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The Intonational Patterns of Hospitality and Generosity Utterances in Everyday Spoken Iraqi Arabic: An Auditory Perspective

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Abstract

Iraqi Arabic includes the use of various types of polite terms and utterances. Hospitality and generosity are common qualities Iraqis are famous for. They contribute to social cohesion and politeness (Grainger et. al., 2015: 54). These polite utterances are produced on various types of intonational patterns. The speech of 48 Iraqi Arabic speakers is recorded to examine the intonational patterns associated to the polite types under study. The participants are divided into three groups: educated, partly educated and uneducated participants. Each group includes eight men and eight women. The intonational system of Halliday and Greaves (2008) is adopted to describe the intonational patterns used in Iraqi Arabic.

The study concludes that both men and women use rising tones and falling tones on hospitality and generosity utterances. However, women, especially in the partly educated group, tend to use rising tones more frequently than men do. The examination of the intonation of Iraqi Arabic requires a modification of Halliday and Greaves' system of intonation (2008) by adding new symbols to account for the intonational patterns observed in Iraqi Arabic.

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Key to the symbols used

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

Table (1): The Consonants

Transliteration	IPA Symbol	Description	Example	Meaning
ʾ	[ʔ]	A Glottal Stop.	ʾisim	name
b	[b]	A voiced bilabial plosive.	bint	girl
t	[t]	A voiceless denti-alveolar	tīn	fig
ṯ	[θ]	A voiceless inter-dental	ṯūm	garlic
ǧ	[ʤ]	A voiced palato-alveolar	ǧār	neighbour
ḥ	[ħ]	A voiceless pharyngeal	ḥilim	dream
ḫ	[x]	A voiceless uvular	ḫādim	servant
d	[d]	A voiced denti-alveolar	dīn	religion
ḏ	[ð]	A voiced inter-dental	ḏanb	sin
r	[r]	A voiced alveolar flap.	rāḥa	rest
z	[z]	A voiced denti-alveolar	zilzāl	earthquake
s	[s]	A voiceless denti-alveolar	sin	tooth
š	[ʃ]	A voiceless palato-alveolar	šamʿa	candle
č	[ʧ]	A voiceless palato-alveolar	čāy	tea
ṣ	[sˁ]	A voiceless denti-alveolar	ṣafḥa	page
ḍ	[dˁ]	A voiced denti-alveolar	ḍēf	guest
ṭ	[tˁ]	A voiceless denti-alveolar	ṭīn	clay
ḍ̲	[ðˁ]	A voiced inter-dental	ḍ̲il	shadow
ʿ	[ʕ]	A voiced pharyngeal	ʿinab	grape
ġ	[ɣ]	A voiced uvular fricative.	ġāyib	absent
f	[f]	A voiceless labio-dental	fustān	a dress
q	[q]	A voiceless uvular plosive.	qarya	village
k	[k]	A voiceless velar plosive.	karīm	generous
g	[g]	A voiced velar plosive	giʿad	to wake up
l	[l]	A voiced alveolar lateral.	laḥam	meat
ḷ	[ɫ]	A voiced alveo-dental	šuġul	work
m	[m]	A voiced bilabial nasal.	miftāḥ	key
n	[n]	A voiced denti-alveolar	nabi	prophet
h	[h]	A glottal fricative.	hawa	air
w	[w]	A voiced velar	warid	flowers
y	[y]	A voiced palatal approximant.	yadd	a hand

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

Table (2): The Vowels

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

Introduction

The current study is an auditory investigation of the intonational patterns used on hospitality and generosity utterances used in Iraqi Arabic spoken in the city centre of Basra. It aims to examine gender variation in the use of various intonational patterns on the polite type under study. The general aim is to see whether men and women of the same educational level use the same intonational patterns or not.

Just as vocabulary conveys social information, so using different pronunciation conveys social information too; a great deal depends on intonation and tone of voice (Laplante and Ambady, 2003:434-35) 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).

Politeness in Arabic

Politeness is a norm of social behaviour that affects linguistic choices in communication (Jasim, 2017: 34). Lakoff (1990: 34) remarks that "politness facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interaction". It is defined as "the behaviour which actively expresses positive concern for others, as well as non-imposing distancing behaviour" (Holmes, 1995: 5). Holmes (1995: 5)

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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.

Politeness in the Arab society is governed by various factors such as age, gender, relationship, context and social status (Abdul Kadhum, 2016: 60-61). 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). The following section presents a detailed account of Greetings, partings and hospitality expressions.

2.1 Hospitality and Generosity

Because Arab societies are collectivist and belong to positive politeness societies, they tend to place a high value on generosity and hospitality which are considered to be the main elements contributing to social cohesion, group maintenance and politeness towards others (Grainger et. al., 2015: 54). Hospitality utterances are usually used by hosts to show politeness and welcome guests (Samarah, 2015: 2013; Al-Bazi, 2006: 131), for instance "ḥayākum allah" 'Allah blesses your coming'; "ʔilbēt bētak" 'Be at home'; "hala bīkum" 'You welcome'; or "yā miyyat hala w-miyyat marḥabā bīkum" 'hundred times greetings and hundred times welcomes for you'.

When somebody enters a place and intends to sit, people wait him to sit and then say "ʔallāh bi-l ḫēr" 'Allah is graceful', meaning 'you are welcome'. This is usually found among men. The reply is usually "ʔallāh bi-l ḫēr ʔaġāti, šukran" (Al-Bazi, 2006: 131). And, when a guest intends to leave, the host may express social warmth by saying "baʿad wakit" 'But there is still more time' (Gorgis and Al-Quran, 2003: 617).

Intonation

Intonation is an important feature of speech. It is a verbal expression of psychological and grammatical meanings (Awad and Na'ami, 2006: 96-97). Anis (1971:103) defines intonation as "the music of speech". A speaker doesn't normally speak on a monotone; the pitch of the voice is constantly changing. When one speaks, one makes continuous rises and falls in the pitch of the voice to produce certain effects on the addressee. The following subsection presents the intonational system adopted to describe the intonation of Iraqi Arabic.

The Intonational System of M.A.K. Halliday and W. S. Greaves (2008)

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In their study of the intonation of spoken English, Halliday and Greaves (2008) affirm 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. Four phonological levels are involved in making meaning through intonation (Halliday and Greaves, 2008: 210):

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.

Halliday and Greaves (2008) distinguish seven primary tones: five simple tones and two compound tones. The simple tones include one tonic movement, whereas compound tones consist of two tonic movements. The following is a presentation of these tones.

3.1.1 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). The Pretonic of Tone 1 has three variants: it may be steady, bouncing or listing, symbolised as (.1, -1, ...1), respectively. In the bouncing or insistent Pretonic, each foot displays a bouncing movement starting from a low, dipping tone, and going rapidly up to about mid-high (Halliday and Greaves, 2008:171-172). The listing pretonic, on the other hand, is actually a succession of two or more rising movements enumerating the non-final items in a list. It is clearly related to a sequence of tone 3 tone units; but here the pitch is usually higher (high rising rather than low rising), and the grammatical unit that is mapped into each rising segment is a word, group or phrase rather than a clause. The falling tones "involve a sense of finality, of completeness, definiteness and separateness" (Cruttenden, 1986: 100)

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3.1.2 Tone 2

The neutral unmarked tonic of tone 2 '2.' is a straightforward rising tone. The unmarked location is on the final lexical element in the tone unit. The sharp fall-rise 2, on the other hand, is a combination of a falling tone 1 with a rising tone 2; the fall-rise signals something like I'm telling you: this is what I want to know; it adds further specification of the focal point of the query (Halliday and Greaves, 2008: 174-175).

The neutral variant of the Pretonic of tone 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).

3.1.3 Tone 3

Tone 3 is phonologically a level tone (that is, neither falling nor rising). Nevertheless, it is always realized phonetically as a low rising contour (Halliday and Greaves, 2008: 178). 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 it 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).

3.1.4 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 (Halliday and Greaves, 2008: 179). In the low variety, each pretonic foot imitates the movement in the tonic segment. In addition, tone 5 is usually accompanies by a breathy voice quality. 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 (Halliday and Greaves, 2008: 180).

3.1.5 The Compound Tones 13 and 53

The compound tones are only two in Halliday and Greaves's system (2008). They are composed of tones 1 and 3 and of tones 5 and 3, i.e 13 and 53 (They are read as one three and five three, respectively) (Halliday and Greaves, 2008: 46).

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Methodology

This subsection presents the methodology adopted in this study.

4.1 Participants

Forty eight men and women participated in this study. They are all born and raised in the city centre of Basra. They are divided into three groups: 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. Each group includes sixteen participants: eight men and eight women.

4.2 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 are carried out by using Sony IC Recorder, ICD-PX333. The total time of the recorded speech is 77 hours, 32 minutes and 06 seconds.

4.3 Auditory Analysis

Every participant is 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 are then collected and listened to carefully, by using headphones Kotion Each (Model-GT 7500), to decide the types of utterances under discussion and their associated intonational patterns.

Because everyday spontaneous speech may include cut off sentences or mistakes in pronunciation due to haste or hesitation, such utterances are dealt with by putting the proper substitution between brackets in order to clarify the meaning intended. In addition, lengthening of a syllable is indicated by colons (:, ::, :::), and high pitched speech is referred to by (<<falsetto>>) . Unrelated speech or unclear speech was discarded using three dots.

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.

5. Results

The following is a presentation of hospitality and generosity utterances used by the participants.

5.1 Hospitality and Generosity

The recorded speech of the participants registered utterances of hospitality and generosity to welcome guests, invite them to enter and sit down, offer

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them drink and sweets, ask them polite questions about health, family and latest news, address them with the best of terms they like and ask them to stay longer if they intend to leave. Also, welcoming expressions are used at the end of interaction especially in family visits. Utterances that reveal hospitality and generous behaviour are pronounced by educated men (Edu.M) on tones 1 (1, -1), 2 (-2), 3 (3, -3, -3^{H}), 5, 13 and 53 (53, 5-3^{H}), (P refers to participant):

1. At home, P.2 welcomed his guests at the door // 3 ḥay/yāč /alla// 3 tfaḍli// 'Allah welcomes you. Come in'. At another occasion, he welcomed his guests // 5-3^{H} ḥay/yākum /allā::// -3 ʔahlan w /sahlan /bīku:m// 'Allah welcomes you. Hello and welcome to you'. And to his male relative, he said // -3 ḥay/yāk /alla// -3 ʔahlan w /sahlan// -3^{H} tfaḍḍal /tfaḍḍal// 'Allah welcomes you. Hello and welcome. Come in. Come in'.

2. P.2 invited his cousin's husband, who is standing at the door, to come in // <<falsetto>> 5 tfaḍḍal ʔa/bū..// 53 ṣidig /čiḍib /wāguf / bar/rāh // 5 bētak hāḍa// 5 šissālfa// 'Come in, please, father of…Really!! You're standing outside?! This is your house. What's wrong?!'And, at home, P.2 welcomed his guests after inviting them to sit down // -3 ḥay/yākum aḷ/lāh// 1 ʔahlan w /sahlan /bīkum// 'Allah welcomes you. Hello and welcome'.

3. When his guests intended to leave, P.1 said // -1 baʿad /wakit // 'It is early to leave'.

4. P.4 showed readiness to welcome his guests when the dean told him on the phone that he sent him a female colleague from Mosul who would like to complete her Ph.Degree in Basra // 53 hala bī/ha// 5 hala bīha// 13 nit/šarraf /bīha// ' Welcome to her. Welcome to her. It is an honour to meet her'.

5. P.8 offered the researcher's husband who bought two ice-creams, at the day of the recording // 5 ḫal/līha ʿala /ḥsābna// 5 walla// 'Let it be on our count, by Allah'. Then, P.8 insisted // -2 hassa /mā tḫal/līha /ʿala /ḥsābna// 'Won't you leave it on our account?'

Educated women (Edu.W) utter hospitality utterances on tones 1, 3 (-3^{H}) and 53 (53, 5-3^{H}):

6. P.4 said to her daughter in law who is visiting her at home // 1 hala bīč// 'You're welcome'.

7. P.5 asked the researcher to take a seat // 5 čā dik/tōrah // 53 giʿdi isti/rīḥi// 'Well, doctor, have a seat'. On another occasion, P.5 told the researcher // 5-3^{H} ʔis/tirīḥi dik/tōrāh// 'Have a seat, doctor'.

8. It is polite to show your love for visitors to stay longer. When her son's wife intended to leave, P.4 said // -3^{H} baʿad /waki::t// 'There is still time'.

Partly educated men (Pedu.M) pronounce hospitality and generosity utterances on tones 1 (1, +1), 3 (-3) and 5 (5, 5):

9. P.8 welcomed a colleague entering his room // 5 yā /ḥayya aḷ/ḷā: // 1 ʔahlan wa /sahlan // 'Allah welcomes you. Hello and welcome'.

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10. After greeting some colleagues and inviting them to sit down, P.1 welcomed them // +1 ṣab/baḳkum al/lā bil/ḫēr// 'Allah bids you good morning'.
11. A friend told P.6 that he took a ride nearby, so he came to see him. P.6 said // -3 ʔahla::n // 5 wa /sahlan bīk// 'Hello and welcome to you' .
12. When a customer intended to pay the cost of what he had bought, P.3 said // 5 ḫal/līha ʿa/zīzi// 'Keep it on my account, my dear'.

Partly educated women (Pedu.W) pronounce hospitality and generosity utterances on tones 1 (1, 1+, +1), 3 (-3, -3^{H}), 5, 13 and 53:

13. P.6 asked an old man to sit down // 1 stirīḥ// 1 stirīḥ// 'sit down, sit down' (Hospitality 1). On another occasion, P.6 asked the researcher // -3 ʔa/gūl// -3 siḫbi-l /kursi w-/giʿdi// 'Say what, drag a chair and sit'.
14. A man enterd the room of P.5 and she welcomed him saying // 1+ ʔahlan wa-/sahlan bu-bu /ʿali // 1 hala bu-/ʿali // 5 kil-il hala bīk// 'You're welcome, Ali's father. Welcome, Ali's father. All welcomes are to you'. And, she welcomed a colleague visiting her room at work and said // -3^{H} ʔisti/rīḥ// 1 ʔis/tirīḥ // <<Falsetto>> 53 ʔisti/rīḥ yam aḫay/yātak // 1+ ʔis/tirīḥ // 'Sit down. Sit down. Sit down with your sisters. Sit down'.
15. Pedu.W.4 replied to a male customer identifying himself as a neighbour of the market // +1 ʔah/lan wa-/sahlan /bīk// 'You're welcome'.
16. When her female colleague intended to leave, P.7 asked // <<Falsetto>> 5 ta/ʿāy /wēr (wēn) /rāyḥa-nti // 'Come, where are you going?' She wanted her to stay longer.
17. After promising the researcher to record her speech, P.7 continued // 1 nšāḷḷa// 1 ḥa/bībti// 13 halaw /bīč// 'Allah willing, my love. You're welcome'. And, when her male colleague suggested moving his office to stay near to her and others because they were generous offering him breakfast, P.7 replied // 53 hala bīk /sayyid // 'You're welcome, sayyid'.

The speech of uneducated men (Unedu.M) registers no utterances of this type. The speech of uneducated women (Unedu.W), on the other hand, recorded the pronunciation of hospiltality and generosity utterances on tones 1, 3 (3, 3^{H}, -3^{H}), 5 (5, 5) and 53:

18. P.6 asked her relatives at the door // 3^{H} tfaḍlu// 3^{H} tfaḍlu// 1 tfaḍlu /hnā// 'Come in. Come in. Come in here'.
19. P.6 welcomed her male relative while showing him the room prepared for the wedding of her son // 3 hala /bīkum// 'You're welcome'.
20. P.6 asked her female relative at the door // -3^{H} tfaḍli// -3^{H} tfaḍli// 1 ʔum /ʿali// 'Come in. Come in. Come in here'.
21. P.6 welcomed her relative visiting her // 5 ʔahlan w /sahlan // 5 hala bīč// 5 hala bīč /ḫbayba// 'Hello and welcome. You're welcome. You're welcome, love'.
22. P.8 replied //1 hala bīk// 5 isti/rīḥ /wlēdi// 'You're welcome. Sit down, my son' to a male colleague entering her room and asking for a cup of tea.

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23. P.6 invited her relative to enter her son's room which is prepared for his wedding // 5 tfaḍḍli // 5 tfaḍḍli // 53 ḫā/la// 'Come in. Come in, auntie'.
24. P.8 welcomed the male colleagues gathering in her room // 53 hala bī/kum// 5 hala bīkum// 5 baʿad /rūḥi::// 'You're welcome. You're welcome. Long you live'. And, she welcomed a colleague entering her room at work // 1 hala buʿa/lāwi// 'Hello, Allawi's father. How are you?'
25. When a man wanted to pay her the money for tea and sandwich, P.8 said // 5 ḫall/īhin /wlēdi // 5 ḫal/līhin ʿalay /waḷḷa // 5 ḫal/līhin ʿalay /mā /mqaṣṣir inta /wlēdi// 5 baʿad /gaḷbi // 'Don't pay, my son. Let them be on my account, by Allah's name. Let them be on my account; you're always doing me favours, my son. Long live your heart'.

6. Analysis of the Results and Discussion

After examining the performance of the participants, a calculation is carried out to examine the participants' performance regarding the way hospitality and generosity utterances are pronounced. The tones are 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.

Hospitality and Generosity utterances occurred in the speech of five Edu.M, three Edu.W, four Pedu.M, four Pedu.W and three Unedu.W. Men and women of the three educational levels vary in the use of falling tones and rising tones on hospitality and generosity utterances as table (3) below reveals.

Table (3): Participants' Performance in the Intonational Patterns of Hospitality and Generosity

Participants/ Tones	Educated Participants					Partly Educated Participants					Uneducated Participants				
	Total	Men	%	Women	%	Total	Men	%	Women	%	Total	Men	%	Women	%
Falling	10	8	80	2	20	16	9	56	7	44	7	0	0	7	100
Rising	12	9	75	3	25	6	1	17	5	83	5	0	0	5	100

Edu.M and Edu.W approximate in the use of falling and rising TUs. Men pronounced eight TUs on falling tones to nine TUs on rising tones, and women pronounced two TUs on falling tones to three TUs on rising tones. The men and women of the partly educated group, on the other hand, differ in their performance. Pedu.M produced nine of their ten TUs on falling tones to one TU only on a rising tone. Pedu.W, on the other hand, pronounced seven TUs on falling tones to five TUs on rising tones. Thus, 83% of the TUs pronounced on rising tones are uttered by Pedu.W. Pedu.M used falling tones more frequently than rising tones, whereas Pedu.W show approximate performance in the use of both types of tones. Unedu.W

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produced seven TUs on falling tones to five TUs on rising tones. No utterances are recorded of Unedu.M.

In general, men and women approximate in the use of falling tones but vary in the use of rising tones as indicated in table (4) below.

Table (4): Total Men and Women's Performance in Hospitality and Generosity

Tones/ Participants	Total	Men	%	Women	%
Falling	33	17	52	16	48
Rising	23	10	43	13	57

Men produced 52% of the TUs pronounced on falling tones, whereas women produced 57% of the TUs pronounced on rising tones. The tones used on hospitality and generosity utterances are tones 1 (1, -1, +1, 1+), 2 (-2), 3 (3, 3^H, -3, -3^H), 5 (5, 5), 13 and 53 (53, $5\text{-}3^H$) as illustrated in table (5).

Table (5): The Tones Used on Hospitality and Generosity

Tones / Participants	Falling Tones						Rising Tones								Total
	1	-1	+1	1+	5	5	-2	3	3^H	-3	-3^H	13	53	$5\text{-}3^H$	
Edu.M	3	1	-	-	4	-	1	1	-	2	1	1	2	1	17
Edu.W	2	-	-	-	-	-	-	-	-	-	1	-	1	1	5
Pedu.M	2	-	2	-	3	2	-	-	-	1	-	-	-	-	10
Pedu.W	2	-	1	1	3	-	-		-	1	1	1	2	-	13
Unedu.M	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
Unedu.W	3	-	-	-	3	1	-	1	1		2	-	1	-	13
Total	12	1	3	1	13	3	1	2	1	4	5	2	6	2	58

Tones 1 and 5 received approximate performance by men and women; 17 TUs were pronounced on tone 1 (1, -1, +1, 1+), and 16 TUs were produced on tone 5 (5, 5). In respect to rising tones, 12 TUs were produced on tone 3 (3, 3^H, -3, -3^H), whereas tone 53 (53, $5\text{-}3^H$) gathered 8 TUs. Tone 2 (-2) and 13 received fewer responses by the participants, i.e. 1 TU and 2 TUs, respectively. Figure (1) below illustrates the results.

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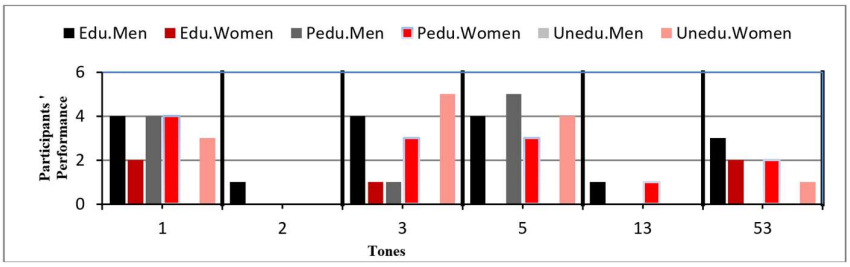


Figure (1): Participants' Performance in Hospitality and Generosity

Edu.M used tones 1, 3 and 53 more than Edu.W. Pedu.M, on the other hand, approximated Pedu.W in using tone 1 but exceeded them in tone 5. Nevertheless, Pedu.W used tone 3 more than men.

The investigation of the intonational patterns of Iraqi Arabic required a modification of the intonational system adopted in the study by adding additional symbols to account for the intonational pattyerns observed. The diacritic ^{H} is added after tone 3 (3, -3), used as a primary tone or part of a compound tone, to indicate the the tone moves higher and takes a wider range than the tone described in Halliday and Greaves's system (2008). In addition, tone +1 is added to refer to tone 1 preceded by a rising-falling pretonic.

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