

*Gender Variation Elicited in the Intonational Patterns of
Compliments in Everyday Spoken Iraqi Arabic: An Auditory
Study*

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Abstract:

The current study explores the effect of gender on the music of language i.e. intonation in relation to the pronunciation of compliments. It examines if there is any relation between the gender of the speaker and the use of certain intonational patterns in the pronunciation of compliments. The participants are 48 men and women who are native speakers of Iraqi Arabic spoken in the city center of Basrah. They are divided into three groups: educated, partly educated and uneducated participants. Halliday's system of intonation (2008) is adopted to describe the intonational patterns pronounced by the participants.

The analysis of the results reveals that there are differences between the men and women of the three educational groups in their pronunciation of compliments. Women, more than men, tend to use rising tones on this type of polite utterances; 67% of compliments produced on rising tones were pronounced by women whereas only 33% of them were pronounced by men.

إختلاف الجنسين في الأنماط التنغيمية لأساليب المدح في اللهجة العراقية العربية اليومية المنطوقة: دراسة سمعية

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المخلص:-

تبحث الدراسة الحالية في تأثير الجنس على موسيقى الكلام (التنغيم) بالنسبة لنطق أساليب المدح. فهي تبحث في ما إذا كان هناك أية علاقة بين جنس المتحدث وإستخدام أنماط تنغيمية معينة. تتكون عينة البحث من 48 رجل وإمرأة من متحدثي اللهجة البصرية العراقية في مركز مدينة البصرة. ينقسم المشتركين الى ثلاث مجموعات: متعلمين، متوسطي التعلم و غير متعلمين. إستُخدمَ نظام هالدي للتنغيم (٢٠٠٨) لوصف الانماط التنغيمية المستخدمة من قبل المشتركين.

أظهرت نتائج التحليل وجود فروقات بين الرجال والنساء ضمن الطبقات التعليمية المختلفة في تلفظ أساليب المدح. تميل النساء أكثر من الرجال الى إستخدام النغمات الصاعدة في هذا النوع من أساليب التهذيب، حيث أن ٦٧% من عبارات المديح المنطوقة بالنغمات الصاعدة تم نطقها من قبل النساء بينما نطق الرجال ٣٣% من هذه العبارات فقط.

Key to the symbols used

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

1-The Consonants

Transliteration	IPA Symbol	Description	Example	Meaning
ʔ	[ʔ]	A Glottal Stop.	ʔaḥmar	red
b	[b]	A voiced bilabial plosive.	bint	girl
t	[t]	A voiceless denti-alveolar plosive	tīn	fig
ṭ	[θ]	A voiceless inter-dental fricative.	tūm	garlic
ḡ	[dʒ]	A voiced palato-alveolar affricate.	ḡār	neighbour
ḥ	[h]	A voiceless pharyngeal fricative.	ḥilim	dream
ḫ	[x]	A voiceless uvular fricative.	ḫādīm	servant
d	[d]	A voiced denti-alveolar plosive.	dīn	religion
ḍ	[ð]	A voiced inter-dental fricative.	ḍanb	sin
r	[r]	A voiced alveolar flap.	rāḥa	rest
z	[z]	A voiced denti-alveolar fricative.	zilzāl	earthquake
s	[s]	A voiceless denti-alveolar fricative.	sin	tooth
š	[ʃ]	A voiceless palato-alveolar fricative.	šamʿa	candle

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

č	[tʃ]	A voiceless palato-alveolar affricate.	čāy	tea
š	[s]	A voiceless denti-alveolar emphatic Fricative.	šafħa	page
ḍ	[d]	A voiced denti-alveolar emphatic plosive.	ḍēf	guest
ṭ	[t]	A voiceless denti-alveolar emphatic plosive.	ṭīn	clay
ḍ̣	[ð]	A voiced inter-dental emphatic fricative	ḍ̣il	shadow
ʿ	[ʕ]	A voiced pharyngeal fricative.	ʿinab	grape
ġ	[ɣ]	A voiced uvular fricative.	ġā'ib	absent
f	[f]	A voiceless labio-dental fricative.	fustān	a dress
q	[q]	A voiceless uvular plosive.	qarya	village
k	[k]	A voiceless velar plosive.	karīm	generous
g	[g]	A voiced velar plosive	gi'ad	to wake up
l	[l]	A voiced alveolar lateral.	laħam	meat
ˤl	[l̥]	A voiced alveo-dental lateral, velarised	šugul	work
m	[m]	A voiced bilabial nasal.	miftāħ	key
n	[n]	A voiced denti-alveolar nasal.	nabi	prophet
h	[h]	A glottal fricative.	hawā'	air
w	[w]	A voiced velar approximant.	ward	flowers
y	[y]	A voiced palatal approximant.	yad	a hand

2- The Vowels

Symbol	Description	Example	Meaning
i	A short half-close front with lip spreading vowel	'iġlis	sit down
ī	A long close front with lip spreading vowel	fīl	elephant
ē	A long half-close to half-open front with lip spreading vowel	rēħān	basil
a	A short half-open unrounded vowel	'arnab	rabbit
ā	A long open front unrounded vowel	nā'im	asleep
u	A short half-close back rounded vowel	kursi	a chair
ū	A long close back rounded vowel	rūħ	soul
ō	A long half-close to half-open back rounded vowel	mōħa	ice-cream

1. Introduction

Language is an important tool that constructs one's social identity. Because men and women are different in various ways, this difference is reflected in language. Language provides a variety of ways of saying the same thing, for example addressing and greeting others, describing things and paying compliments. Laplante and Ambady (2003: 434-35) and McConnell-Ginet (2011: 108) agree that the cultural values of femininity and masculinity are conveyed by tones and their variants. Women and men tend to choose different strategies for speaking in roughly comparable situations. Women tend to use the rising tone varieties more than men.

Politeness is a norm of social behaviour that affects linguistic choices in communication (Jasim, 2017: 34). It is designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interaction (Lakoff, 1990: 34). Holmes (1995: 5) defines politeness as the "behaviour which actively expresses positive concern for others, as well as non-imposing distancing behaviour". She argues that women are more concerned for the feelings of the people they are talking to more than men. They use language to establish, nurture and develop personal relationships, whereas men tend to use language more as a tool for obtaining and conveying information.

Linguistic choices provide clues to social factors such as the relationship between people in a situation and how the speaker feels about the person addressed. Just as vocabulary conveys social information, using different pronunciation also conveys social information. Considerably, a great deal depends on intonation and tone of voice. Furthermore, even if people have common regional origin they may have different social backgrounds because of

different education or occupation and that is indicated by speech (Holmes, 2013:3-4, 284)

The choice of a particular linguistic form in a particular situation depends on a number of factors. Holmes (2013: 279) suggests the social distance between participants, their relative status, and the formality of the context as relevant factors in this respect. The dimensions of solidarity (or social distance) and social status (or power) are at the heart of polite behaviour. Politeness is not a matter of saying 'please' and 'thank you' in the right places, but it is a complex matter in any language. It involves understanding, not only the language, but also the social and cultural values of the community (Holmes, 2013: 283-84).

2. Politeness in the Arab Culture

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

Arab deferential behaviour is influenced by a culturally bound concept called "mujamalah". It is described as the "active ritualised realisation of differential perceptions of superiority and inferiority in interaction" (Hassan, 2006, as cited in Noori, 2012:79). There are three principal components of interaction when taking politeness into consideration: (1) perception of social ethics, i.e. habits and traditions; (2) perception of individual ethics and (3) perception of specific arena of activity (Hassan, 2006, as cited in Noori, 2012: 80).

Politeness involves paying compliments to an addressee to express respect and affection. The following section presents a detailed account of compliments.

3. Compliments

Compliments are social acts that convey positive appreciation of the addressee's appearance, achievements and possessions (Eckert and McConnell-Ginet, 2003: 145). They are intended to please the addressees and enhance their sense of themselves as being admirable, likeable or successful people (Al-Bazi, 2006: 150-151; Samarah, 2015: 2006-2013), for example:

1. mumtāz. 'Great'
2. waḷla 'amī 'afya 'alēk 'That is very good of you by Allah'
3. luḡatak jamīla. 'Your language is beautiful'

Compliments draw on a very narrow range of syntactic patterns. Women in English tend more to use the pattern 'What (a) adjective + noun phrase!' (e.g. what lovely earrings!), whereas men prefer the minimal pattern (e.g. Great shoes!) (Holmes, 1995: 127). Women prefer more personalised forms; compliments with first or second person focus, while men prefer impersonal third person forms as the following examples illustrate (Herbert, 1998, as cited in Coates, 2004: 99):

4. I like your hair that way. (1st person focus)
5. Your hair looks good short. (2nd person focus)
6. Nice haircut! (3rd person focus 'impersonal')

The compliments given by women to other women differ both in tone and topic from those given by men to other men. In same-sex groups, women tend to give and receive compliments more than men; compliments appear to occur every day (Coates, 2004: 100). Women tend to compliment each other on appearance:

7. [in college] Hi, Joanna, you look nice – your eye make-up is brilliant.

8. [in the office] You've got such lovely eyes.

Men, by contrast, prefer to compliment each other on possessions and skill. They tend to avoid complimenting each other on appearance because it is considered an extremely face-threatening thing to do for speaker and hearer because it may send wrong signals.

In the Arab culture, compliments are used to achieve rapprochement between the speaker and listener. One may respond upon receiving an invitation to a feast (lunch or dinner) with the following expression to indicate acceptance:

9. ?intum ?ahl-il karam. 'You are the family of generosity' (Habeeb and Jawad, 2013: 29)

Intonation plays a vital role in the pronunciation of compliments. This is done by the strengthening and lengthening of sounds in addition to being amplified, as the following example from standard Arabic illustrate:

10. kāna waḷḷāhi rajulan! 'By Allah, he was really a man (of generosity, courage, etc.)'

In the above sentence, the word 'waḷḷāhi' is pronounced heavily with a lengthening of the /l/ to compliment the man being talked about (Muḥyi-Dīn, 2015: 84).

4. Intonation

Intonation is the music of speech (Anis, 1971: 103). When one speaks, one makes continuous rises and falls in the pitch of the voice to produce a certain effect on the addressee. It is a feature of everyday spoken language; it contributes fundamentally to the flow of discourse (Halliday and Greaves, 2008: 97). It does not characterise segments of sounds but is perceived as a rhythmic structure overlaid on a complete utterance. The main perceptual

cues are pitch and volume changes over the course of an utterance (McConnell-Ginet, 2011: 110).

Al-Ani (1970: 90-91) distinguishes four levels of pitch that operate in the intonational system of standard Arabic. These are identified with the numbers /1/ - low, /2/ - mid, /3/ - high, and /4/ - extra high. These four levels of pitch are relative rather than absolute. Functional words — particles and prepositions — and suffixes and prefixes do not receive pitch levels /3/ or /4/ when they are contained in utterances of more than one lexical item. However, they may receive pitch level /3/ when in isolation.

In Iraqi Arabic (I.A.), it is seldom to find one-pitch accent contours, and the typical patterns are intonation contours with continuous pitch variations on the syllables that bear lexical stress. Syllable prominence is achieved either through pitch rise or pitch fall. In general, the salient feature of I.A. dialect is the predominance of peaks and valleys within the contour, which leads to a continually changing melody (Ghazali et. al., 2007: 114-115). The following figure illustrates:

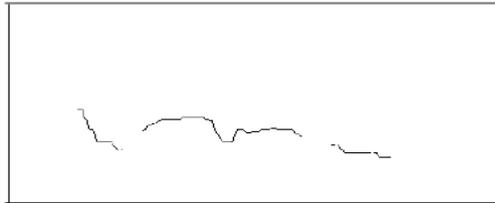


Figure (1): ?ilġaw bārid ilyōm.

In his study of Zubairi Iraqi (Basri) Arabic, Ahmad (1987, as cited in Gatta, 1988: 25-26) distinguished three types of tones: simple, complex and compound. Simple tones are either kinetic or static. The kinetic tones are classified into falling tones and rising tones. There are four types of falling tones: high falling tones, low falling tones, high mid falling tones and emphatic high falling tones. The rising tones, on the other hand, are of two types: high rising

tones and low rising ones. Static tones are of two types: high level and low level. Complex tones, on the other hand, include falling-rising tones and rising-falling tones.

Ahmad (1987, as cited in Gatta, 1988, 26) distinguished four types of compound tones: high fall+ high fall, high fall+ low fall, high fall + low rise, and high fall + high level. He said that these are the most common and frequent ones.

The following is a detailed discussion of the intonational framework adopted in this study.

4.1 The Intonational System of M.A.K. Halliday (2008)

In his study of the intonation of spoken English, Halliday (1967, 1970 and 2008) affirms that language is the primary system of meaning. The higher phonological unit is the tone unit that matches the information unit, i.e. the unit of lexicogrammar (Halliday and Greaves, 2008: 14, 41).

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

of one or more feet, a foot of one or more syllables, and a syllable of one or more phonemes. There is a tendency for salient syllables to occur at fairly regular intervals, and this affects the syllables in between: the more of them there, the more they will be squashed together to maintain the tempo (Halliday and Greaves, 2008: 55).

Four phonological levels are involved in making meaning through intonation:

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

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

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

Tone is the choice of primary and secondary tone.

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

Halliday (2008) distinguishes seven primary tones: five simple tones and two compound tones. The simple tones form a set of five shapes; i.e, if a tone unit has only one focus, it will always assume a phonetic shape interpretable as one of these five tones (Halliday and Greaves, 2008: 45). These simple tones are presented in figure (2):

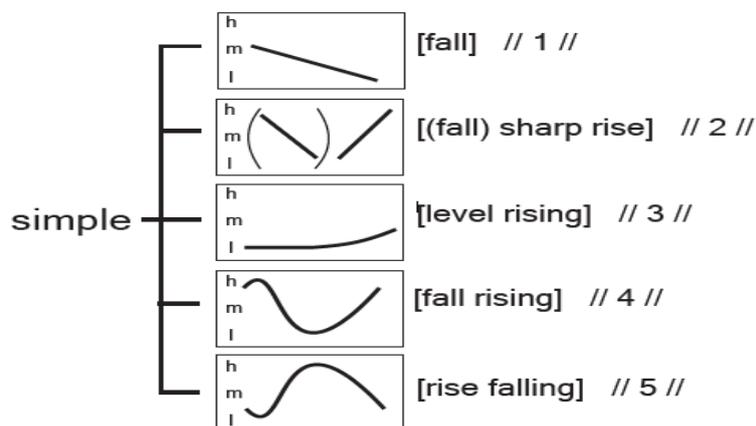


Figure (2): The five simple primary tones

The compound tones, on the other hand, form a smaller set. There are two: fusions of tones 1 and 3 and of tones 5 and 3. (The number symbols are thus read as ‘one three’ and ‘five three’, not ‘thirteen’ and ‘fifty three’) (Halliday and Greaves, 2008: 46). Figure (3) below illustrates:

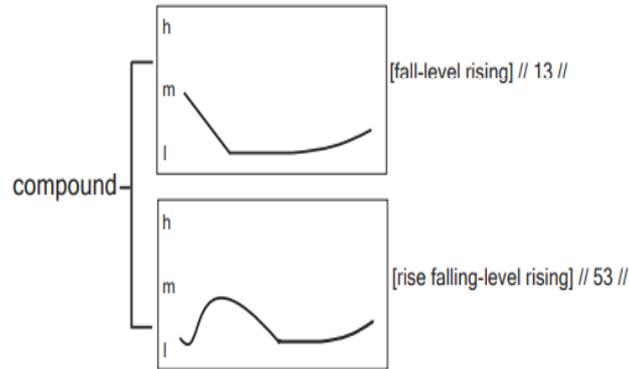


Figure (3): The two compound tones

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

Tone 1

Tone 1 is a falling tone. It has three variants in the Tonic segment and three in the Pretonic. The first variants are called direct secondary tones because they are directly related to the Tonic whereas those related to the Pretonic are called indirect secondary tones. The neutral type for the Tonic, symbolised as ‘1.’, is that which begins at about mid or mid-high levels of pitch and ends on a low pitch. The neutral Pretonic has an ‘even contour’ that remains level at about mid or mid-high. The even Pretonic may have a descending or an ascending form or it may be a combination of an ascending movement followed by a descending one (Halliday, 1970: 10; Halliday and Greaves, 2008: 165). Thus, “in the neutral tone 1. the tonic starts at the same pitch as the end of the pretonic,

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

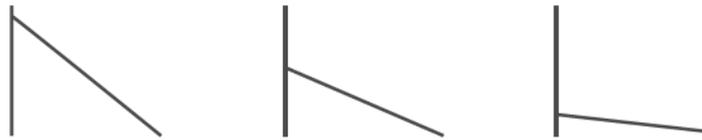


Figure (4): The direct secondary tones of tone 1

This particular set of alternatives (represented as 1+ 1. 1-, respectively) is known as the system of declarative key, having the three terms ‘strong’, ‘neutral’ and ‘mild’. Tone 1+ is contrastive and forceful. This ‘strong’ variant of tone 1 merges into the high rise-fall of tone 5, which has an even more exclamatory flavour. It is often difficult to decide between the two, especially since the neutral pretonic to tone 1 tends to move up towards the onset of the tonic. However, tone 5 has a rise within the tonic itself, and this pattern may be perceived also in each foot within the pretonic segment (Halliday and Greaves, 2008: 169-170), and as follows:

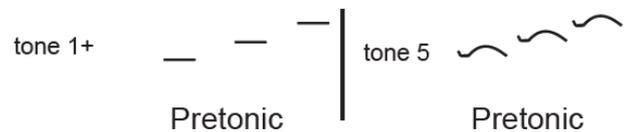


Figure (5): The pretonics of tone 1+ and tone 5

By contrast, the ‘mild key’ variant tone 1- de-emphasises the newness of the tonic, which is still the focal point of the information

unit, but there is nothing unexpected about it. Here the pretonic tends to drift downwards:

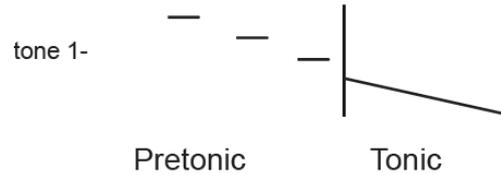


Figure (6): The pretonic and tonic of tone 1-

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



Figure (7): The indirect secondary tones of tone 1

These are represented as (.1, ...1, -1 respectively). In the bouncing or 'insistent' Pretonic, each foot displays a particular movement: a bouncing movement starting from a low, dipping tone, and going rapidly up to about mid-high (Halliday and Greaves, 2008:171-172), It is represented schematically as:



Figure (8): The bouncing pretonic of tone 1

The 'listing' pretonic, on the other hand, is actually a succession of two or more rising movements enumerating the non-final items in a list. It is clearly related to a sequence of tone 3 tone units; but here the pitch is usually higher (high rising rather than low rising), and the grammatical unit that is mapped into each rising segment is a word, group or phrase rather than a clause. This listing pretonic can also occur with tone 2 but less frequently.

Tone 2

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

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



Figure (9): The pretonics of tone 2

The involved variant of tone 2, i.e. ‘-2’, which is called the high rising tone, is sometimes used on statements to answer an information seeking question. It is the type of tone criticized by Lakoff (1975, as cited in McConnell-Ginet, 1978: 554) as “an inappropriate question intonation” used by women. Nevertheless Halliday and Greaves (2008: 176-177) maintain that this rising tonic carries a prosody of ‘get it?’ or ‘is that what you wanted to know?’ and the choice of low rather than high pretonic, in the case of -2, avoids the strongly interrogative flavour of the sequence high level plus high rising.

Tone 3

Tone 3 is phonologically a level tone (that is, neither falling nor rising). Nevertheless, it is always realized phonetically as a low rising contour (Halliday and Greaves, 2008: 178). There are no secondary distinctions of a “direct” kind but the range of phonetic variation is considerable, from a barely perceptible rise which may be audible only when the sound is slowed down to one that is indistinguishable from a tone 2. Within the ‘indirect’ secondary tone system, there are two terms realized by distinct types of pretonic: the unmarked mid level .3 and the marked low level -3. Like the pretonic variants of tone 2, these tend to remain fairly steady in pitch, and they correspond in principle to the two end points of the tonic.

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

Tones 4 and 5

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

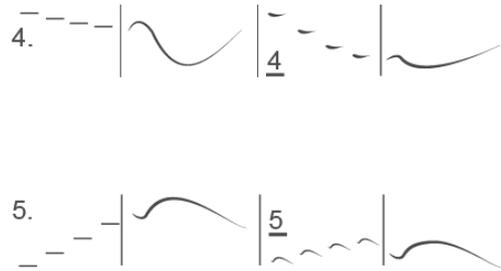


Figure (10): The secondary tone systems of tone 4 and tone 5

In the low variety, each pretonic foot tends to foreshadow the tonic by mimicking its basic outline. In addition, the low 5, but not the low 4, tends to have a breathy quality associated with it. In their discourse functions, tones 4 and 5 are very different. Tone 5, like tone 1, ends on a fall and tends to be independent and final. Tone 4, like tone 2, ends on a rise and tends to be dependent and non-final.

5. Methodology

5.1 Aims and Objectives

Men and women tend to choose different strategies for speaking in roughly comparable situations. In addition, women tend to use the rising tone varieties more than men do. This study aims at investigating if gender differences and educational background affect the pronunciation of compliments in everyday spoken Iraqi Arabic.

5.2 Participants

Forty eight men and women participated in this study. They are divided into three groups: educated, partly educated and uneducated participants. Each group includes sixteen participants: eight men and eight women. They were given an information sheet to register their personal information, including name, date of birth, place of birth, residence and educational status. According to the information given, all participants are born and raised in the city centre of Basra, and are divided as follows: educated participants

(Edu.Ps) involve those who completed their diploma, bachelor or higher studies; partly educated participants (Pedu.Ps) include those with primary or secondary school levels; and uneducated participants (Unedu.Ps) are those without any level of education.

5.3 Data Collection and Recording Technique

This study is based on the recordings of spontaneous speech. The speech recorded involves everyday speech at home, work, family visits and phone calls.

The recordings were carried out by using Sony IC Recorder, ICD-PX333. The total time of recorded speech was 77 hours, 32 minutes and 06 seconds. These were divided into 12:21:16 by educated men (Edu.M), 13:56:54 by educated women (Edu.W), 14:05:00 by partly educated men (Pedu.M), 14:21:30 by partly educated women (Pedu.W), 12:13:53 by uneducated men (Unedu.M) and 10:50:33 by uneducated women (Unedu.W).

5.4 Auditory Analysis

Every participant of the forty eight participants was given the recorder to record an hour and a half to two hours of his/her daily speech and conversations with family, friends, colleagues or strangers. These recordings were then collected and listened to carefully to decide the types of utterances under discussion and their associated intonational patterns.

The researcher used earphones to listen carefully to the recorded speech. The speech was sometimes slowed down or fastened, using the Audacity Program, to be sure of the tone pronounced. Unrelated speech or unclear speech was discarded using three dots.

Because everyday spontaneous speech may include cut off sentences or mistakes in pronunciation due to haste or hesitation, such utterances were dealt with by putting the proper substitution between brackets in order to make the meaning of such utterances

clearer to the reader. In addition, lengthening of a syllable is indicated by colons (:, ::, :::), and high pitched speech is referred to by (<<falsetto>>).

As for the intonational model used, Halliday (2008) makes available a variety of tonics and pretonics that facilitate the analysis of the speech data collected. Because languages differ, and the intonational model under discussion was especially designed for British English, analysing Arabic intonation of everyday speech required further additions on the model to suit the current analysis.

5.5 Statistical analysis

The performance of men and women in each educational group is turned into numbers and percentages to examine gender variation in the pronunciation of compliments. For the statistical analysis, the Independent Samples t-test was used, in order to verify possible statistically significant differences in the performance of men and women in the three educational groups. The statistical package IBM SPSS (Statistical Package for Social Sciences), version 24.0, is used to obtain the results.

The significance level of 5% (0.050) was used for the statistical test, that is, when the value of the calculated significance (p) was lower than 5% (0.050), there was a 'statistically significant difference', that is, there was an 'effective difference'. When the calculated significance (p) value was equal to or higher than 5% (0.050), a 'statistically non-significant difference' was found, that is, there was 'similarity'.

6. Results

After collecting the recorded speech of the participants, it was transcribed and auditorily analysed. During interaction, speakers compliment the look, skill, action, etc. of the addressee to indicate

appreciation to whom they compliment. Edu.M pronounced such utterances on tone 1, 3 (-3), 5 (5, 5) or 53(5-3, 5-3):

1. During a family talk, with the presence of his son, P.1 said “// 5 ʔāna /Sāmi yiʔ/ǧibni // 5-3 liʔan /huwa /ʔinda: ʔiṣ/rār // 5 w/ʔinda: ʔi/rāda// ‘I like Sami because he has insistence and will (the speaker talked of his son’s will to go on diet and resists his passion for food)’”. On another occasion, he complimented his son’s hair saying “//5-3 šaʔra ḥi/lu yḥab/bū:l // 1 yḥabbul /šaʔra // ‘His hair is beautiful and amazing. His hair is amazing’. And, in a family visit to his wife’s parents’, P.1 complimented the voice of his wife’s young sister when she asked who is at the door “// 5 halaʔ// 5 hala b-/haṣṣōt// ‘Hello. Hello to this voice’”.

2. Because he is a lover of football, P.4 complimented his niece’s love of football “// 5 šāyra /ḥib-bit ḥō:/bāh <haha>// ‘You became a lover of football’.

3. Visiting the room of his female colleagues, P.7 complimented the smell of their food // -3 ʔallā:: // 5 hāda alka/bāb /mū ḥa/bīʔi// ‘Glory to Allah. This kabab is unbelievable’”.

Edu.W, on the other hand, pronounce compliments on tone 3 (3,-3, 3^H), 5 (5, 5), 53 (5-3):

4. While she was calling the names of the students, P.1 showed her like of a name “//3 ʔašra/qat//... // 5 ḥilu ʔismič// ‘Ashraqat...Your name is beautiful’”. And, while she was walking towards some students in the lab, P.1 said “// 3 niǧi // 1+ hnāna // 5 ʔil-/ḥilwāt// ‘We come here, to the beautiful girls’”. And, when a student showed P.1 the slipper she bought to wear in the lab, P.1 said “// -3 yā::// 5 ḥilu waḷla// 5 b-il-/ʔāfyā// ‘Oh! Very beautiful. Wish you well being’”.

5. P.2 complimented her mother's ability to fast in the month of Ramadhan though her house is very hot, “// 1 ʔī /walla // 5 ʔalla /ysāʔdič // 5 zēn wmin /ʔindič ʔitšū/mīn // ‘Yes by Allah’s name. Allah helps you. It is good of you that you fast’”. On another occasion, P.2 complimented the clothes of her female niece “// 5 ʔāl/lā:: <<falsetto>> // ... // 5 šōn /hi/lū // 5 bil/ʔāya ya/galbi // 5 tḥabul /tḥabul // 5 šidig /hilwa hāy// -3 mēn ġib/tīha:: // ... // 3 yumma al-ḥa/lāwa:: // 3^H bak/lawa:: // ‘Allah! How beautiful. Wish you well being, my heart. They are extremely beautiful. This is really beautiful! From where did you bring it? How beautiful! Like baklava!’”.

6. On Eid Al-fitir, P.4 complimented the look of her son's wife // 5 ʔallā::/ah// 5 ʔarūsa//5 ʔarūsa// 5 hala /bīč// 5 ʔyūni// -3 ʔāl/ lā::h// 5 tḥabbi/līn /bittī// ‘Allah!... Hello, my eyes. You're a bride, a bride. Welcome, my eyes. Allah! You look amazing, my daughter’”. P.4 also complimented the look of her granddaughter “<<falsetto>> // 5-3 ʔāl/lā::h// 5 šini /hağ /ğā/māl// ‘Allah! How beautiful!’” And, P.4 complimented the action of her son's wife of not giving the stationary she had bought for sick children to her son when he needed them “// 5 ʔī::// 5 zēn /waḷlā /zēn saw/wēti// 5 zēn saw/wēti /ʔī /waḷlā // ‘Yes. You've done the right thing by Allah. You've done the right thing. Yes by Allah’”.

7. P.3 was phoning a male colleague who, on his part, arrived apologizing for not answering the phone because he was nearby. P.3 complimented him saying “// 5 killak /dōq / ʔuw /karam// ‘You're all etiquette and generosity’”.

8. P.6 complimented the shoes of her nephew “// 5-3 ʔāl/lāh // 3 ḥōš /ḥilu b-/lōn malā/bisha:: // 5-3 ʔāl/lāh // ‘Allah! It is beautiful just in the colour of her dress. Allah!’”

Pedu.M compliment the look, behaviour, etc. of the addressee using tone 3 (3, -3), 5 (5, 5), 53 or 3+1:

9. After greeting his neighbour, P.3 added “// 5 ġāri-l ‘a/zī:z// ‘My dear neighbour”.

10. P.5 complimented his friends “// 5 b-il-‘ab/bās// 5 šgad /šifit// 3 miṭilkum// 3+1 miṭilkum /mā /šāyif// 5 ‘intum ya‘ni /intum// 5 hāṣṣatan // 3 hāy il-mağ/mū‘a al-/fōg//...// 5 glūbhum na/dīfa// ‘By Al-Abbas, I’ve seen a lot of people but nobody is like you, especially you upstairs. Your hearts are clean”.

11. P.6 complimented the honesty of his friend who is a taxi driver “// 5 lhamdillā wiš/škir// 53 ‘inū maw/ğūda nās ‘am/tā/lak// 5 wa/‘illā l‘a/mān maf/qūd// 3+5 wēn ma trūḥ ‘inū / mā t‘ammin // 5 mā t‘ammin// ‘Thanks and praise be to Allah that there are people like you, or else peace is lost. Wherever you go, you feel unsafe”.

12. After wishing her success, P.6 said to the researcher “// 5 nif/tiḥir bīkum// ‘We are proud of you”.

13. P.8 complimented the good look of his male colleague who had just had his hair cut “// -3 na‘ī/ma::n// -3 šinu il-yō::m// 3 nōb ḥaṭ /rīḥā:// 3 šinu// 3 šinu// ‘Good health. How handsome you are today! And you had put fragrance! Mmm! Mmm!”

Pedu.W pay compliments to their addressee to show affection, appreciation or both. Their compliments are uttered on tone 1, 3 (3, -3), 5, 53 (53, 53, 5-3):

14. When their colleague showed them her hand-made dress, P.2 complimented “// -3 lā// 53 nāz/ka: // 1 ḥilwā // ‘No, it is elegant and beautiful”, and P.5 added “// 3 lā: // 5 w/‘ali /m‘addila// ‘No, by Ali’s name you are qualified”. On another occasion, when her colleague criticised their male colleague for being overweight, P.5

disagree and complimented his look saying “// 5 (wil) ‘abbās /yħabbul// ‘I swear by Al-Abbas, he is amazing”.

15. When her senior colleague complained the many questions raised by P.6. P.6 replied “// 3 ġēr inti is/si:t// 3 wil ‘aqdam min /‘indī:// 5-3 wit‘ar/fi:n /šug/li:č// 1- ‘āna ġi/dīda // 1 yā (0.2) sit ‘al/yā// ‘Because you are the senior, and you know more about the job. I am new, madam Alya”.

16. P.4 said to a customer taking something from a high shelf “// 5 ya‘ni iṭ/ṭul /hēba// ‘To be tall is to be proud”. P.4 also complimented the satisfaction of a customer’s daughter who didn’t want to buy anything “// 5 qa/nū‘ā// ‘She is satisfied”.

17. A customer counted the cost of the goods he bought and asked P.4 “// 2 maḍ/bōt// ‘Exact?’ P.4 replied “// 53 kil/lak /‘adil// ‘You are all right”.

Unedu.M compliment others’ look, skill, behavior, etc. using tone 1 (+1), 3 (3^H) or 5 (5, 5):

18. P.1 greeted his colleague with a compliment “// 5 hāh (0.3)// +1 Mu/hannad- il li‘lāmi-l ‘a/šīl// ‘Well, Muhannad the true informative”. Tone +1 represents tonic 1 preceded by a rising falling pretonic.

19. When his colleague showed him the picture of his martyred uncle and asked his opinion, P.1 replied “// 5 hīlwa-š /šūra hāy// ‘This picture is nice”.

20. P.2 said to his colleague “// 5 ‘i // 5 ‘am/mi:’ // 3^H w lā/bis /badla-l /lyō::m // ‘Yes, uncle (implicitly fellow). And, you’re wearing a suite today”

Unedu.W use tone 5 (5, 5) on compliments:

21. P.5 complimented her niece’s daughter who was visiting her at home “// 5 hāy il-/hīlwa // 5 hā/ya:: // ‘This is the beautiful one”.

6.1 Analysis of the Results

After examining the performance of the participants, a calculation was carried out to examine the participants’ performance regarding

the way compliments were pronounced. The percentages of tone types by each gender of the three educational groups and by each gender as a whole were calculated. The tones were divided into two groups: falling tones, i.e. those that end with a falling movement; and, rising tones, i.e. those that end with a rising movement. The

Participants /Tones	Falling Tones					Rising Tones					
	1	+1	5	<u>5</u>	3+1	3	-3	3 ^H	53	<u>53</u>	5-3
Edu.M	1		1	3			1				1
Edu.W			4	2		2	3	1			2
Pedu.M			2	2	1	2	1		1		
Pedu.W	1		2			2	1		1	1	1
Unedu.M		1	2	1				1			
Unedu.W			1	1							
Total	2	1	12	9	1	6	6	2	2	1	4
Percentage	4%	2%	26%	20%	2%	13%	13%	4%	4%	2%	9%

table below presents the tones produced by each gender group.

Table (1) Tones used by each gender group

As far as educated participants are concerned, men and women vary in their production of rising tones as table (2) illustrates.

Table (2) Percentages of educated participants' performance

Participants/ Tone	Educated Participants				
	Total	Men	%	Women	%
Falling	11	5	45%	6	55%
Rising	10	2	20%	8	80%

The results show that rising tones such as tone 3 or 53 are used more by women than by men; 80 % of compliments said on rising tones are uttered by women, whereas only 20 % of them are pronounced by men. Compliments pronounced on falling tones such

as tone 1 or 5, on the other hand, do not show great differences in performance by men and women as the above table shows. Men and women show approximate achievements, 45% and 55% respectively. These results are illustrated in figure (1) below.

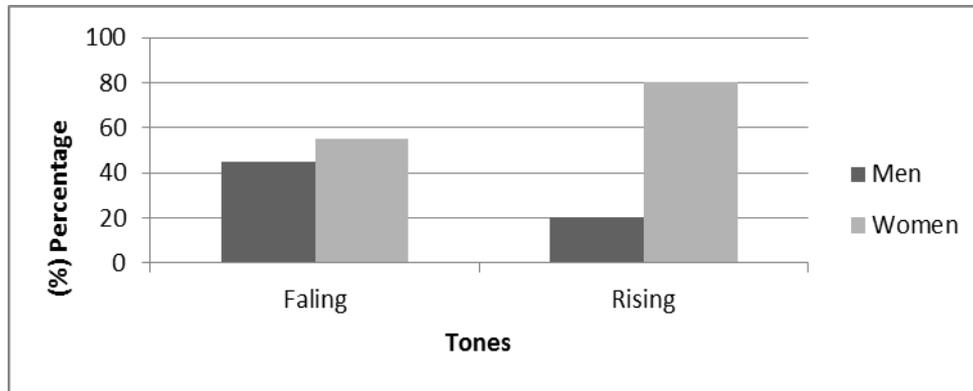


Figure (1) Histogram of educated participants' performance

In relation to partly educated participants, table (3) reveals the results.

Table (3) Percentages of partly educated participants' performance

Participants/ Tones	Partly educated Participants				
	Total	Men	%	Women	%
Falling	8	5	63%	3	37%
Rising	10	4	40%	6	60%

The difference in performance between partly educated men and women is higher than that between the genders of the previous educational group. Men tend to use the falling tones more than women who show greater tendency to use the rising tones on compliments. The findings show that 63% of compliments uttered on falling tones are those produced by men, whereas only 37% were uttered by women. Partly educated women favour the use of rising tones since 60% of the rising tone utterances were pronounced by women whereas only 40% were uttered by men. Figure (2) below shows the results.

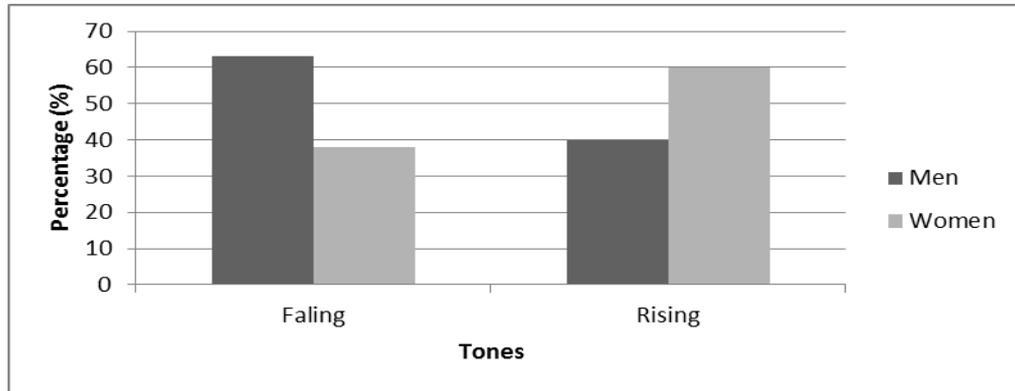


Figure (2) Histogram of partly educated participants' performance. The situation is also different in the case of uneducated group as table (4) illustrates.

Table (4) Percentages of uneducated participants' performance

Participants/ Tones	Uneducated Participants				
	Total	Men	%	Women	%
Faling	6	4	67%	2	33%
Rising	1	1	100%	0	0%

The results show that 67% of compliments were uttered by men on falling tones, whereas only 33% were uttered by women. Only one man pronounces a compliment on a rising tone. These results are illustrated by figure (3) below.

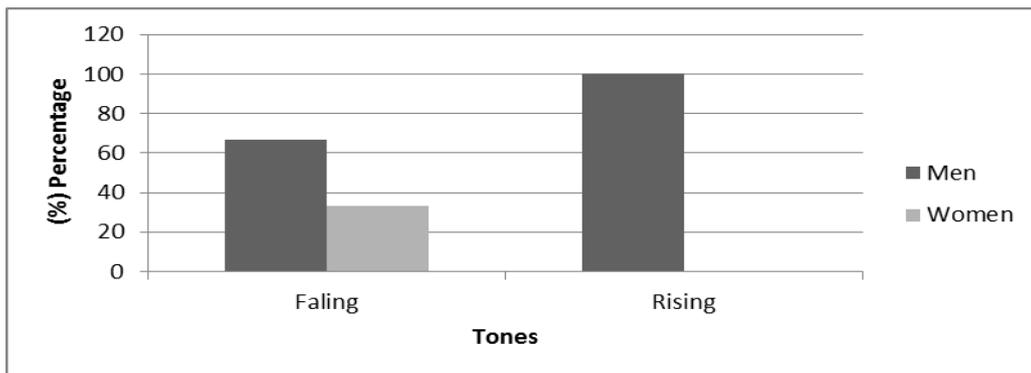


Figure (3) Histogram of uneducated participants' performance. The general performance of the three educational groups is illustrated in table (5) below.

Table (5) Percentages of general participants' performance

Participants/ Tones	Participants				
	Total	Men	%	Women	%
Falling	25	14	56%	11	44%
Rising	21	7	33%	14	67%

Gender variation in the use of rising tones is greater than that in the use of falling tones as the above table shows. 56% of falling tone compliments were uttered by men, and 44% were uttered by women; whereas rising tone compliments received 67% of occurrences by women to 33% by men.

The results were statistically analysed using the Independent Samples t-test. Table (6) and (7) below indicate the general performance of the participants.

Table (6): General participants' performance in the use of falling tones

Gender	N	Mean	Std. Deviation	t value	P value	significance
Men	14	2.14	0.864	2.016	0.056	Non sig.
Women	11	1.54	0.522			

Men exceed women in the use of falling tones as indicated by the means of the two groups; 2.14 by men to 1.54 by women. Nevertheless, this difference is found to be non-significant since $P > (0.05)$.

In relation to the performance of the two gender groups in the use of rising tones, table (7) below indicates the results.

Table (7): General Participants' Achievements in the use of Rising Tones

Gender	N	Mean	Std. Deviation	t value	P value	Significance
Men	7	1.29	0.488	2.76	0.014	sig.
Women	14	2.00	0.680			

Women use rising tones on compliments more than men as indicated by the higher mean of women (2.00) to that of men (1.29). This variation is found to be significant since $P\text{-value} < (0.05)$.

Independent Samples t-test is also used to examine gender variation in the pronunciation of compliments by the three educational groups. Significant differences occur between educated men and women in the use of rising tones in favour of women, where $p < 0.05$. The other variations within partly educated and uneducated groups are non-significant. Table (8) below illustrates the result.

Table (8): Educated participants' performance in the use of rising tones

Gender	N	Mean	Std. Deviation	t value	P value	Significance
Men	2	1.0	0.000	2.39	0.044	sig.
Women	8	2.25	0.707			

7. Discussion

Men and women of the three educational groups pronounce compliments on various intonational patterns. The most frequently uttered tone is tone 5, the rising-falling tone. This tone and its secondary variant with the rising-falling pretonic, i.e. tone 5, add more passion and involvement on the utterance. These are more powerful than tone 1. The latter is a neutral tone. In addition, compliments may be preceded by a rising tone to add further politeness, for example when a student shows Edu.W (Participant 1) the slipper she bought to wear in the lab, P.1 said “// -3 yā:// 5 hilu /waḷla// 5 b-il-/‘āfyā// ‘Oh! Beautiful by Allah. Wish you well being’”. If tone 1 is used instead of tone 5, the speaker would seem less involved in the compliments.

The combination of rising tones and falling tones on compliments is also registered in other examples. For example “// -3 [?]allā:: // 5 hāda alka/bāb /mū ṭa/bī'i// ‘Glory to Allah. This kabab is unbelievable’” (Edu.M, Participant 7), and “// 5-3 [?]al/lā:h// 5 šini /hağ /ğa/māl// ‘Allah! How beautiful!’” (Edu.W, Participant 4) clearly reflect the speaker’s love of what he smelt, in the first example, and what she saw, in the second example. The first speaker complimented the lunch of his colleagues, whereas the second speaker complimented the look of her granddaughter.

Rising tones may follow the use of falling tones in the pronunciation of compliments, for example “// 5 [?]i // 5 ‘am/mi:’ // 3 w lā/bis /badla-l /lyō::m // ‘Yes, uncle (implicitly fellow). And, you’re wearing a suite today’” (Unedu.M, P.2). This strategy also adds further politeness on the compliment because it shows the speaker’s love of what he saw.

Tone 3^H is especially used by an educated woman, (P.2), to express her extreme love of her niece’s clothes “// 3 yumma al-ḥa/lāwa::// 3^H bak/lava::// ‘How beautiful! Like baklava!’”. This tone is a secondary tone of tone 3. It starts like tone 3 but ends higher and takes a wider range than tone 2. Tone 3^H is especially designed to meet the need of describing the intonation of Iraqi Arabic.

8. Conclusions

The profound analysis of the participants’ performance leads to the following conclusions:

1. There are remarkable differences in the pronunciation of compliments between men and women.
2. Gender variations are higher in the use of rising tones than in the use of falling tones. The findings reveal that 67% of compliments

produced on rising tones were pronounced by women whereas only 33% of them were pronounced by men.

3. Falling tones are used on approximately equal rates by educated men and women, whereas rising tones are used more by women than by men.

4. Gender variation gets higher in the case of partly educated and uneducated participants. Pedu.M prefer the use of falling tones more than women who prefer the use of rising tones. Unedu.M, on the other hand, exceeds women in the use of falling tones and rising tones. Thus, the educational background affects gender variations.

5. Iraqi Arabic requires a modification of Halliday's intonational system to meet the need of a proper description of its intonation. Thus, tone +1, that represents a falling tonic preceded by a rising falling pretonic, and tone 3^H, that represents a high rising tone, have been added.

6. Iraqi Arabic, unlike English, shows the use of compound tones on a single word, or even a single syllable. It is a language that celebrates tone variation.

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