizing that it is not important or exciting. The attitudinal interpretation for example (1) is "you know,

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1   These are two types of bedouin jewellery, named (recently) after well known entities of the Middle Eastern cultural world. Muṣawwar is a widely read Egyptian magazine. Sadd al-'Ali is the high dam on the Nile.

like every decent soul does. Nothing extraordinary. Like today's ways." The fall appears on the occurrence of the word "clothes" because it has the most informative weight. The second occurrence, however, serves as emphasis in a negative way, "it is really very ordinary". So even though it is a separate information unit, it does not carry new information; in fact it is a reinforcement of what has been said.

Other examples of the shallow fall are:

(2) //₁ wu 'ʃarei 'naalha minha 8irↆaan //

"and we bought for her from it some items" (the usual thing)

(3) //₁ 'xibrič 8irdaan alↆ8irs //

"you know (what I am talking about) the items

required for the wedding then."

4.2 Open Questions

These are marked by a rising pitch:

(1) // jaay/zinlač //   "did you like it?"

(2) // hum/raahaw //   "did they go?"

(3) // tala8 'ilbarr ⌐mijbil // "did Migbil go to the desert?"

(4) // irmu daan / lawwal // "Ramadan, a long time ago?"

(5) // yi 'jawwiz '8alei wana bint / 8ammah //

"will he marry another woman, while I am his first

cousin (and yet unmarried)?"

Note that the last example (5) is an exclamation in nature, i.e. a rhetorical question, although in the form of the intonation it does not differ from a plain open question.

It is noticeable that these dialects, like most other spoken dialects of Arabic, do not use the question particle

/hal/ which classical Arabic demands before a sentence in
order to make it interrogative. The only marker here for
the open question is the rising intonation pattern. Personal
experiments showed that if such examples were put in a con-
text-free list and given to speakers to read, they were
normally read as a statement.

This is in contrast to the finding of Ahmed A. (1982,
p.209) on Egyptian Arabic. Ahmed found that some written
examples were easily distinguished and given the appropriate
intonation when read from context-free examples. However,
an important factor here is that in Egyptian a negative
marker /miʃ/ occurs at the beginning of a sentence, which if
followed by a particle /miʃ kida/ often marks interrogatives.
Examples:

// 8indha a8waal //   either ∕ or ＼

"Does she have any children?"

"She has some children."

// hum raḥaw//   either ∕ or ＼

"Did they go?"

"They went."

However, if a speaker were given the utterance /8indač
a8waal/, he would be likely to interpret it correctly as a
question because of the presence of the 2nd person pronoun,
i.e. //8indač ∕a8waal// "have you got any children?"

4.3 Wh- Questions (Rise-Fall)

The heading wh- questions includes actual wh- questions
which we shall call true wh- questions, certain rhetorical
questions, and exclamations. In all three the actual

113

meaning is clear, and the hearer will always know which of
these functions is intended. The reason that they are
grouped together is for economy and so that the rise-fall
will be mentioned in one place.

4.3.1   True wh- questions

(1)   //hu iʃhaggah xalla lqa biilah //

      "Why did he leave the tribe?"

(2)   // ilkalaam illihi tabii weeʃ hu //

      "the kind of speech she wants, what is it?"

      Usually here it is preceded by a high head.

(3)   //min hu //   "who is he?"

(4)   //,wiʃ ʃu //   "what is it?"

(5)   // mijbil wein raah //   "where has Migbil gone?"

(6)   // ilbint illi ma8kum min hi //

      "the girl who is with you, who is she?"

(7)   // wein mijbil //   "where is Migbil?"

(8)   /// wein raah mijbil //   "where did Migbil go?"

(9a) // wiʃ haada //   )
) "what is this?"
(9b) // wiʃ da //   )

4.3.2   Rhetorical questions

      Wh- questions also can take the same pattern with a
slightly different contour if it implies that the facts
being questioned are in fact so normal as to deserve little
comment. Although a rise-fall pattern occurs, it is stretched
over a much longer time segment, e.g.

(1)   // weeʃ saw weit ilhum // weeʃ saw weit 8aad //

      "What did I do to them, what did I do then?"

Here there is no excitement, nothing important is
thought to be happening. It is followed by an explanation
for why it is not important. It is also a question from
the speaker to him or herself, while in the coming example
it is a question from the speaker to his listener, but it
does not demand an answer. The speaker puts a statement in
the form of a question, and answers that question without
waiting for his listener. This is a way of keeping the
listener following the conversation, especially when it
occurs in a long monologue.

(2)   // hu iʃ´hagga xalla ilmara haaˋdiic //

"Why did he leave the other woman?"

The speaker then continued answering what he had just
asked:

//₄₊₁ haᴬdiic / imrayˋhita //

"that one, makes him comfortable"

4.3.3 Exclamations

Exclamations in this type of Arabic include anything
from one word to any statement said in a tone of amazement.
Under this heading, however, are included that type of ex-
clamation which contains statements in the form of wh-
questions and with the same intonation pattern as a wh.
Although this is a very common pattern in Arabic, in fact
only one instance occurs in the data. This is:

(1)   // ˈawwal maal8arab iliyi ˈʃraalha

m ˈ8aayanah haadiik ʌ wein //

"In the old Arab tradition when they used to buy her

this type of small necklace, how different things are

now!"

4.4 Sentence Compounds

Here are included certain common sequences of specific syntactic structures with specific intonation contours which occur with more than chance frequency and can therefore be regarded as compound units, occurring with compound tones.

As was noted in Chapter Three, compound tones occur with three different kinds of sentence in this type of Arabic. They come in (1) one simple sentence; (2) complex sentences; or (3) sequences of sentences. Here we consider all three types.

(1) //$_{4+1}$ 'ḥinna wein ↗wiṣalna / 'wiṣalna 8ind innak tir↘raktni//

"where did we get to, we got to the part when you left me"

(2)a·//$_{4+1}$ hu 'ʃhagga xalla lmara haↄ̌ᶁiič /

'haↄ̌ᶁiič mray↘ḥittah //

"why did he leave that woman, that woman is making him comfortable"

b.// hu 'ʃhagga xalla lmara haↄ̌ᶁiič / haↄ̌ᶁiič mitaalbiyah //

"why did he leave that wife, because she was too demanding"

Each utterance is said on two breath groups. It can be counted as two separate information units, or one compound group. Here the speaker can stop on the first and his listener can predict what will follow, but with tone 4 the shallow rise, the information is always incomplete and dependent on what follows.

In example (2) also the speaker asks a rhetorical question by using a sentence with the shallow rise (tone 4) as a question to himself or to obtain his listener's attention, which is predictable from the situation, since he is

telling the story and then pauses for interruption from outside. He then resumes his story, but instead of going on he wants to tie up his thoughts, so it will be in a complete uninterrupted pattern. This is definitely not a question; it is rather "look here we have arrived at so and so and we are picking up the thread of the story again, so give me your attention."

(3) $//_{4+1}$ ba 'naati lawwaⁿliin / maθeir

xams \ imyah // rab\biyyah //

"my older daughters (got) only five hundred.

Indian rupees" (as a bride-gift)

In this example, although the exact price is not known to the listener from the first tone group, yet it can be guessed by tracing the period, because there is a general rule about these things. The speaker then chooses to explain what was meant by five hundred; she therefore continues with the second tone group // rab\biyyah //. If she had stopped, the listener would need no further explanation for the reason mentioned above, because the unit of currency in the old days was known to be the rupee.

Other examples of compounds include:

(4) $//_{4+1}$ ana giltlah inč aan ta'biini miθil maⁿbiik /

ix'tibni ilmarrah \ haaďi //

"I told him if you want me as I want you, ask my

hand in marriage this time."

(5) // mataⁿbiini / la ti\jiini //

"if you do not want me, do not come to me."

(6) $//_{4+1}$ gaal hu in'čaanč anti ba8ad tabiini

miθil maⁿbiič / thak'miin b\halč //

"he said, if you also want me as I do want you,

you should stand up to your family."[1]

(7) // gilt'ana 8ala↗ʃarṭ / bas ma'ratk iṭṭal\ligha //

"I said but on one condition, that you should

divorce your first wife."

Under the compound also come statements which may be

expected to surprise the hearer and take the tone 1 and 4,

of which /usually comes on the first unit of the compound. It

[Tone 4]

comes here on the second because it ·'/ *implies* some · / *extra meanings* behind

the word that it comes on.

The speaker (an old lady) uses words which might be unex-

pected to the hearer, this takes a fall followed by shallow

rise, because the speaker thinks that a term used is strange

and even if it is known to the hearer, it is not·expected to

be heard from the speaker.

(8) //$_{1+1}$ 'rawwaḥnaahum lik\feir /↗iih //

"we took them to the hairdresser, of course"

The word "hairdresser" does not have any equivalent

word in bedouin Arabic. The exclamation at the end means

"yes we also do these things,nowadays, we know everything",

emphasizing that the bedouin are affected by the modern

luxury industry.

Gunter says (1972, p.194):

"Sentences are fairly easy to isolate in samples of
human speech, and that fact leads linguists to make
a great, unspoken assumption that the sentence can be
adequately treated in isolation. This assumption may
be a convenience, but it is seriously misleading, for
it tends to obscure important linguistic facts and
relations."

1   The context is that her family refused him once because
     he is from a different tribe, and now he is preparing to
     ask again, if she will help him by convincing her family.

Following this view, the author is proposing to treat the sentence as a part of the context, and as an active element in the situation that it appears in. For this reason each sentence has been extracted with reference to its text in order to accommodate the overall idea of the kind of pattern that has developed throughout the study. The sentence cannot be counted as a full information unit unless the hearer knows exactly the context that it implies.

The following dialogue has been chosen to validate the whole idea about the meaningful sentence in context. These particular dialogues rather than others were chosen because of their length and the diversity of the sentences involved. This short dialogue will demonstrate the relation between the sentence and context on the one hand, and that between the response and sharing of information between two speakers on the other.

Here the husband is asking his wife about a proposed picnic on Friday afternoon, Friday being the Muslim sabbath holiday. He asks who will go with her, where they are going, and what types of food they will take with them. The situation is natural, but the husband asks for detailed explanation of certain points, athough he is familiar with the subject. This dialogue contains statements, questions, open questions, unfinished utterances which imply exclusive understanding between the two speakers. It also includes cues that the speaker gives to his interlocutor to remind her of what kind of information he wants, and reminding signals repeating what his listener has just said.

(h=husband; w=wife)

(h) //\laila// "Laila"

(w) //\haa // "yes"

(h) //ʌwein taboon / tek∫iˊtuun alyuum //

"where do you want to go, for a picnic today?"

(w) //ˈwalla nabi ˈniṭla8 haaḏa lma\kaan illi ˈilli

wara ilmiṭ\laa8 //

"well we will go to that place which (hesitates in order

to remember) which is behind Miṭlā ⸢ (nom.loc.)

(h) // yamm ˈirru \tein // "near al-Raudhatain" (town north

of Kuwait, about halfway to the Iraq border)

(w) // ˋiih // "yes"

(h) // minhu illi \ma8kum // "who is going with you?"

(w) // ˙walla ma8aaya ana we8ꞩyaali //

"well there were with me - / I was with my children"

Here the two sentences overlapped together, but she

managed to deliver her message in complete intonation-

group.

(h) //ˊwei∫ tabi taax\ uun / \ma8kum //

"what do you want to take with you?"

(w) // walla nabi ˈnaaxi diꞩgaag[1] wayyaana //

"well we will take some chicken with us."

(h) // ẇu ba /- wu\ba8ad / wuˊxi ḍrah \∫inhu //

"and what else, what kind of fruit?"

(Here he wants her to know what he is asking about so

he introduces the word fruit.)

(w) // wu\faakha // "and fruit"

---

1   Notice that this speaker uses /g/ as a reflex of clas-
    sical jim. This is a feature of 'Ajimi speech.

When she answered, she also said "and fruit" in the
beginning, in order to introduce her list of what types
of fruit; this counted as new information, although the
word appeared before, but she changes the word and not
the meaning.

(w)   // \faakha // "fruit", instead of "xiḏrah" which means
the same thing. To her it is new information and before
any list they have to introduce some general name or
idea to make their listener wait for more and not
interrupt.

// tif\faah / wu\muuz / wu\8inab / ⌐hah nabi / lga'haal
\taakil / wutis\taanis•bilbar //

"apples, bananas, grapes. Yes, we want the children to
eat and enjoy themselves in the desert."

(h)   // lbar\zein // "the desert is nice"

(w)   // 'iiwalla ma 8a\leih //

"there is nothing wrong with it"

(h)   // fii\8anam / fi ... (interrupted by a cough)

(w)   //'illa walla fii\8anam / wufii ba8a\riin /

wu fi irra\bii8 //

"yes, it has goats, and camels, and grass."

(h)   // wu⌐min\ma8kum //   "who is with you?"

(w)   // walla 'ma8ana g\raan //   "some neighbours with us"

(h)   // beit iṭṭay↘haan / wubeit /-[1]

"that family of Tayhan? and the family of..."

The husband asked the above question in the form of a
statement.

---

1   This final contour is unfinished, but the underlying
      form would be shallow fall as in the preceding.

(w)   // walla ma'8ana 'waaḥid hir˅ʃaani // wumˇraatu //

"yes we have with us one from the Hirshan tribe,

and his wife."

In the following questions, she did not give her hus-

band all the information about the man from the

Rashayida tribe in one unit, but divided the utterance

into two by means of tonality, "one is a Rashidi, and

there is also his wife". This is grammatically correct,

but also characteristic of the older generation. The

present generation would combine these two utterances

to form one single information unit, as this is more

economical in terms of time. Consider the following

examples:

(h)   // wiwaaḥid ri˅ʃeidi //

"and one from the Rashayida tribe?"

(statement in the form of a question)

(w)   // w'waahid ra\ʃeidi // (echo response)

"and one is a Rashīdi"

When the questioner asks about the particular family

name, the answer is not new information to him. The

speaker is also aware that her husband knows all the

neighbours and that he just wants to keep the conversa-

tion going by asking questions to direct his listener

in which way she should respond.

(h)   // \ah // "yes"

(w)   // wu ba8d[1]in\naas ya8ni //

"and some people you know"

/ya8ni/ means "you know what I mean" (because you know

all the people around, and who are likely to go). Thus

the conversation ends.

---

1   The form ba8d not ba8d̮ was used here. This may be
characteristic of the dialect.

This conversation gives us clear examples of some

sentence types in this language. Vagueness and misunder-

standing under ideal hearing conditions are reduced to a

minimum between people of the same language and background.

Without context there is no relevance. Gunter (1972, p.195)

goes further to show the importance of the sentence as a

part of contact:

> "A context sentence acts as a floodlight upon response,
> revealing details about that response, and clarifying
> its structure and meaning. The investigator who removes
> a sentence from its context shuts off that light; thus
> he may obscure the very facts that he is trying to
> understand."

To illustrate this fact, consider the following:

// tala8 //   "Did he go out?"

Even if it is said on a sharp rise tone as a question, it

does not transmit any detailed information about who the

person is who went. Until it is put into context, in order

to tell more about the person who left, it will remain vague.

Another example is ///tigdar // "can you?" In isolation

this conveys only a basic lexical meaning, but in connected

speech and according to the situation, it can mean "can you

do it?" or "are you sure?" Speakers also sometimes use

repetition of a sentence or phrase to underline its importance,

thinking that the listener perhaps does not understand this:

// al8ig\maan // al8ig\maan // "The 'Ajman. The 'Ajman"

meaning: "we are from the 'Ajman tribe and therefore of good

lineage. Our honourable deeds and good name are recorded in

history."

CHAPTER FIVE

MODELS OF TONAL CONTRASTS

This thesis so far has attempted to describe the intonational system of KBA through intonational examples actually occurring in the texts recorded. In other words, the contrasts referred to here are derived from real-life conversations appearing in the data. Any additional contrasts which do not actually occur in the data but which can be inferred to occur may be referred to from time to time.

The description given here revolves on three parameters of intonation contrast:

Tonality, the number of tone groups, distributed within each utterance and defined by their boundary in contrast with similar groups.

Tonicity, the determination of the tonic syllable in the tone-group, and whether it is a single or a double.

Tone, the type of tone that is assigned to the tone-group under investigation.

5.1 Contrast in tonality

As it has been defined in this study and in Halliday (1963), "In tonality, the choice is that of the number of tone groups in the utterance." But he also thinks it is very difficult to explain each of the terms tonality, tonicity and tone in isolation, because they operate in interaction in the language, while the nearest explanation

of tonality is the demonstration of one unit of information which has one nucleus in the case of single tone-groups, and two in a compound group.

Two external factors are involved: a grammatical and an attitudinal one, or the speaker's choice. The flexibility of intonation contours allows this choice, no matter what the grammar has to decide about word order or the choice of different features of the verb. The division of the speech, at least in tonality, goes hand in hand with the grammatical system of the language. To quote Ahmad (1982, p.208): "on the level of tonality, the relationship to grammar is the most dominant aspect in this respect."

This is what makes the intonation systematic and observable. In the present writer's view, this also confirms the fact that some grammatical structures not only coincide with the intonation, but that they are represented by the basic intonation of the language.

If we take a particular structure and place the boundary for it according to the speaker's choice of where to stop, and where to place the nucleus, as below:

(1a) // 'yaaxiđ bint \ 8ammah //

   "He will marry his cousin."

(1b) // 'taaxiđ bin \ 8amha //

   "She will marry her cousin."

The grammar here is in order. Both utterances are unqestionably commands, that the father or the guardian is giving about his son or daughter. The tonality here is signalling the relations of the elements of the sentence to each other by marking it as a complete utterance. It is

concurrently equipped with all grammatical requirements
needed to avoid ambiguity. For example, using the affix
of ta- for 3rd person feminine singular, and ya- for 3rd
person masculine singular; in concord with the word /bint/
"girl" in association with the feminine and /bin/ "boy"
with the masculine.

The above examples can be contrasted in their tonality
with the following:

(2)   Q: Whom will he marry?"

      // yaa\xiđha // bint \8ammah //

      "He will marry her, his cousin."

(3)   Q: Whom should he marry?

      // 'yaaxiđ \bint // \8ammah //

      "He will marry a girl, i.e. the daughter of his uncle."

In example number (1) the tonality covers the whole
utterance, while in number (2) it divides the utterance
into two informative segments, also in number (3) into two
other informative segments. Contrasts in tonality are
either in utterances that contain similar information-units
with different boundaries, or with different numbers of
groups. The frequency of the tone-groups in the utterances
depends mainly on grammatical factors because the speaker
usually stops where it is grammatically correct.

(4a) // wa 'tab8an 'harb wal 8ij'maan if xuuđin \waajid //

      "and of course the Harb and 'Ajmān tribes have

      many branches"

(4b) // wa 'tab8an harb // 'wal8ij\maan // ifxuuđin\waajid //

      "of course the Harb tribe has many branches,

      but 'Ajmān has more"

The above information is divided by tonality to convey
the following:

4a Both the tribes are equal in the number of their branches.

4b The 'Ajmān tribe has more branches than Ḥarb, but both
    have a lot.

In 4b the tone group // wal8ij\maan // is inserted into the
other non-continuous tone-group // waṭab8an ḥarb ifxuuđin
\waajid //.

(5a) // ∫axađ way\yaah•mijbil //

     "What did Mijbil take with him?"

     The above can be divided into two tone-group units:

(5b) // ∫axađ way\yaah // \mijbil //

     "What did he take with him? (I mean) Mijbil?"

If the speaker says only the first part, the name of the
person can be inferred from the situation.

(6a) // ta`8aal ´wein \raayiḥ //

     "Come here. Where are you going?"   (polite request)

(6b) // ta\8aal // ´wein \raayiḥ //

     "Come here; where are you going?"   (command)

(7a) // ∫uuf yaa \walad //   (polite request)
     "Look, boy."

(7b) //\∫uuf // yaa \walad //   (command)

(8a) // `zuu\ruuna•8aad //   (casual request)
     "Visit us."

(8b) // 'zuu\ruuna // \8aad //   (genuine request)

5.2 Contrast in Tonicity

Tonicity is the system which signals the most important unit of the information that the speaker wants to convey. It shows the focus point in any intonation group, and this kind of contrast depends mainly on which word of the clause or the sentence the speaker wants to emphasize, and what kind of information he wants his listener to know. Thus in a sentence with a subject, verb and object (SVO), he must choose whether to focus on the first item:

(1a) // ˎmijbil ºṭala8 ilbarr //

"Migbil went to the desert" (and not someone else)

or on the second one:

(1b) // ˈmijbil ˎṭala8•ilbarr //

"Migbil has already left for the desert"

or on the third one:

(1c) // ˈmijbil ṭala8 ˎilbarr //

"Migbil has gone to the desert"

Sometimes the contrast can emphasize the number or quantity of a nominal element rather than the element itself. This may be facilitated by the fact that there is no indefinite article in KBA, so that the singular form of a noun denotes not just "a thing" but also specifically "one thing":

(2a) // ˎ8indi•bint //

"I have a daughter (and I may have another)."

(2b) // ˈ8indi ˎbint //

"I have only one daughter."

As Halliday (1963, p.116) states: "The system of tonicity is clearly linked to the preceding system: the choice of how many tone groups, and where their boundaries

are, goes a long way towards determining the choice of how many tonics, and where they are located. But it does not go the whole way; we can still vary tonicity while keeping tonality constant."

Tonicity functions in a similar way to tonality. However, while tonality focuses on the placement of the boundaries, tonicity focuses on the placement of the accentual word (nucleus) that carries the major pitch change (tone). It also differs from the former in the word order. In tonality word order does not change the placement of the boundary changes, while in tonicity the word order changes if the focus shifts, so the important word takes the major stress. Examples with addition of in dependant and attached personal pronoun:

(3a) // \guulilha // "<u>tell</u> her"

(3b) // guulilha\hiy // "tell <u>her</u>"

(3c) // guu\lilha // "tell her"

In (a) the verb "tell" /guul-/ is being emphasized, whereas in (b) the pronoun "her" /hiy/ is emphasized. As in Arabic it is difficult to give strong stress to an affix, in this case the independent pronoun /hiy/ "her" is employed. In (c) no one of the morphemes mentioned above is stressed particularly.

With two verbs, let and tell:

(4a) //\ xallni 8almak // "<u>let</u> me tell you"

(4b) // 'xallni \ 8almak // "you! let me <u>tell</u> you"

(4c)   // iḥna ⌐maa na\xuun // naʌ8aadi/min ya8aa
          \diina //

          "We do not deceive. We attack (only) those
          who attack us."

(4d)   // iḥna 'maa na\ruuḥ / hum yi\juunna //

      "we do not go, they come to us"

With the negative particle on a rising pitch preceding
the nucleus, in (c) we have the full meaning that they never
deceive others, but this rise-fall contour requires another
independent tone group to explain what was exactly meant.
In (d), however, the negative particle with verb (nruuh/
and the main tonic on the latter requires finishing within
the same group, and that is why it is part of a compound.
That does not mean that this type of verb does not come in
one unit, but the situation here requires additional informa-
tion. When it comes independently, it appears in a normal
statement and takes the mid-fall on the negative particle:

(1)   // ḥinna ˋ maa na∘xuun //   "we do not deceive"

(2a) //\maa wad∘deithum // (2b) // ilmi\daaris //

  "I did not put them. In school."

Although the above example looks like compounds in
English, this is not the case in Arabic because when the
speaker said the first group (2a) it was obvious what she
was talking about, but she added the word "school" (2b)
for explanation or emphasis in case the listener did not
follow. If they had been interdependent they would come in
a compound-group where one unit depends on the other to
fulfil the information required, as in the following examples:

(3)   // ma 'ṭala8t\ ilbar / 'ṭala8t is\suug //

      "I did not go to the desert, I went to the market

      (for shopping)."

(4)   // ḥinna maa na ˎruuh /   hum yiˎjuunna //

      "we do not go, they come to us"

    The role of tonicity is determined by stressing the
meaning through the tonic word or the word that carries
the nucleus. If that nucleus is shifted, this signifies
that the speaker wishes to impose a different meaning.
In the previous example (2a) the emphasis is on the act
of putting the girls in school. In the second tone-group-
unit, however, it is the school that is an important one
to complete the information. Although it is not new, and
it appears in the question, the speaker puts it as though
it is new. Since she has mentioned the action first, she has
to bring the word school to the listener's attention again,
as a renewed unit of information, in case it is forgotten
by the speaker.

    Other examples where tonicity is used to impose dif-
ferent meanings are:

1.a.   //$_2$ ´ḍaa8at // "you <u>lost</u> it?"

  b.   //$_2$ ´hi ·ḍaa8at // "<u>it</u> got lost?"

  c.   //$_2$ ḍaa8at ´kilha // "you lost <u>all</u> of it?"

2.a.   //$_1$ inˎsammi ¹saarah // "we do give the <u>name</u> Sārah"

  b.   //   insammi ˎsaarah // "we give the name <u>Sārah</u>"

  c.   //$_1$ yisamˎmuuna saarah // "they call <u>her</u> Sārah"

3.a.   // wiysamˎmuun ·ʃagha // "and they give the <u>name</u> Shagha"

  b.   // wiy ¹sammuun ˎʃagha // "and they give the name <u>Shagha</u>"

(Sārah and Shagha are names famous in bedouin tradition.)

4.   // wu ¹gumna 8aˎleiha / we ʃar- /

    "and we helped her by buying ..."

This sentence is unfinished lexically, because the
speaker is interrupted from outside by her questioner,
but the break in the sentence does not break the meaning.
The questioner still requires the message, and she knows
that the groom gives the bride some money to buy the wed-
ding needs. The thing she does not know is the amount of
that money and what the objects were called a long time ago.
So even though she interrupts her speaker's sentence, the
meaning is still known without her finishing the utterance.

Consider the following sentence also:

5.a.// banaati lawwaⱻliin / ma8eir xam \s imya //

//rab\biyyah //

"My older daughters (got) ònly five hundred. Rupees."

At first the speaker assumed that the listener knew
the kind of money she was talking about. Then she decided
to explain the kind of money and its value, in case her
listener was unfamiliar with it. But if she had thought the
speaker did not know the type of money, then the reply
might have been:

5.b. //₁ ma '8eir xams 'imyat rab\biyyah //

In this hypothetical reply she would have put the
nuclear tone on the last lexeme of the group as is regular.

Tonicity in conjunction with tonality serves to give
unambiguous meaning. It is also tonicity which works towards
preventing misunderstanding by picking out new items of
information.

5.3 Contrast in Tone

Tone-groups on the same sentences or clauses do not
supply the same meaning if they are assigned different
tones. In other words, tone is the choice of one of the
major seven pitch movements or their subdivisions. The
native speaker cannot mistake one for the other, specially
in structures where intonation is the only clue for signal-
ling the differences. Although it has been suggested on
some occasions by Halliday that the distribution of tone-
groups is linked with the division of grammatical elements,
nevertheless Halliday (1963, pp.112-13) states:

> "There is no agreement, however, as to which of the
> grammatical units is co-extensive with one tone
> group; and this is not surprising, since in fact
> the tone group bears no fixed relation to any of
> the grammatical units of spoken English."

Some basic structures, however, are associated with
their specific tones, or so it is assumed by Halliday.
Some take an unmarked tone pattern, and some are associated
with other less common, marked patterns.

One of the main functions of intonation is to mark
the contrast between statements and questions, especially
in spoken languages like the present one where statements
and questions are structurally identical. In Standard Arabic
and some other varieites, questions are signalled by a par-
ticle, while in the present dialect intonation is the only
signal for these differences. Consider the following examples:

(1) // yaay\zin lač // "you like it"

(2) // jaay/ zinlač // "do you like it"

(3) // irmiḍaan\lawwal // "Ramadan, a long time ago"

(4) // irmiḍaan / lawwal // "Ramadan, a long time ago?"

(5)   // miṭlag \wiṣal // "Miṭlag has arrived"

(6)   // miṭlag／wiṣal // "Has Miṭlag arrived?"

The previous examples also can be said on different

tones to signal different meaning:

(7)   // irmi／ḍaan\ lawwal //

."Ramadan, a long time ago (and not now)."

This rise fall tone serves to emphasize the information.

This type of tone either requires more explanation from the

speaker or invites the listener's imagination to complete

the rest, e.g. if it is said in a story:

(8)   // w／salaw il\beit //   "they arrived home"

the imaginary scene after that will be that they arrived

home and had dinner and went to bed. This style usually

occurs in story telling and in some instances of speaking in

the form of reciting events.

Most writers agree, especially with regard to English,

that one utterance can have different tones and that these

result in different meanings. In KBA, however, not all

sentences take all types of tones; some statements cannot

be easily transformed into interrogatives, especially those

with a first person singular or plural personal pronoun.

It is worth mentioning that this freedom of forming inter-

rogatives from declaratives is greater with the 3rd person.

With 1st person statements an interrogative intonation was

not always regarded by informants as producing a likely

sentence.

This obviously depends on the pragmatic fact that one

is less likely to ask a question about one's own actions or

feelings.

Consider the following examples:

(1) // 8indi \ marah // "I have a wife."

(2) // 8indi \ bint // "I have one daughter."

(3) // ismi \ saarah // "My name is Sāra."

(4) // 8indina sam\n al8anam // "We have goat's oil."

(5) // hinna \badu // "We are bedouin."

(6) // hinna 'maa nguul ba8aa\riin //

"We do not use the word (baʿārin) 'camels'."

This kind of statement cannot take a "rise-tone" to form a question, because in general one does not question oneself in this dialect, with regard to actual tangible facts. But in the case of intangible facts or those which we cannot measure by any kind of assessment, it might be possible, depending on the situation, to place a question with a 1st person pronoun. So the common tone-pattern which is associated with the previous examples also happens to coincide with the grammatical structure of this variety of Arabic.

The function of the tones here is to signal different meanings which also associate with sentence types in the language under study. As has been said earlier, intonation, particularly in this type of Arabic, signals the distinction between the statement and the question, since a particle for forming a question does not exist here.

Furthermore, the word order is not a significant feature in changing the pattern. Word order shift will not have a big impact on some of the previously mentioned examples, e.g.:

(1) //'hinna \badu //

"We are bedouin."

(2) // \badu•hinna //

(3)   // hinna 'maa nguul ba8aa\riin //

"We do not use the word (ba arin) for 'camel'."

(4)   //'maa nguul ba8aa\riin ₀hinna //

While in some examples word order shift requires different

situations, like echo reply.

(5)   // 8indi \ bint //

"I have one daughter."

(6)   // 'bint \ 8indi //

The word order in number 6 has to be a near-echo reply,

otherwise the order with the predicator in the beginning of

the sentence would be more likely as an answer to a question,

such as // 8indac̆ / bint // "Do you have a daughter?"

A difference of tone may also signal a different meaning

apart from the statement/question contrast, such as

exclamation versus statement with the same structure.

(1)   // 8a\jiib //   "very good"

(2)   // 8a/jiib //   "how marvelous!"

(3)   // 8a\riib //   "strange"

(4)   // 8a/riib //   "how strange!"

(5)   // a\guul lah // "I will tell him."

(6)   // a/guul lah // "Do you want me to tell him!"
                      (why do you not do it)

The following is a comparison between statement versus

exclamation on the one hand and question versus exclamation

on the other. Even though both of these speech functions take

a rise-tone.

(1)   // hu bi\ruuh ma8ak // (statement)

"he will go with you"

(2)   // hu bi/ruuh ma8ak // (amazed)

"will he go with you!" (he should not)

(3)   // hu bi/ruuh ma8ak // (question)

"will he go with you?" (he did not tell me)

(4)   // hi t\ʃuuf ilḥaḍ //   (statement)

"she can tell the future"

(5)   // hit/ʃuuf ilḥaḍ // (question)

"is she telling the future?"

(6)   // hi t/ʃuuf ilḥaḍ // (exclamation)

"do you really mean that she can tell the future?"

The contrast between the statement and the exclamation is clear in structurally different tones, but in the contrast between the exclamation and the question, the same rising tone occurs. The exclamation, however, always ends up higher in pitch, and is never mistaken for a question by natives.

It would have been possible to distinguish these two as structurally different tones, but it was thought better to relegate this distinction to the realm of non-structural variation of a clinal type, which was beyond the scale of delicacy decided upon for this study.

The following micrograms are the visible traces that confirm the contrast between the statement and the question on the one hand, and question and exclamation on the other. The traces show that exclamations are said on a higher tone than questions, and rise more steeply.
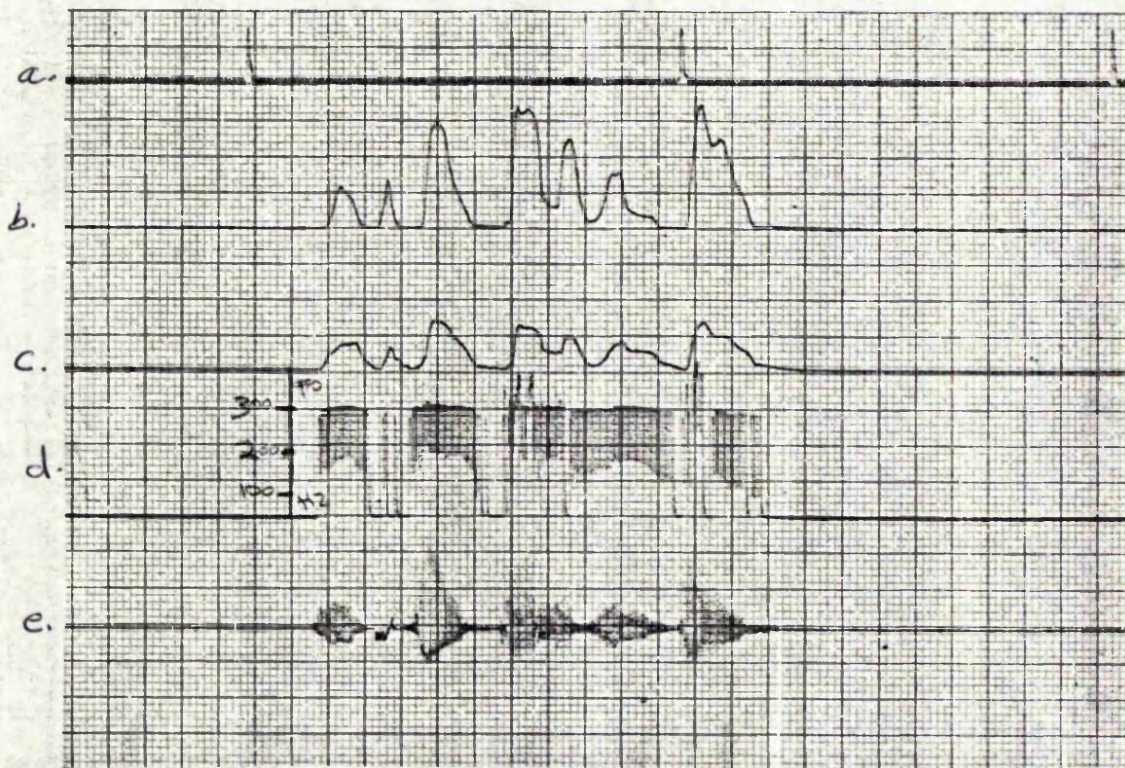
//mijbil tala8 ilbar// (statement)

"Mijbil will go to the desert."
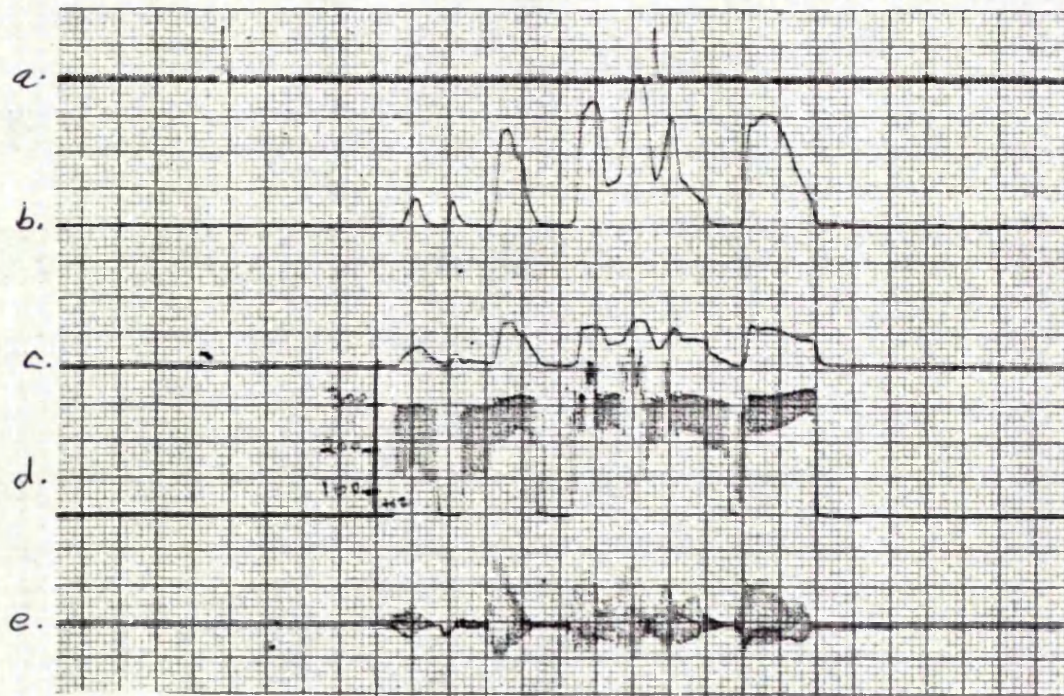
// mijbil tala8/ilbar// (question)

// mijbil tala8/ilbar// (exclamation)

Another kind of contrast occurs not between tones but between the nucleus with opposite meaning.

// ṣaff min yi⸜miin / wu saff min yi⸜saar //

"a line from the right, and a line from the left"
Both the above nucleuses are falls, as
statements, but the contrast here is between the words
"left" and "right".

CHAPTER SIX

SUMMARY

6.1   General Findings

6.1.1 Existing intonations

Most of the old Najdi intonation patterns are preserved
in Kuwait Bedouin Arabic. The compound tone-group was believed
by the writer to be associated only with compound sentences.
But this was found not to be the case here. Compound intona-
tions also occur in simple sentences and sequences of sentences,
e.g. in simple sentence:

// iz\zuud / \8indi // "I have more than enough"[1]

In the above the simple sentence has two intonation groups
which depend on each other to complete the meaning. Both
elements are equally important to the speaker, so it is
important to him to emphasize both elements by using two tones.
This type of compound appears frequently in KBA.

6.1.2 Disappearing intonations

The fact that certain intonation patterns are dying out
does not disturb the general analysis of the whole system;
it is just a matter of economy on the part of the speaker,
instead of stretching the utterance horizontally with longer
contours, the younger members deliver the information faster
with shorter contours. The main reason for this is that
today's people live a more complicated life with long years
of education and routine jobs, which make the time too valuable
to spend on stretching their information. Instead they deliver
it in an economical way.

[1]   This is a colloquial expression used by girls to indicate
       their own beauty.

The old contour for falling: M.F.

// wim nawwalin / ba8ad b niðhar il barr //

"and before we used to go to the desert"
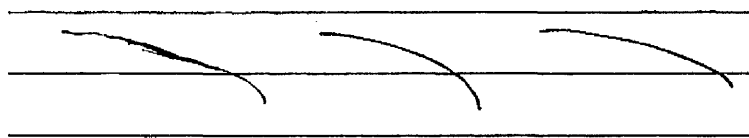
Today's contour:
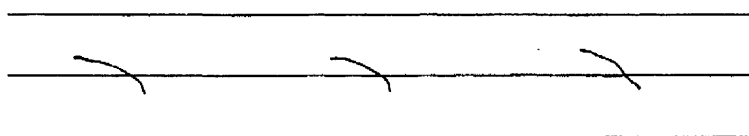
6.1.3 Interrupted pattern

The uninterrupted pattern for formal story telling has almost disappeared among junior speakers. Instead, more interaction between the person and his listener occurs, despite any possible age difference.

6.1.4 Repetition of words

KBA speakers usually repeat the words or explain with different words, assuming that theirs is an old style of speech and that the listener might not know the meaning. This repetition or explanation could be a descendant of the old habit of explaining poetry, since the average person might not be completely in command of poetic vocabulary.

6.1.5 Intonation as a signal

Differentiation between statements and questions depends entirely on intonation. Unlike some other varieties of Arabic, they do not use the interrogative particle to indicate a question. The only exception to this is the occasional use

of starting with a pronoun to ask about somebody; e.g.:

//'hu mijbil/raah // "Did Migbil go?"

This cannot be a statement, whereas if they do not use the

pronoun the alternative is:

// 'mijbil /raah // "Did Migbil go?"

which without the intonation can be read as a statement.

So the only clue in most cases is the intonation which signals

the difference between the two. This occurs unless the situa-

tion surrounding the discourse is clearly known and the

speaker depends on what his listener is sharing with him.

6.2 Specific Findings

The main findings of the thesis can be summed under two

headings: features of intonation, and information strategies.

Although the initial aim of the thesis was to isolate KBA

intonation patterns, the category of tonality led us to

investigate the ways in which KBA speakers divided and pres-

ented information, and it became plain that there were signi-

ficant differences between standard KSA and KBA, which is

basically a dialect of non-literate speakers.

6.2.1 Features of Intonation
6.2.1.1 Level tone

It was found that there was no level tone as a final

contour. The level tone does not appear as a part of the

patterns in case of the endings. Although the level tone is

mentioned by almost all other writers on Arabic intonation,

the author observes also that it is a feature of bedouin

speech that they never end with a level tone, because they

like to deliver their message completely. When the utterance

is not finished by interruption from the speaker or the
listener, then that means that it is understood that it
would have dropped down, indicating: "you know what I mean
and there is no need to finish" or "yes". Even if the tone-
group is not finished lexically, they always end it one way
or another, e.g. sometimes if a speaker is interrupted by
the listener and stops, that means that the listener has got
the message and has no desire to listen to further elaboration.
The tone then falls. It could, of course, be rising if the
context is in an interrupted question form.

6.2.1.2 Wh- questions are marked by rise-fall which seems
to be a feature of the Arabic of part of the Arabian Gulf
area, in contrast to other dialects (see page 112).

6.2.1.3 This same rise-fall intonation is used with negatives
of a certain emphatic kind (see page 66).

6.2.1.4 A particular shallow fall intonation occurs (↘)
marking in simple tone groups a type of "throw-away" statement
indicating a low level of importance or signficance attached
to the information given.

6.2.1.5 This same shallow-fall can occur as the first compon-
ent of a compound-tone group. This occurs particularly with
the speaker Sārah (see appendix Text 2 passim). With some
speakers, such as Sārah, this indicates not <u>unimportant</u>
information, but information anticipating some further ela-
boration in the next part of the compound.

6.2.1.6 Calls

The calls in KBA do not have a tone of their own,
instead they have two steps of falls.

When they mention the name of the person:

/ saarah /
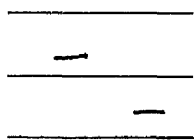
or
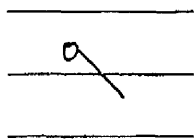
while when they call the person's name, it is said on a high-
fall:

/ saarah /
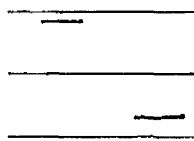
or
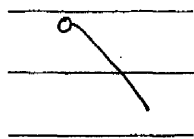
The high-fall probably results from the underlying form of the
classical way of calling in Arabic:

// 'yaa `saarah //

which takes a high head before the high fall

6.2.2 Information Strategies

In the main these can be summarized as a tendency to segment into short complete units rather than join these up into long interconnected and interdependent successions of units. This can be highlighted under the following headings:

6.2.2.1 The speaker will often talk about a group of items singly rather than as a group, i.e.

// '8indi ╲bint // i⁄simha / i'simha l╲jaazi //

wu '8indi waḏha //

"I have a daughter. Her name? Her name is al-Jazi.

And I have also (a girl called) Wadhha."

All this could have been presented as "I have two daughters, al-Jazi and Wadhha."

A complex action can also be split up in this way.

// ṣawwibaw ╲waaḥid // u 'ṣawwibaw ╲laaxar //

"They wounded one. And they wounded the other."

Rather than: "They wounded both."

6.2.2.2. Words and phrases are often repeated in order to underline them, or make sure they are registered. Sometimes different words are used for the same semantic information, i.e.

// ╲la // ittaa╲liin // ittaa╲liin // alli ╲tawhum //

"No. The more recent ones. The more recent ones.

Those who have recently arrived."

6.2.2.3 Hesitation phenomena are frequent. These include anacoluthon or breaking-off of speech uncompleted, insertion of hesitation phrases like // walla // "By God", // way'yaac̆

xeir // "May you be well", // ṭaal 8umrič // or // ya ṭuwiilt

al 8umur // "Oh long of life".

6.2.2.4 In listing, a comment word or sentence usually occurs

at the end to sum up what has been listed. This is a speci-

fic fact about bedouin speech and usually still appears in

the speech of younger members of the family. The recordings

of university students also revealed this fact.

I = Investigator   S = Speaker

TEXT ONE

Tribal Customs

Informant: Umm-Muhammed ('Ajman)

This is an older 'Ajman lady, who lived part of her life
in the desert, talking about old and new traditions in
bedouin rituals. Her responses were answers to questions
about her children, wedding celebrations, food customs,
jewellery and her opinion about today's life style.

I: // ḥay 'yaa\č allah //

S: // ḥay 'yaa\č allah //

I: // alla yḥay\yiič //

S: // wu/∫loo\nač //

I: // alla ysallim\8umrič // yaa\hala //

S: // 8asaač \tayybah //

I: // yaa \ hala //

S: // ḥay 'yaa\č allah // ḥay 'yallah \ða lbint //

I: // alla yḥay\yiič // ḥay 'yalla\ða lbint //

S: //\ih // ḥay 'yallah \ðal ₒbint // illi 'tawha
       jay↗yatna / marḥaban \biiha //

I: // ya 'hala \fiič //

       (She is interrupted by her son, who closes the greeting
       activity and explains that her visitor is interested in
       her old bedouin dialect and that she understands it
       very well.)

I: // ana af\himič ₒtara //'hatta law taḥčiin
       'badu 'badu ana af\himič //

S: // `iih // bal\8oon //

S: // ilka'laam illi hi ta'biih,weiʃ \hu //

I: ana al⁊hiin ðeifeh •8indač //\xaaṭrah,8indač //

S: // ḥayyaa\č allah //

I: // alla yḥay\yiič // ba\suulif ma8aač //

S: //,suulfi ma⁊8aay / wa 8\ṭiič //

I: //\ih // 8a'saač \saalmah //

S: // alla y\salmič //

I: // umm im'hammad inti 8indač ibnay,yaat // walla\la //

S: // /ha //

I: // ,8indač ibnay,yaat //

S: //'8indi ... wayyaač\xeir ... 8indi \bint //

I: // 8a's allah yxal\leiha //

S: // allah y\salmič //

I: // ʃisimha bil/xeir //

S: // isim/ha / isimha il \jaazi //

I: // il\jaazi // \xuuʃ isim //

S: ///ha //

I: //\xuuʃ issim //

S: //\xuuʃ is•sim // jaay/zin lač //

I: // ii walla jaay\zin li //

S: // wu\8indi waḏ•ha //'ha ben \tein // \iih //

I: // yrunḥuuɻ il/madrisah // willa\la //

S: //`la // gadhum ḥa'rrim 8ind ir\jaal //

I: // mizzaw/jiin //

S: //⋀ iih // 8indhum a8\waal / wu 8indum \xeir //

I: // ma daxal tiihum madrisah //

S: // ha //

I: // ma daxal\teihum //

S: //ʌla // maa dax\xalthum // minil 8i\diim //

minl 8i\diim // i\billa //

// ba⁊naathum / id\xalaw // filmi \daaris //

I: // inzein yuum 'jaw yi8ri 'suun /

iʃ↗saw\weiti lhum //

S: // wiʃsaw↓wait il₀hum // weʃsaw˅weit ₀8aad //

// hat↓teina // ʃarei↘naalhum //

// 'dazzaw 8aḷeiha if\luus // wu gumna

8a\leiha wʃar /--- //[1]

I: //↗c̆am\alf //

S: //ʌ ha //

I: //↗c̆am\alf //↗c̆am rab\biyyeh / walla↗c̆am\alf //

S: // `la // ittaa\lein // itta\liin // illi\tawhum //

(not clear, but her son wanted her to talk about her

                                  not

daughters and ⌐granddaughters)

S: // \iih // banaati lawwe\lein // 'iih banaati

lawwe↗lein / ma '8eir xam\s imyah //

rab\biyyah // i bal\8uun //

// weʃarein 'nallha minha h↘duum / wuʃarei-

naalha minha 8ir↘d̶aan ... xibric̆ ...

8ird̶aan al\8irs // \ih // \ih //

// wumi 'n awwal lin ba8ad bi↘nad̶har // wubin 'ruuh

il↘barr // ... w l- //

// 8ala ba8a\riinna // \albil // nsam\miiha //

// mah 'naaʃ bin 'guul ba8a\riin // hinna 'badu

8ig\maan // il8ig\maan //

I: //\ih // bas ana hajjiyeh ... gabul la tkamlii

1   Unfinished, because she was interrupted by her questioner,
      who obviously knows most of the details.

um mḥammad ... ʃareiti ḥag bintič̌\ðahab //

lamma yaat\ti8ris /ˌiljaazi //

S: // la ˈmaa ʃareina ðaak al\ḥiin //

// ʃareinalha⩊ ba8ma //

I: ///ba8ma //

S: // ba8imtin ˈðiik iṣṣ8ai\raat //

I: //ˈim8aayineh tsamuunha walla\ba8ma //

S: //\ih // lim ˈ8aayanah illinti ˌxaabrah //

ˌlawwalah // ˌlawwalah //. awwal mal ˈ8arab

illi yi ˈʃraalha m ˈ8aayanah haaðiik ∧wein //

// ˌih // gabul ˌiih //

I: // wu ba8ad ʃʃtareitilha //

S: ʃarei ˈnaalha ϴ⩊yaab.ϴyaab //

I: // ʃis ˈsamuunhum 8aad ϴ/yaab //

S: //ᵣhinna // insam miiha ϴuubin ... as ...

ahmar / m ˈsarrah // ni t riilha dar ˈraa8tin

m\sallitah // malt il8arab lawwa\liin //

wu niʃ ˈriilha nh /⌐ wu niʃrilha /⁻ ih haaða ˌ8indana //

wuðabḥ iði\baayiḥ // wu yil8ᵢbuun 8a ˈleih yha\duun

// man\8arif // la t\buul/ wala /⁻ il8arab

wirrija\jiil // yaaxðuun⅄syuuf /

wa yaaxðuun ilgad⅄daat / way juun ḥag

beit il mi8ris wa il mi8risa //

wuyag8i\duun yal8a.buun // wilbindig

ˌhaamyih //

I: ///ʃissam\muunha // 18aˌruus / walla\mi8risa //

S: //∧ la // flaanim ˌmi8ris / wal8a ˈruus flaanah

ˌmi8risa //

I: // ˌmi8irsih //

S: // 'ii bal\8uun //

I: // \ih //

S: // haaði 'flaanati\mi8risah /'maaxitin

    \flaan // wirraj'jaal \mi8ris o8indana //

    ∫uufu il\mi8ris // 'ruuḥu ma8a il\mi8ris //

I: // ti⌿zawwijat // bintič fi⌿beitič //

S: // \iih // fi\beiti //

I: // wu\tammat / sbuu8⌿8indač //wu ba8dein

    waddei\tuuha //

S: // wu waddei\naah // tammat⌐sbuu8 / wu

    waddei\naah //

I: //⌿∫issam\muun // lamma twad⌿duunha //

S: // ða8an\naaha //

I: // \iih //

S: // ð\8uun // 'raahat ma8a ð\8uun //

I: // ya8ni /- //

S: //\lawwal // ya8ni\raahat //

I: // maa ssam'muuna tiḥ⌿waal //

S: //' la //

I: // ihna ihaðar illi insam'miih

    tiḥ\waal //

S: //\taali // gumna nsam'miih ihna ti\hwaal //

    walla gabul haaði mal lawwal

    wu gilna ð\8uun // rahat f\laanih ða8a\nooha ma8a

    ra jilha //

I: // issaw\wuun laha // thiṭ'ṭuun-laha 8ala lib\8iir //

S: // nhit't-ilha \8ulla // 8ala lib\8iir // wunhit

    8aleih karaa'kii / wunhiṭ 8aleih ni'jiir /

    winꞵaṭ 'ṭiih mifuug b∫ayyin 'hamar / wihiṭ'ha

    fuugah winxal'leih yuru.ḥuun //

I: // in\zein // il8a\ruus / wil\mi8ris // luhum

8ada ⸝xaaṣ //

S: // min8ada ḏii\fathum // nanku 'b-ilhum /

wu na8 \ṭiihum //

I: // 'nankib //

S: // \iih // bal\8uun //

I: // ba8ad wu ri\yuughum // luhum ri'yuug 'xaaṣ

miθilna 'yaa l\ḥaḏar //

S: // \la // 'maalhum ri\yuug ₒxaaṣ // na8'ṭiihum

miθil maa \ḥinna //

I: /// iʃ ta8\ṭuuhum //

S: // ni8 \ ṭiihum ḥi₀liib // na8\ṭiihum // ba8ad

ma lawwal\maa₀fiih // la 8a 'waari /

wa 'laa fiⵗh \ʃay //

I: // inzein haj\jiyya // wu bi irmi\ḏaan //

irmi'ḏaan 'maa la akil⸍xaaṣ

S: // irmi'ḏaan /\lawwal //

I: // \ih //

S: // \la // mu hu /- ɣakilna //

I: /ⵑ ʃitsaw\wuun //

I: // ɣakilna // \nifṭir /-

// la jaa ilfiↄtuur / haṭ 'teina

\igiⵗt // maa\lal8anam //

I: // \iih // a\8arfah //

S: //\xaabritah //

I: //\ih //

S: // nagga8 \naah / fiṭ\ɣaas /// ha //

I: // \ih //

S: // wu ḥinna '8indana sam\nal8anam //

\zein ///ha //

I: // ˎih // ˎih //

S: // nagga8\naah / wu lei ja msayⱼyaan /

       ḥaṭṭaw larrajaaˈjiil

       filˎmajlis // ˈhum wuˎrabi8hum //

I: // ˎih // ˎih //

S: // bini \ 8amhum // gahaaˎwiihum /

       ˎbarra // giddaam ilⱼbeit / wu

       wu ˈhattaw iṣ ḥuun ˎtamur // wu

       ⱼḥattaw / iˈliguṭ wuˎgaamaw //

S: // yi8amⱼsuun / wu sabbaw 8aleih

       ˎsamin // wuˎgaamaw // haađa fu ṭuurhum //

       // wu dallaw isˎmaan wuₒzein //

I: // ahsan min alˎhiin //

S: // ˈahsan min halˈḥiin ˎwaḥₒsan //

I: // inzein hajjiyyih matsawwuun

       alḥiinⱼyiriiʃ wallaⱼilgeimaat //

S: //ˎla //ˎla ///gabul //ˎlaₒwallah // gabul

       la ˈyaaˎbinti / maanhiṭ //

I: // wu alḥein //

S: // la ḥal ˈhein //ⱼyooh //[1]

I: // alhein ⸍ʃissawˎwoon //

S: // halˎḥiin // \ kil ʃay inₒsawwi //

I: // wu bintič alˈhiin lamma tiji

       ˈti8ris fiˎyuumna ₒhaađa //

       ⸍ʃitsaw\woon-laha //

---

1   This is an example of an exclamation on a rise-fall.
     The exclamation is stronger if it is said on rise-fall
     than on a rise tone. An exclamation with a rise tone
     pattern shows neutral amazement, while the rise-fall
     represents emphatic amazement.

S: // ∧ ha //

I: // ba'naatič ittaaliy ˎyaat //

S: // ∧ ha //

I: // banatič illi 'tawhum ti ˎzawwijaw /

 i∫ ⁄ kiθur dazzaw 8a ˎleihum //

S: // dazzaw 8a ˎleihum / al ˎfein //

I: // al 'fein dii naar //

S: // al fein dii ⁄ naar /-

I: // walla haaða ˎwayid //

S: // wallah al fein dii ⁊ naar / wu

xams ∫a ˎraaya //

I: // xams ∫a ˎraaya // ˏmuu ʃabi8 ∫a ⁄ raaya //

S: // ˎla //

I: // xams ∫a 'raaya ⁄ min illi ˎjaabhum //

S: // 'jaabhum ˎuhum // haḷ il ˎmi8ris //

I: // ⁄ ∫inhi ilxams ∫a ˎraaya //

S: // jaabaw ih ˎzaam //

I: // ˎih //

S: // wu 'jaabaw ˎ∫abč / wu jaabaw ˎnigris //

... illi ysam'muunah ˎnigris // illi ˎleihna ...

I: // ˎih //

S: // wu jaabaw ˎba8mah //

I: // ˎih //

S: // haaða hya ˎxams ∫a ₒraaya //

I: // ˎ xams ∫a ₒraaya //

S: // 'ii bil ˎ8oon //

I: // ˎih //

S: // wu 'jaabaw ih ˎduum //

jant ˎtein // 'fiiha ih ˎduum //

I: // ⟍ih //

S: // 'min kill ʃay // ii ˌhaaᵈa ittaa⟍liin //

ii bil⟍8uun //

I: // wu sawwei 'tiilhum⟋8irs //

S: //⟋ha //

I: // sawwei⟋tiilhuⁿₒ8irs //

S: //⟋ yu⟍weih //[1] it'taaliin⟍la // hatˌtoo -

lhum ʃayyin /-

// wiʃ⟋sawwei⟍tiilhum //

S: // wiʃ⟋ sawwei⟍naalhum //   ⟍

rawwah⟍naahum / likˌfeir // iih //

I: // ⟍ih //

S: / wu san⟍na8hum // wu'hattaw

ilkiⱦriim /-

I: // ba⟋8aad //

S: // iiˌwalla //

I: // maa labbas 'tiihumˌbirgi8 //

S: // ⟍la // hub 'birgi8 al ⟍yoom //

'haaᵈa'maal it⟍taaliin //

1   This is another example of rise-fall tone for an
    exclamation which expressed strong amazement.

TEXT 1

Translation

I: God greets you.

S: God greets you.

I: God greets you.

S: How are you.

I: God save you, welcome.

S: I hope that you are well?

I: God greets you.

S: God greets this girl.

I: God greets you. (Did you say) God greets this girl?

S: Yes, God greets this girl who has just come to

      visit us. She is welcome.

I: And you are welcome too. I understand you, even if

      you speak the old bedouin dialect, I will understand

      you.

S: Yes, of course (speaking to her son) the information

      she wants, what is it?

I: I am your guest, a guest at your house.

S: God greets you.

I: God greets you, I would like to chat with you.

S: Ask me, and I will give you (the information you need).

I: God save you.

S: God save you.

I: Umm Muhammad, do you have any daughters, or not?

S: What?

I: Do you have daughters?

S: I have, and may you have good fortune. I have one girl.

I: God save you.

I: What is her name?

S: Her name? Her name is al-Jazi.

I: al-Jazi is a good name.

S: What.

I: It is a good name.

S: It is a good name, do you like it?

I: Yes, I like it.

S: And I have Wadhha. Two daughters, yes.

I: Do they go to school or not?

S: No, they are married women with their husbands.

I: They are married then.

S: Yes, they have children, and have lots of things.

I: Did you ever put them in school?

S: What?

I: Did you put ...

S: No, I did not put them in school, because that was a

      long time ago. A long time. Their daughters now

      attend school.

I: Yes, and when they were ready to get married, what did

      you do for them?

S: What did I do for them? What did I do. We did and

      bought the usual things. They gave her money (as a

      wedding gift) and we bought...

I: How many thousands?

S: What?

I: How many rupees, or how many thousands?

S: No, the latest ones, the ones have just arrived. My

      older daughters got (as a wedding gift) only five

      hundred rupees. Yes of course, And we bought for

her with them clothes, and we bought also the wedding

requirements, the things you know about. And a long

time ago we used to go to the desert on our camels,

"al-bil" we called them. We do not say "ba arin".

We are bedouins from 'Ajman. The 'Ajman tribe.

I: Yes, but before you go on, I would like to know, did

you buy gold for your daughter?

S: No, we did not buy it then. We bought for her

necklaces.

I: Necklaces?

S: The small kind. The Ma ayana type.

I: Do you call it ma ayanah or ba mah?

S: Yes, the necklace, the one you know, the old-fashioned

type, the old one. Long ago, the 'Arab (bedouin)

thought that the one who could buy necklaces is

unreachable. Yes, long ago.

I: And what else did you buy her.

S: We bought her clothes, clothes.

I: What do you call the clothes?

S: We called it red dress with golden threads. And we

bought her another dress, "msallat",[1] the one that the

old Arabs used. And we bought her perfumes and we

bought her /- Yes, the things that we had (a long

time ago). And we slaughtered sheep, and the men

played /- (we did not know about music or drums...)

The Arabs, the men, took their swords in one hand and

the scabbards in the other, and they danced with them,

1   Special dress for the wedding.

in front of the house of the bride and groom. And
the rifle shots were ringing in the air.

I: What do they call the bride, " rus" or "mi῾risa"?

S: No, the man is groom "mi ris" and the bride is
"mi risa"

I: "mi risa"?

S: Yes, of course.

I: Yes.

S: This girl "mi῾risa" is married to this man, and the
man is "mi῾ris", that is what we say.

I: Did your daughter get married in your house?

S: Yes, in my house.

I: And she stayed one week, then you took her (to her
husband's house).

S: We took her. She stayed one week, and we took her.

I: What did you do when you took her.

S: (We took her) in a bridal procession.

I: Yes.

S: "ḍ oon" (bridal procession) She went with the "ḍ oon"
(usually some people go with her from the family).

I: You mean /-

S: Long ago, it means "she left".

I: You do not call it "tihwal" (moving to her husband's
house).

S: No.

I: We called the same as (the city people).

S: Later we began to call it this, but long ago we called
it "ḍ oon". She went with her husband.

I: Did you put something on the camel for the bride?

S: We put for her a big cover, on the camel, and we put on

     it fringed decorations, and woollen decorations, and

     we cover its top with something red, then we put her

     on it (the bride) and we let it go (the camel).

I: Yes, do you give the bride and groom a special lunch?[1]

S: From their guests food. We pour it for them and give

     it to them.

I: We pour it for them!

S: Yes of course!

I: And what about their breakfast. Do you give them like

     the city people (a special breakfast).

S: No, we do not give them a special breakfast. We

     give them like us.

I: What do you give them?

S: We give them milk. Yes we give them (you know what

     I mean). And long ago, there were no pots or anything.

I: Yes, hajjiyyah,[2] what about Ramadhan.

     Is there a special food for Ramadhan?

S: Ramadhan, long ago?

I: Yes.

S: No, from our usual food. Our usual food. When the

     time comes to break the fast, we put hard cheese,

     which we produce from goat's milk.

I: Yes, I know it.

S: You know what it is.

I: Yes.

S: And we then had goat's oil. Good, yes?

1   It is the main meal in the Gulf area and in the
     Middle East in general.
2   One (female) who has visited Mecca.

I: Yes, yes.

S: We put it (the hard cheese) in water to let it soak.
    And when the evening came, they put it for the men
    and for their friends.

I: Yes, yes.

S: Their cousins and their coffee evenings. They stay
    outside the house (it is common for men to put rugs
    and cushions on the floor outside the house).
    And they put plates full of dates, and they put the
    hard cheese (after it soaks and becomes soft).

I: Yes.

S: They eat it with the dates after they pour oil on it.
    They used to be very healthy.

I: It was better than now.

S: They were much better than now.

I: Yes Hajjiyya, did you cook crushed wheat and
    "al-gaimat" (a kind of sweet).

S: No, no long ago? No, my daughter, we did not do.

I: What about now?

S: No, now, oh. .

I: Do you now.

S: Now we do everything.

I: In today's time, if your daughter wants to get married,
    what do you do for her?

S: What?

I: Your granddaughters, the later ones.

S: What?

I: How much wedding money did they give for your daughter
    who got married recently?

S: They gave her two thousand.

I: Two thousand Kuwaiti dinars?

S: Two thousand dinars.

I: This is too much.

S: Yes, two thousand dinars and five gifts.

I: Five gifts and not seven?

S: No.

I: Who brought the five gifts?

S: They brought them, the groom's family.

I: What are the five gifts.

S: They brought a belt.

I: Yes.

S: And they brought a kind of necklace, and they brought
    a big necklace, the one that they call "necklace",
    the one till here (pointing to her chest).

I: Yes.

S: And they brought "baghma", the small type of necklace.

I: Yes.

S: These are the five gifts.

I: Five gifts.

S: Yes, of course.

S: And they brought clothes, two bags full of clothes.

I: Yes.

S: Something from everything, that's what they brought
    for the recent brides. Yes of course.

I: Did you celebrate their wedding.

S: What.

I: Did you have a wedding party.

S: Yooh! The later ones, no, they did /-

I: What did you do for them.

S: What did I do for them? We took them to the hairdresser.

I: Yes.

S: And he made their hair and they put on make-up.

I: Is that right?

S: Yes, of course.

I: You did not cover their face (with a face mask).

S: No, there is no cover for the face nowadays.

      Those are my latest daughters.

TEXT TWO: Tribal Customs ('Awāzim)

Informant: Sārah

Before starting this text, one brief reference to how customs change in time should be stated. Dickson (1949) comments on the position of bedouin women, only from the man's point of view. The man can easily divorce his wife for little reason sometimes, such as: if the dinner does not taste good. About bedouin customs, Dickson (1949, pp.122-123) states:

> "It is true that they are frequently divorced. Such divorces, however, are not over-serious. Perhaps there is incompatibility of temper, or perhaps the wife has failed to serve up a tasty dinner for her husband and lord. It matters little. If she is pretty, attractive and the daughter of so-and-so, she will easily find a dozen other men ready to marry her."

This is different now; the woman might have a servant to do the work for her, but divorces still happen for different reasons. Dickson did not mention the woman's rights in the divorce process, and he did not include women's opinion about this. Perhaps he did not have access to this information or he just took the men's word for it. According to my informants, whether a woman is pretty or not she can still remarry, and she feels sorry if the man leaves her when she is very old without any financial support, but if she makes herself secure financially, she need not feel sorry about a man who abandons her. Moreover, the woman can choose any husband she prefers, but he must be from among her cousins, from her father's side. Most of the time they refuse cousins from the mother's side, if they are from

a different tribe. But the man can marry a girl from
another tribe. These rules are gradually disappearing
with time.

The following text illustrates most of the above points.
The lady is talking about how she got married, what kind of
gifts she received, etc., although she is not very attractive.

I: // 'ahlan wa₍sahlan //

S: // ahlan ₍fiič̌ // ya 'hala wu₍marhaba //

I: // aguul/ʃismič̌ al\ixt //

S: // law ... ismi ... walla ilha₍giiga

      'saarah sal⁊maan / .ilih\beidih

      // min qaa'biilat il8a\waazim //

I: // ii h ... wu ... miz\zawjah //

      // i na8am mit'jawzih ʃahar₍8aʃrah

      // is 'sanah ili\faatat //

I: // min ₍sinah taq◦riiban // 'sinah

      wu ₍nuṣṣ //

S: // san ...₍sanah◦ya8ni / wa halhiin

      daaxlah ... bin /⌐ ... bir₍rubu8◦ba8ad //

I: // inzein wu ʃl◦on ṭariiqat/zawaajkum //

S: // walla ... lha giigah ... awwal ʃay hu

      ₍hubb◦ya8ni // hu 'hubb /⌐'hubb₍ badu /

      'muu huub\haḏar // ....(unclear).....

I: // tguulein'awwal ʃay huwa daxal

      ma8a₍zaffah //

S: // 'awwal ʃay daxal ma8a z₍zaffah //

      kaan hu maz\yuun / 'maa haṭṭ il\lihyah //

      ₍hilu ya8ni //

I: // fi 8irs⌐naas.ya8ni //

S: // fi 8irs a\xuuy.anna //

I: // 8irs⌐axuuč //

S: // haf'latna \hinna // maa ḥaṭ'ṭeit \baali la //

I: //\iih //

S: // ba8dein'8ugub m̄aa tfarrugu il⌐8aalam /

       win⌐naas //

       // ḥinna ṭibii8atna ira↗jiil /

       tiji 8ind lḥariim lamma yṭib\buun //

       // tilagiihum ira'jiil ↗ṣaff ... ya8ni

          4 + pause + 1

       waag'fiin\wagfih ... wilḥa↗riim / ṣaf\fein

       .ya8ni // ṣaff min yi↗miin / wu ṣaff min yi\saar //

I: //\haḍa .yargiṣuun //

S: // yergi\suun // ʃa8iṛaat //

       // a8aani ya8ni miθil tab⌐beit //

       // biṣ ṣoot il\8aali.yal8aban //

          il'8ibi ya 'flaaneh la tihaa\bein /

       ṭibbi l'li8ib yaa 8inga l\maha //

       // ya8ni   lool\ʃuun // ... ta8rifiin luu\laa //

       // 'il8ubu 'il8ubu yṣaf\guun / yistan\suun //

       //╱haa //

I: // \ih // \ih //

S: // ba8\dein ... yaa ṭiwiilat il \ 8umur ...

       .// ba8'dein ana ṭab\beit ... /

       ilhagiiga 8alei 'ʃa8ar wu\haḍa ... /

       'ʃifta \wʃaafni / wu8jab \fiini //

       // ↗8aʃagni /\8ʃaagah //\muu 8ijabna //

// intu lḥaðar tgulu 8i\jabna //

//'hinna 8i\ ʃagna // ba8dein ana 'aḥsib

innah 8aṛiib // aḥsib innah 'maa

ni\8arfih / wa 'la n8arf 8in\waanah /

wala '8arf tili\foonah / wala\ʃay //

haak aḥiin 'maaku telefoo\naat // min muddat xams'ta8aʃ

'sinah 'maaku tilifoo\naat // \fiih

telefoonaat // bass iḥna...m...\saḥra //

// sa8alt '8anh \waḥdah // tguul\haaða'walad

8am\m ummič // ya8ni ummi\ana // min ilma\8aasig

min 8aaylat 'xaalid inna\zaag // ma8\ruufah //

I: //\iih.mbala //

S: // t8ar\fuunhum ya8ni //

I: // nisma8 \8anhum //

S: // 8aylat xaalid il\mi8ṣag // 'gaal⁊haaði /

mingaraa\yibhum // min garaayi\b ummic //

// wumin la\ḥamha ya8ni //'mu 8a\riib //

// gilt madaam t8arfah 'ummi ana mis'tah /-.....

// ḥinna '8indana 8awaa\yidna ya

banaat il'badu 'ummina iḥti\raam.ya8ni //

I: //'maa tgu\luun laha //

//'maa ni\guulah // walaw 8ala 'gaṣṣ irgi\batna //

// wala x'waanna walla xa'waatna

wala 'buuna ya8lam 'fiina al\laah //

I: // bas ṣadii\qatkum //

S: //'bas ṣadii\8atna / illi t\8arfah //

// \8aarfah .ya8ni //

// \jiitha // giltlaha m\8awdeh // ʃuufi li 'hall

1   The speaker usses the sound 8 instead of s, which is
    also common in KSA.

```
            ana way\yaah // hu⅄ raaḥ / wujaab

       \wihdah // 8a\juuz // il8a'juuz haaδi tidxal 8a⅄leina /

        ' rayḥeh \jayyah // gaal m'8awδah kal\miiha //

            // inčaanha ta'beini miθil maʑbeiha /

            ana a ḥibbhe // ata'qaddam\ lahah //

            'gabul 8indi ana 8yaal \8am //

            8yaal 8am\my ana

            // walla/wiʃ \aguulač // yimkin 'fuug 8iʃ⅄riin /

            8iʃ'riin \waaḥid //

            ha'δuula k'baar / min 8eir izzi 8aar //

            // iz'8aar ba8ad\ʃalga //
```

I: // \iih //

S: // midaw\reinni // wu'kul maa/-\xatab

       . awwal•ʃay // haδa 'awwal\hubbi //

       muddat ʃha\rein haʃ •ʃakil //

       // wana'astihi la\qaableh // walei 8aa'baltah

       b\ruuḥi // 'maa ji\sart•8aleih //

I: // \ iih // \ iih //

       After a long silent pause, during which, probably, she
was remembering her first days of love, she continues.

S: // si'ma8ti /ʃloon //

       // ba8dein 'jaa ta'qaddam xu\t̞uuba //

       \ 8ayyaw•hali //

I: // \leiʃ •8ayyaw //

S: // um mi \mihi m•8ayyah // ummi mis\taansah //

       // min 8yaal \8ammah //

I: // t\hibbah ya8ni //

S: // ` iih t\hibbah // bas aʑbuuy / \8ayya //

       // θaani ʃay 8yaal '8ammi \8ayyaw //

gaalaw incaanha ⁊maa ta₀beini / 'truuḥ

taaxiᵭ 'mniṣṣu ⅁ 8aar //

I: // \iih // \iih //

S: hayya\rooni ₀ya8ni // ḥayya 'rooni \ḥiyra //

I: // leeʃ 'taaxiᵭ \haaᵭa ₀ya8ni //

S: // la haaᵭi ya8ni 8a\riib // miθil

ḥinna 8a'biilat 8a\waazim / warra\ʃaayda

// 'maa fiiha \ʃay // 'maaku \faruq // bass 8ayaal

8ammi taam 8iinin ofiyyi // ya\buun ₀ana //

S: // \ha // gaalu 'laazim taa\xiᵭna ₀ḥinna //

ma ta⁊beinna ḥinna / tag8id liji\ḥaalna //

/8yaal illi 'tawhum a8maarhum 8ala

xamsi sniin // sin\tein //

I: // lamma ykub'ruun // yetsawi⸍juun //

S: // lamma ykub⁊ruun / \taaxiᵭhum //

law 'hiyya 8a\juuz // naa'xiᵭha //

'muhum \miʃkilah //

I: // \iih //

S: // ana 'gilt wiʃ/- xa\laaṣ

// gaal 8aad'hu lill8a⅁juuz / ...

irfi\ᵭooh ... ilḥa 'giigah ir 'fiᵭaw

xi\ṭuubtah

// daz 8ala il8⁊juuz / gaal 'ruuḥi\yammha //

xal₁leiha t8aa 'bilni 8ind xaa\latha //

kaan ₁xaalti a⁊na / bintha'maaxiᵭtin a\xuuh //

// ya8ni \laḥam / wu\dam // 'minhum \fiihum

//'xaalti riʃei\diyyah/'ḥam bint \8ammah //

//\giltla // 'haak\alhiin / 'tawni 8aad\jaasrih

8aleih // ilḥa\giigah // ⁊jiita / čuud 'xaalti

li\geita way₀yaah // ga8aᵭt ana way⁊yaah /

bil\huu∫ // mub'8urfa hin\nag8id // bil\hoo //

I: //·inti bil\birga8 // bil 'birge8 mit\barga8ah //

S: birgi8i 8a'lei / wu ∫eilti 8a'lei / wu 8abaati

   8a'lei / wu 8'ɖaamti tir ` tijif //

I: // \ iih //

S: // ar\ti8id •ya8ni //

I: // im\bala //

S: // ga '8adt wu ga\8adna //

   // ᴧha //   i∫ '8in\dač // i∫ 'fiič rifaɖti

   ilxu\ṭuubah //

   // gilt walla haaɖi 'killha\qismah

   //⸝wi∫ in\sawwi // 8aṣbin \8alei

   // almuhim⸗gaalli / kilmi'tein ni\siit //

I: // iih /∫in hi il\kilmitein // 'lei∫ ri\faɖti

   •ya8ni // 'lei∫ ri\faɖti //

S: // leih ri\faɖtay •ya8ni // inti maa ta\beini //

   wulaw ta⸗biin ya8ni / 'kaan ḥakamti

   \ fiihum // wulaw ta'biini haddeiti 8a\leihum

   // ilhaigiiga gaalli ka'laam ni\seit ⸝xalas

   // iṣṣa'raaha inni ni\seit // ...

I: // in ⸝čaan tikal\lamti ₒya8ni //

S: // ii ya8ni inčaan daa'fa8ti 8a\layya //

I: // 'ihh \ ṣaḥ //

S: // ⸝ya8ni saa8ad 'tiini 8ala\halč

   // gilt walla al8a\ɖiim saddigni ana\ḥibbik /

   wa na'muut \fiik / wana'mu8jibah \ fiik /

   wana ... law⸝biidi 'xaɖtak wum\∫eit ana

   way ₒyaak // bas⸝maa biidna\∫ay //'∫a\sawwy //

   'amrana lil\laah //

ilmu him // kalmi tein walla haaði /-

I: // \xaaltič // maa/ʃaafitič //

S: // ʌla // xaalti 'ʕala al\baab // barra

bis'sika t uuf x\waani yiₒjuun / walla\ ahad //

S: //'xaafat sibhaa n alla xaafat ix/waani

yilhi guuni // xaalti\waagfih / ʕind

il\baab // tguul axaaf ino

yiji ahad yiↄʃuufhum / yit 'haawaʃ

hu way\yaah //

I: //\ih //

S: // biʕ\dein //'gaam minni \ raah //

biʕdein yuumↄ xaðna / θalatt ay\yaam

// jaw ʕyaal'ʕammi ti\ʕaddiman //

xi\tuubah // ri\faðt //'gaalu bas/-

wallah ilʕa'ðiim inha maa ti\ruuh //

ʕeini bič'hiira biθθa\laaθ//

I: //\ih //

S: // gilt xa\laas / ana ag\ʕidra[1] // law

'imyat\sinah // ana ilmu'him ga\ʕadt //

I: ///ʃloon biθθa\laaθ // yaʕni laazim

yit'zawwaj θa/laaθ //

S: //ʌla // biθlaaθ yaʕni 'tagʕid bilↄjiirih

// biθθlaaθ yaʕni 'tagʕidↄimyat / \sinih //

I: //'maa tiz\zawwaj //

S: // maa tiz\zawwaj // haðii bil ha\raam

// yaʕni ʕayya[2] ilha ₗraam witta'laag

biθθ\laaθ // ina yaʕni/maa truuh \minna //

1   ag\ʕidra for ag\ʕidla.
2   ʕayya\for ʕalayya.

I: // xa\laaṣ // ya8ni imma'waaḥid min

8ɲyaalhum / aw\tag8id //

S: xalaṣ (not clear) ay'yast\minh

ana alḥa.giiga // irraj'jaal

mita\jawwiz // mit\gawwiz // bas

yaakil ḥ'buub 8an ilḥa\riim / maa

yabi aw\laad //

I: //hwa ˌyaakil ḥ/buub //

S: //\ih // yi'guul yṭig'g ibrah madriy∫loon //

I: //\im //

S: //\iih // ḍidd iḍ'ḍana w\haaḍa //

I: //\zein iḍa 8ind iriyaa.yiil //

al'ḥiin yguuloon mixtar\8iin hagg

irriya.yiil //

S: // ʌ ha //

I: // aḥiin ygu /-

S: // ʌ la//fi ṭa'biib 8indana hni min zi\maan

// \mibṭi //

I: // ya8ṭi iryaa\yiil.ya8ni //

S: // \ iih // ya8\ṭiihum //

I: // \zein.wallah //

S: walla xuu∫ ṭa\biib //

I: in\zein //

S: // \ha // hu 'mu hu kaarh ilji\haal /

\yabi iljih.ḥaal // bas waḥdah

il'giṭat minh ḥ\malat // mirteh

iz'8iirah il'giṭat minh ḥɲmalat /

wu ta\8awwarat // wulḥa riim hu

wiy\yaahum // kullu ma \aakil // ta\raaya[1] //

1 taraaya for ḍaraaya.

// iraj 'jaal t'zayyan //'mu miθl al\hiin //

min gabul ti\zayyan / tizak\raat /

wuharri\yaah / wuhal\ka.xaa // \trihtah /

,wein ti\ruuh //'maa lič ∫u8ul\fiini //

ana m\sayyir //↗ wein yijiini / hu yi'jiini

bil\beit //↗ hu / kaan yi'jiini bil\beit //

bas mna'qaablih bil\beit // wa'la 8teih \wajh //

I: // yiyi 8in\d ummič //

S: // yiji 8in'd ummi wu 8ind x\waani //

yi8'tabar hu\xaalna // miθil\xaalna //

'wummi bint\8ammeh // yi\zurrna //

yaw\miyyan //

I: // wuhma y∫ik/kuun // yi'guuloon 'raayih \yaay //

S: // la 'maa y∫ik\ kuun // ma bay'yant

∫ay ana\luhum //

I: //\ih //\ih //

S: //'wala hu \bayyan ₀∫ay // bas hu

xatab xi\tuubah // min8arḍ in\nas //

S: // gaal \haḏa ana ba •xatib / wu taw 'fiigi
    8a \lallah // ana 'gilt lah gilt in 'caan
    ta\beeni / miθil maⱶbeek / ix\tibni ilmarrah
    ₒhaaḏi // maa taⱶbiini / lati\jiini //

I: //\ih•sij //

S: // gaal huw in'čaan anti ba8ad tabiini miθil
    maⱶbiič /thak miin ba\halč̌ // gilt ana 8ala
    ⱶʃarṭ / bas maratk iṭṭal\ligha //'maa tag8id
    \8indi // haaḏi um 8\yaalah //

I: //\ih //\ih //

S: // mihi um 8\yaalah // mritih\lawwalah //

I: //\ih //\ih // il\8ooḏih•haaḏi //

S: il '8ooḏih\ ih // ilhilwah\xuuʃ •marah //
    gaal ṭhakmin\fiiha ḥa•raam // gilt la //
    xa\laaṣ // ana 'maa\jaamil //
    ilḥa\giigah ₒma jaamil //

I: // \iih //

S: // bas haak al'hiin ana '8ala \ḥubb //

I: // haḏiič̌ illi mir\taaḥ minha ₒya8ni //

S: // \ iih //

I: // in\zein //

S: // gaal ya\m8awdih / ḥaⱶraamič̌ //
    wahaḏii ḥa'biibih liⱶhaliy // wuⱶhaliy
    y8izⱶzuunha // wu maadriⱶʃloon //⟨ xal•liiha /
    mas\kiinih // mi8l il farⱶraʃ ih //

I: //\ih //\ih //

S: // giltla\killi // ana '8aarfitin innahuwa
    yaⱶbiiha / bas abi \8aandih //

I: //\ih //\ih //

S: // ana '8aarifta gabul yi\ḥibni // z\yaadih //
    akθar min illi\zuum //

I: // \ih   // \ih //

S: .// gaal / ya8ni 'haakmih \ fiini //

     gaal xa\laas // \tamm // itta\laag //

I: // in\zein // iʃloon tad\riin / 'inna \ṭallagha //

S: // huʔgaalli / ana 'maa ṣad'daqt ka\laamih //

I: //\ih //

S: // iᵭa jaa yʔxaṭib / waṣṣei\t ummi //

     gilt ilha 'ʃuufay yimmah // lee jaa

     y\xatib / wallaʔʃay /xal'liih ya8ṭiič

     w\rugah // inma8aṭaač wʔrigah / 'la

     yi\jiina //

I: //\ih //

S: //ˌjaa y↗xaṭib / gaalat 'ummi itta\laag

     lawwal // gaaɫxa'laaṣ ana ṭal\lagt //

     gaalat 'illa ti'jiib w\rigtih // gaal imlaz↙miin //

     gilna \iih // raaḥ irra\jaal / wukitab w'rigah

     wu\tallag // haaᵭiič iʃ/sawaṭ im\ritih //

     isti\jannat // gaalat xal 'luuni lowfarʔraʃih /

        bas bag8id fil\beit //

I: //\ih //

S: // hu wallah ilḥagiigah yi\gool //\ ḥikim ¿haaᵭa //

I: ///ιʃ \8indiha hya //

S: walla hiy ilḥa 'giigahʔjaabatminh / 'malla \waffigah //

     kilma hʔmalat \taahat wir₀8ana //

I: // \ih //

S: // ya8ni 'arba8at wir⟍8aan // \ ṭaaḥaw

     ₒminha // wuθaan ʃay hu rajjaal yṭigg

     ib\bar wu•haaᵭa //'maa yabbi iḥ\maal //

I: // maa yabbi 8\yaal //

S: // maa yabi 8\yaal //

I: // ˎih //

S: sima8ti iʃ/loon //

I: // ˎih //

S: // ba8dein 8aad daxal 8a ˈlei leilti

lziˇwaaj // daxal 8alei leiltil ziɲwaaj / wu

ḥabbˀraasi wu gaal ti ˋdalliliy bas //

ilʎmarah / ṭallagˎnaaha // wil ˈlit taˋbiin //

it8ar ˋ fiin // su ˈwaalif wuˋ8aʃmarah //

I: // imˎbala. //

S: // xaˋlaaṣ // inˋtahat isₒsaalfah //

I: // iʃ/kuθur ya8 ˈṭuun ˋ muhur ₒ8indikum //

S: // wallah il muhur dˈfa8ʌɑ8aˎleih iθna /-

iθˋna8ʃ ₒalf // fan ˈneina 8aˋleih // θimaan

ʃarʎaaya / wu arba8at a ˈlaafˎdirham //

I: // ˎim //

S: // azˈyad min θna8aʃ ˎalf //

I: // ya8ni taqṣi ˈdiin muˎaxxar //

S: //ˎla // hu yuum jaa yˎxaṭib / daz ˈz ummah

ˎwixtih //

I: // ˎih //

S: // jaat ˈummah /ˎwuxtih // ˈgaal   ˎyaallah //

ihna jaaˈyiin nʎxatib // wilyum ˈkullu /- x ˈtuubat

ˎkullu //

I: // ˎih //

S: // ilmarah xˋliṣat // tiˎtalligaw //

I: //ˋ ih //

S: // bas 8eir halʎmarah / gilna

ˎnaṭlub // θalat aʎlaaf / jihaaˎzein //

I: //ˎih // ˎih //

S: // ji\haaz //

I: //\ih //

S: // wu ʃa'raaya θu\maant a.laaf //

I: //'ih im\bala //

S: // ya8ni kill'wiḥdih bθalat /-
\fii ya8ni // 8ala θalat alaaf dii'naar /
ʃara\yaay //'fii ya8ni // 8ala al'fiin / \fii // alf
wuxam's imyah / \fii // 8ala 'alf / \fii // 8ala
θmaa'n imyah / hum θu\maan ʃa.raaya //
'muu \ʃway //

I: //\ih //

S: // az'yad walla min θ\maan //

I: //\ ʃinhi // θu\maan ʃa.raaya //

S: // walla ʃaraali ṣad 'daam ḥ\sein / θalat
a\laaf //

I: // \ ʃinhu // ṣaḍ 'daam ḥ\sein.ᵭiih //

S: // walla ṣad 'dam ḥ\sein / ma 8araf\tiih //
ᵭahab či꜓biir /

I: // yi sammuuna ṣad 'daam ḥ\sein //

S: // yissamuuna ṣad 'daam ḥ\sein //

I: //\ih // ana si'ma8t 8an kirsi \jaabir //

S: // ismi\8ii // haaᵭa ṣad 'daam ḥsein θalat
a\laaf / wukirsi 'jaabir θalat a\laaf
ẅu xam\s imya.na8am //

I: //\ih //

S: // wu 8indina\miḥzam // yisa\mmoonah // ba8ad
kirsi aʃ'ʃeix\sa8ad // miḥzam yisa'moonah
kirsi 'ʃeix \sa8ad // ṭala8 8aleina
bal꜓fein / wuxam's imyat dii\naar //

I: //\ih //

S: // hađa/čam \fluus // moot //

I: //\waayid // i\walla //

S: //\iih walla // wu 8indina mi đaa8id

ha\đallin //

I: //\ih //

S: // daggat jamaal 8abd in\naasir //

I: // iih //

S: // tla\8aan // bθimaa'n imyah wuxam\siin //

I: //\iih //

S: // il\8aam / iđba hoona\đabhih // đba\huuna

.đabhih //

I: //\8aali kaan iđ•đahab //

S: //'wallah \moot // isla 'xoona \salxa //

I: // al·hiin\raxas //

S: //\iih // alhiin\nizal // alla yij'zaahum

\xeir // wu8indač'yaa tiwiilat ilᴺ8umur /

majlis ilwi\zara // majlis ilwi zara tala8

8aʔlayya /-

I: // haađi \xamsa ///ʃinhu majlis ilwi\zara //

S: majlis ilwi'zara /- // ʃifti sa'daam h/sein //

I: //\ih //

S: // miθlah // bas \yixtilif //

I: // miθil in\niglis /'ya8ni //

S: //\ih ih // \yixtilif //

I: // yisa\muunah / majlis ilwi\zara //

S: // majlis haađa // ilwi\zara //

I: //\ih //

S: tala8 yaa tiwilt il 8umur 8aʔleina /

bal\fein // saafi ₀ya8ni //

I: //\iih //\ih //

S: //'8indač majlis aⴠlummah /-

I: //\ih //

S: // mi'ṣuub\Өaani //

I: //\ih //

S: //'ham\ṣuub / xall a8id \fiihum //

I: // haađi \sittih //

S: //\sittih // 8indač majlis aⴠlummah /

   a'guulač\silsilih // hi\silsilih // maa ∫ifti

   'silsilat li8\raag // illi 'fiih \ṭam8ah //

   \miӨilha // 'bas či\biirih //

I: // či\biirih •iih //

S: // wu 'fiiha'killiha g\maa∫// r\xiiṣa•haađi //

I: // ihya 'bas hal\loon //'waḥdih 8uu /- ki\biirih

   m•dawwarah //

S: //\iih //

I: // isimha majlis i\lummah //

S: // haađi 'majlis /- yisam\moonha majlis i•lummah //

I: //\ih //

S: //'8indina suug aⴠlarba∫ / haađi \ṣii8ah //

   yisam'muunha suug a\larba //

I: //\ih //

S: // iih //↘ṣii8a // 8aa↘diyyah // ṭla8àt 8a\leina //

I: // min maḥall il/arba // min maḥall il/arba∫//

S: //\la // mumaḥal\l arba∫ //

I: // bas yisam\moonha ṣii8at /-

S: // kaa /- 'hu /- 'hu kaatbat•haađi // yguul

   'haađi min \ṣii8ti // isimha8in\waanha //

   ma'ḥall i\larba∫ hiy yisam\muunha•čiđi //

I: // ˬih //

S: // haaɖi, čam\wahdih //

I: // haaɖi\sabi8 //

S: // 8indina, aaxir ₒʃay / sabhih // is sabhih

Ɵalaa Ɵ imyah / wu xam siin // sabhih

8aa diyyih ₒsabhih //

I: // bas\ɖahab //

S: //'sabhih\kilha / min 'raasha lei saasha /

8 'laab\ɖahab //

I: // ˬih //

S: //'haaɖihi \aaxir ₒʃay //

I: // wih\yuul // ma\hyuul ₒhaaɖi //

S: //'maa sta8\milhum ₒhaaɖi //'ma ˬʃay //

in 'dawwir iɖɖahab il, 8aali / in\zixxa //

in 'hir \čabdih //\iih // xalli y'sallim f\luus //

I: , wein itxiʃ \ʃiinah/ahiin haaɖi \ɖahabič //

S: // 8in 'dina h\naak // iɖa '8irs walla 'ʃay

itʃuu\fiinah 8aₒlei // iih // 8indač m\sawwar //

ba8ad haaɖa min '8eir ʃaraa\yaah ₒhu //

haa 'ɖeila fan\neina 8alei // Ɵiₗman

ʃa, rraʸa / ʃa\raahum // haaɖa '8aad

min '8eirna\ hinna // hinna fii jiʸhaazna /

lein 8a 'taana Ɵalat a, laaf / ʃa 'reina

fiihin \ ɖahab ba8ad //

I: // ˬih //

S: ʃa 'reina im\sawwar / wuʃa'reina saɖɖ il\8aali

I: // ms 'sawwar\ʃinhu //

S: // m'sawwar ṭaal allah '8umrič

min h, niih / lah\niih //'killah

g\maaʃ //

I: // mi∕ðaa8id //

S: // ˋla //

I: // miθil ˋhaaðiih // kˋbaar // 8ˋraaḍ //

S: //ˌla //ˌla //ˌla // mih ˈniih leihˌniih

  //ˈkilla ya8ni ˋmiḍ8ad // 8aˋriiḍ //

  minˌraasih / leiˌsaasih //ˈkillah

  gˌmaaʃ //

I: kill gˌmaaʃ //

S: // wu ʃaˌreina ṣadd il ˈ8aali / wu ʃaˌreina

  mifaaˈtiih // wu ʃaˎreina ˎay ya8ni // xaˎfiif //

I: // tiʃ ti ˈriin ˌlibs //

S: //ˌiih // ʃaˌreina qumˌsaan // ʃaˌreina

  ˌlibs // jaabaw lii haˌdaaya //

  //ˈma ta8rifiin min arˈyaaḥ /ˈma ta8rifiin

  min qim ˈsaan / albeit ˎintaras // ta ˈ8aali

  wˌʃuufay //

TEXT TWO

Translation

I: Hello.

S: Welcome to you, welcome and greeting.

I: What is your name?

S: My name is Sarah Salman al-Hibaydihfrom the 'Awazim

      tribe.

I: Yes, are you married?

S: Yes, I am married since October last year.

I: It is nearly one year, one year and a half.

S: Not quite, it is around one year and I am approaching

      a quarter (of the year).

I: Yes, and how did you get married. In what manner.

S: The truth is, first thing it is true love. Love in

      the bedouin way, and not the way of the city people.

I: You said that he came with the groom, the first time

      you saw him.

S: First thing he came with the groom, and he was handsome.

      he did not yet have a long beard. I mean he was beautiful.

I: Is that at somebody's wedding?

S: In my brother's wedding.

I: Your brother's wedding.

S: Our party.

I: Yes.

S: I did not pay any attention to him, but at the end of

      the party, when people started to leave, we started

      to dance. The men usually come when the women dance.

      The men are standing in a line and they stand before

the women who stand in a line, one from the right and one from the left.

I: Do they dance?

S: They dance and sing. Songs like I started with a high voice, they were playing: "Go ahead and play (to the girl who dances) and do not worry. Start dance you, the one whose neck is similar to the gazelle's neck." They are singing happily. You know what that means by the word "lolash" "Go ahead and play!"[1] They are clapping their hands happily.

I: Yes.

S: And then, God make you live long, I started to dance, and I had long hair and looked very pretty. I looked at him and he looked at me, than I appealed to him. He loved me. We do not say he "likes" me like you city people, we say "love". Then I thought he was a stranger, and we did not know him, or his address, or his telephone, or anything. At that time there were no telephones. Fifteen years ago, there were no telephones. There were telephones, but we were (living in) the desert. I asked one girl about him. She said this man is a cousin of your mother. That is my mother who is from al-Mi say from Khalid al-Nazag's family. It is well known.

I: Yes, of course.

S: You know them then.

I: We have heard about them.

1   Imperative used descriptively.

S: The family of Khalid il-Mi sag. She said this one
    is from their relatives, your mother's relatives, and
    from the same blood and not a stranger. I said, "If
    my mother knows him, then I cannot ask her." The
    bedouin girls' way of life does not allow them to
    reveal their secrets to their mother, because they
    respect her.

I: You do not tell her?

S: We do not tell our brothers, and our sisters or our
    father. Only God knows about our secret.

I: You just tell your friend.

S: Only our friend knows, I came to her and asked,
    "Please find me a suitable way to approach him."
    On the other hand, he went and brought an old lady who
    comes to our house very often. He told her: "Please
    speak to her and see if she wants me and I will come
    to her family and ask her hand in marriage, because I
    love her." At that time I had some cousins. There
    were maybe over twenty of them. Those were the older
    boys and there were also a lot of youngsters. They
    wanted to propose to me. And when he asked my hand in
    marriage/- That was when our love was just beginning
    around two months. And I was very shy to see him, and
    if I saw him alone, I could not speak to him.

I: Yes, yes.

S: Did you understand what I just said? Then he asked my
    hand in marriage and my family refused.

I: Why did they refuse?

S: My mother did not refuse. She was pleased, because
    he was one of her relatives.

I: She liked him then?

S: Yes, she liked him. But my father refused. Secondly[1] my cousins refused. They said, "If she does not want one of us, let her marry one of the youngsters."

I: Yes, yes.

S: They prevent me from marrying anyone other than them.

I: Yes, yes. Is it because you want to marry this other person?

S: What?

I: Why is that?

S: No, because he was considered as a stranger. Because we are from the 'Awāzim tribe and he is from the Rashaidah.

I: Yes, yes.

S: There is nothing wrong with that, no difference. But my cousins liked me and they wanted me to marry one of them.

I: Yes, yes.

S: Yes, they said, "She should marry one of us. If she does not want us, she can wait for the children (to grow up). The little boys of the age of five or two years."

I: Until they grow up and get married?

S: "When they grow up you can have them. Even if she is an old lady we will take her, there is no problem."

---

1   Most of the time the word "secondly" is used, without mentioning "firstly", even in KSA.

I: Yes.

S: I said, "Well, I give up." He told the old lady (they refused him, refused his proposal). He asked about that old lady and told her, "Go and tell her to meet me at her aunt's house." (My niece is married to his brother.) They are relatives by blood, and from the same tribe. My aunt is from the Rashīdiyah, and also his cousin. I told him then (and I was just starting to get acquainted with him). The truth is, (I arrived to him and my aunt was with him.) I sat with him outside, not in the room, we sit outside.

I: Were you covering your face with the burgu ?[1]

S: I was wearing my burgu and my long dress and my 'Abat[2] and my and my bones were shaking.

I: Yes.

S: I was shaking, I mean.

I: Of course.

S: When I sat with him he asked me: "What do you have (to tell me). Why did you refuse my proposal?" I told him: "That is out of our hands. What can I do? It is against my will." The important thing was that he told me something which I forgot.

I: What did he tell you? Was it: "Why did you refuse?"

S: Yes, "Why did you refuse me. You do not want me. If you wanted me, you would have stood with me against your family." He told me something and in truth I cannot remember.

1   This is a mask the women wear on the face (except for the eyes) so that men cannot see them.
2   Body-length black cover.

I: He meant you should have helped him with your family.

S: Yes, "You should have stood against your family. If you want me, and you helped me." I told him: "Believe me that I love you and want you, and I am attracted to you, I wish that I could take you and go away. But I cannot do anything." I left it to God. The important thing is, what happened when I saw him then.

I: What about your aunt, did she see you with him?

S: No, my aunt was standing by the door, watching to see if anybody was coming from my family, especially my brothers. Because sometimes they follow me. She was waiting near the outside door, in case somebody came and had a quarrel with him.

I: Yes.

S: Then, he left. And after three days, my cousins came to propose to me, and I refused. They said: "By the name of God, we swear threefold that she cannot marry anyone except one of us, as long as she lives.

I: Yes.

S: I said to myself: "That is it, I will wait for my love even if it is for one hundred years." Then I stayed (i.e. she did not change her mind after their decision).

I: How can they swear three times? Is it to marry three girls?

S: No. Three times means she stays without marriage unless one of her cousins...

I: And she cannot get married?

S: No, she cannot get married from another tribe. It is considered a sin.

I: That means either she marries one of her cousins or

she remains unmarried. This means she cannot marry

outside the clan.

S: And I gave up. He was married but he was taking some

pills so that he could not have children from his

present wives (he wanted to wait for her).

I: He was taking pills?

S: Yes, he said that he was taking some injections,

something like that.

I: Yes.

S: Yes, it is against having children.

I: It is good if there is something for men to use. Now

they have discovered something for me.

S: What?

I: Yes, they...

S: No, we have had a doctor for a long time. Very long.

I: He prescribes for men?

S: Yes, he gives them.

I: That's very good.

S: He is a very good doctor.

I: And then.

S: Then, it is not that he does not like children, he loves

children, but he does not want them from his two wives.

But one of them, the younger one got pregnant and then

she had a miscarriage due to a problem with her health.

And he always had quarrels with his wives. He used to

wear the best clothes. He used to use good perfumes.

So his wife always asked him where he wanted to go.

But he always told her that it was not her business

and that he was going to visit a friend. But he would

come to visit me at my house. But I did not sit

with him and I did not give him any attention.

I: He would come to visit your mother then.

S: He came to visit my mother and my brothers, because

he was considered as our uncle. And my mother was his

cousin. He came to visit us every day.

I: And they did not suspect his frequent visits.

S: No, they did not suspect anything, because I did not

show them anything.

I: Yes, yes.

S: Nor did he show anything. He just proposed like other

men.

After fifteen years, Sarah's lover is now trying again.

S: He said, "I will propose again and may God help me."

I told him, "If you want me, like I do, propose

again. If you do not want me, do not come to me."

I: Yes, you're right.

S: He said, "If you also want me like I do, stand up

to your family." I said, "On one condition, you

should divorce your wife, she should not stay with me."

This is the mother of his children.

I: Yes, yes.

S: She is not the mother of his children,[1] his first wife.

I: Yes, yes, the old one.

S: The old beautiful nice woman. He said, leave her.

I said, "No. That is it. I will not accept then."

Because I am truly straight in this matter.

I: Yes.

S: At that time I was in love.

I: That woman who makes him comfortable.

S: Yes.

I: And then.

S: He said, "Why do not you leave her, my family love her,

and she is very kind. Leave her like a maid in the

house.

I: Yes, yes.

S: I said, "No." I knew that he just wanted her in the

house but I wanted to annoy him.

---

1   It is a common expression in most Arab countries to
give this title to the wife.

I: Yes, yes.

S: I said "Absolutely." I knew that he loved me very

much, even more than one can imagine.

I: Yes, yes.

S: He said, "If you insist, then it is done, the divorce."[1]

I: How could you be sure that he would divorce her?"

S: He told me, but I did not believe him.

I: Yes.

S: So I told my mother. "If he comes to propose or

anything, let him give you the divorce paper. If

he does not give you them, then he should not come

to us."

I: Yes.

S: He came to ask my hand in marriage. My mother said,

"First you should divorce your wife."

He said, "It is finished, I have already divorced my

wife." She said, "You should bring the paper." He

said, "Do you insist?" We said, "Yes." He went and

wrote the paper.[2] His ex-wife got angry and said,

"I am willing to live in the house like a maid,

leave me."

I: Yes.

S: He honestly said that this is such a verdict.

I: What did she have (children I mean).

S: God did not give her any, every time she got pregnant

she lost her unborn babies.

1   The word /tam/ "it is done" is used for things that
    they think they will do for sure. This is still used
    frequently in KSA, as well as KBA.
2   Officially.

I: Yes.

S: She lost four babies, and secondly the man was taking
some injections to prevent him from having children.

I: He did not want children.

S: He did not want children.

I: Yes.

S: Did you understand?

I: Yes.

S: And then he came to me at the wedding night, he came
to me at the wedding night and kissed my head and
said, "You are being spoilt. The wife, I have
divorced her, and what else to you want?" You know
the kind of conversation and the jokes on wedding nights.

I: Yes.

S: That is the end of the story.

I: How much do they give as a wedding gift.

S: We asked for twelve thousand Kuwaiti dinars. We
requested also eight gold gifts, eight gold gifts and
four thousand Kuwaiti dinars.

I: Yes.

S: Even more than twelve thousand.

I: Do you mean he should pay some more later?

S: No, when he came to ask my hand in marriage, he
sent his mother and his sister.

I: Yes.

S: His mother and his sister came and said, "We are
coming to settle everything at once."

I: Yes.

S: "The other wife is divorced," they said. But besides

this request, we asked about three thousand Kuwaiti dinars for the wedding.

I: Yes, yes.

S: The wedding gift (jihaz).

I: Yes.

S: And eight thousand in gold gifts.

I: Yes.

S: That means each one was worth three thousand Kuwaiti dinars. Some of them were worth three thousand dinars and these were priced at two thousand. There were some priced at one thousand and five hundred. There was one at one thousand, there was one at eight hundred. There were eight gifts, it was not a little expense.

I: yes.

S: It was even more than eight.

I: What were these eight gifts?

S: We bought Sadam Husain[1] for three thousand.

I: What is this Sadam Husain?

S: Sadam Husain, you did not know, it is a kind of heavy gold.

I: They call it Sadam Husain.

S: They call it Sadam Husain.

I: I heard about Kirsi Jabir.[2]

S: Listen to me, and Kirsi Jabir priced at three thousand five hundred.

I: Yes.

1   A kind of gold necklace named after famous characters.
2   Another kind of necklace.

S: And we have Kirsi Shaikh Sa'ad, it is a golden belt, they call it Shaikh Sa'ad. It cost us two thousand and five hundred.

I: Yes.

S: This is a lot of money.

I: Yes, it is a lot.

S: Yes, and we have bracelets like these (pointing to her wrist).

I: Yes.

S: The style of Jamal Abd al-Nasir.[1]

I: Yes.

S: They cost us eight hundred and fifty.

I: Yes.

S: This was last year, that is why it is expensive.

I: Yes, gold was very expensive then.

S: Yes, we spent all our money on it.

I: Now it is less than before.

S: Yes, God may help them (who mark the gold down).

1   These items of jewellery are important in the Arab countries.

S: They call it the "Council of Ministers", this one
   is the "Council of Ministers".

I: Yes.

S: It costs us (may God make you live long) two thousand
   exactly.

I: Yes, yes.

S: And you have the "House of Parliament".

I: Yes.

S: This is from a difference source.

I: Yes.

S: From another source, let me count them.

I: These are six.

S: Six, and you have the "House of Parliament", which is
   something like a chain. Have you seen the sort of
   gold chain that comes from Iraq? Which has a seal?
   It looks like it but it is much larger.

I: Yes, yes, very large.

S: It has a lot of pearls, but we consider it very cheap.

I: Is it just like this one, big like a circle.

S: Yes, very /-

I: Its name is the "House of Parliament". This is "House /-

S: They call it "House of Parliament".

I: Yes, yes.

S: We have the Arbash market.[1] This is a kind of finished
   gold which they call al-Arbash market.

I: Yes.

S: Yes, this kind of gold is not special, it costs us /-

1   This is the name of a well known gold store.

I: Is it from the Arbash market? From the Arbash store?

S: No, not from al-Arbash store.

I: They just call it the gold/-

S: He wrote this name, and he called it al-Arbash store
     (the store owner), his address is like this.

I: Yes, yes.

S: How many are they?

I: They are seven.

S: We have the last thing, prayer-beads, which cost
     three hundred and fifty dinars, the ordinary
     sabḥah (prayer-beads).

I: But gold.

S: Prayer-beads, the whole thing from one side to the
     other is pure gold.

I: Yes, yes.

S: This is the last one.

I: Do you have anklets?

S: I do not use them. We consider it nothing. We go for
     the expensive gold. So we can let the man spend all
     his money. We let him pay a lot of money.

I: Where do you keep your gold?

S: We have it there. If there is a wedding or any cele-
     bration, you can see it on me. And you have musawwar.
     These are others. We asked him to buy eight gold gifts
     and he did. This is different from what we buy. In
     our tradition when the man gives three thousand as a
     wedding gift, we buy with it gold also.

I: Also you do.

S: We bought ... muṣawwar ... and we bought Sadd al-'Ali.

I: What is muṣawwar?

S: Muṣawwar costs us /- (God make you live long) from
   here to here (pointing to her wrist) all of it pearls.

I: Bracelets.

S: No.

I: Like these, big and wide?

S: No, no, no. From here to here, like a wide bracelet.
   All of it is covered with pearls.

I: All of it pearls.

S: And we bought Sadd al-'Ali, and we bought some gold
   keys.

I: Did you buy clothes?

S: Yes, we bought shirts, dresses, and I received a
   large number of gifts. You would not know one thing
   from another. The house is full, come and see!

TEXT THREE

Description of a real tribal battle (al-Murra)
Informant: Sālim Ṣālih

// wu ba8ariina θimanyat \8aʃar //

θimanyat 'a8ʃar bi\8eir //

ti 'nazallaw huma wiy 'yaahum ðei\laak //

wu \ 8indak //   wu \ 8indak //

wu \ yuumhum //   wu \ yuumhum //

wu 'ṣawwibaw\waahid //

ḍrubawh↗minna / wiḍharat \minna //

wu 'ṣawwibaw \ laaxar //

And our camels were eighteen in number. Eighteen camels.

They fought together with them and you have to imagine what

happened (then he repeats what he said again). They wounded

one, they got him from this side (with an arrow) and it came

out from the other side. And they wounded the other one.

His segmentation is exactly like that of the old lady

from 'Ajmān who gave her information in fragmented bits

and pieces and not in one breath stream.

TEXT 4

Formal Preview to a Story: Harb
Informant: Ḥijji Khalaf

ṭab8an ana ḥijji xalaf saalim al\ḥarbiy //

min qabiilat\harb // min dheim minbani 8ali

min\harg // we ṭab8an 'harb fxuud\waajid /

minha bani.\8amur / wa bani\ saalim / wa bani

8alid beim / wa / fxuud\waajid //

wud\wuba / we bini n\hiit / wa\lgibayil

ṭab8an / fiih gi'baayil   gabiilat a8\nizah /

wa qabiilat\ʃammar / w8\teibah / wum\teir /

w 18ij\maan // wa du\fiir / wogah\ṭaan / was\bei8 /

wal\murrah / walha\waajir / wa·‥bani ri\ʃeid /

wal8a\waazim / walhir\ʃaan / wa · · · waajid

lgiɵbaayil // 'leisa laha\8adad //

TEXT 4

Translation

Of course I am Ḥijji Khalaf Sālim al-Ḥarbi, from the
Ḥarb tribe, from Daheim from bani 'Ali from Ḥarg.
And of course Ḥarb has many branches, it has bani 'Amr
and bani Sālim and bani 'Ali Dahaim, and a large number
of branches. And Ḍhwubah and bani Nahit and the tribes
of course, there are some tribes... the tribe of 'Aniza
and tribe of Shammar and 'Ataibah, Muṭair, 'Ajman, Ḍhafair,
Gaḥtān, and Sbai', Al Murra, al-Hawājir, and ...
bani Rashaid, al-'Awazim, al-Hirshān, and ...
a large number of tribes, uncountable.

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