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Accentuation Moods of Blaming Utterances in Egyptian Arabic: A Pragmatic Study of Prosodic Focus

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Abstract:

This paper investigates the pragmatic meaning of prosodic focus through four accentuation moods of blaming utterances in Egyptian Arabic. Prosodic focus results in various pragmatic meanings when the speaker utters the same blaming expression in different emotional moods: the angry, the mocking, the frustrated, and the informative moods. The main objective of this study is to interpret the meanings of these four accentuation moods in relation to their illocutionary forces and per-locutionary effects, the integrated features of prosodic focus (e.g. tone movement distributions, pitch accents, lengthening of vowels, deaccentuation of certain syllables/words, and tempo), and the consonance between the former prosodic features and certain lexico-grammatical components to communicate the intentions of the speaker. The data on blaming utterances has been collected via elicitation and pre-recorded material, and the selection of blaming utterances is based on the criteria of lexical and prosodic regularity to be processed and verified by three computer programs, Praat, Speech Analyzer, and Spectrogram Freeware. A dual pragmatic approach is established to interpret expressive blaming utterances and their lexico-grammatical distributions into intonational focus structure units. The pragmatic component of this approach explains the variable psychological attitudes through the expressions of blaming and their effects whereas the analysis of prosodic focus structure is used to describe the intonational contours of blaming utterances and other prosodic features. The study concludes that every accentuation mood has its different prosodic configuration which influences the listener's interpretation of the pragmatic meanings of blaming utterances.

Keywords: accentuation moods, blaming utterance, pragmatic interpretation, prosody, prosodic focus.

1. Introduction

Blaming in Egyptian Arabic evince mixed emotions with diversified intentions when conveying that someone is doing a certain fault. In conveying that the addressee is wrong, several possible intentions are extant to achieve certain effects e.g. finding faults, correcting the addressee's mistake(s), admonishing, scolding juniors, censuring someone for a wrong action, freeing the addresser of wrongdoing, imposing the addresser's opinion, evaluating an action, or even planning a strategy to win a conversation. The above manifold intentions often lead Egyptians to express blame in different ways, mostly non-literal. The former intentions would have been disambiguated partially if the speech act of blaming is literal and/or the context of blame is specific (e.g. /?ana baluumak ?ala?aan.../ 'I blame you for ...'), and hence the meaning of blaming utterance is clearer. The listener finds it easier for him/her to assign the intention of the speaker if the speech act of blaming is literal since he/she relies on the direct meanings which can be derived from lexical and grammatical information in the utterance. The reliance on lexical and grammatical meanings diminishes in case of non-literal utterances of blaming. Alternatively, the reliance on prosodic features can fill the gap of missing lexical, grammatical and contextual information to derive the intended meaning of non-literal utterances.

This study handles the pragmatic interpretation of prosodic focus through four accentuation moods of blaming utterances in Egyptian Arabic¹. Pragmatic meaning varies when the speaker utters the same blaming utterance in four different emotional moods: the angry, the mocking, the frustrated, and the informative moods. This variation of meaning is due to the different intentions (i.e. illocutionary forces) for each accentuation mood. The meaning of a given mood for a non-literal blaming utterance is represented primarily via the variation of prosodic features such as tone movement distributions, pitch accents, lengthening of vowels, deaccentuation of certain syllables or words, and tempo. Pragmatic analysis of prosodic features of blaming utterances reveals the underlying illocutionary forces and their per-locutionary effects which basically contribute to the overall pragmatic interpretation of the meanings of these utterance.

The main objectives of this study are to interpret the pragmatic meanings of these four accentuation moods in relation to their illocutionary forces and per-locutionary effects and the integrated features of prosodic focus. In addition to the above, and of equal significance, prosodic analysis in this paper functions to show the consonance between prosodic focus and certain lexical and grammatical words to perform the expressive act of blaming.

2. Data

Two methods are followed to collect data of blaming utterances: (1) eliciting recorded verbal information from different persons of both genders, social classes, and ages by asking them direct question on how they blame their friends, colleagues, co-workers, classmates, relatives, sons and daughters, and students, (2) collecting expressions of blaming from recorded materials e.g. movies, TV series, talk shows, and panel discussions. The most frequent utterances of blaming are selected from both types of recorded materials and processed by two computer programs, Praat (version 6.0.28) and Speech Analyzer (version 3.1), and verified by the use of *Spectrogram Freeware (version 16.0)*.

The selection of blaming utterances is based on the criteria of lexical and prosodic regularity. Lexical regularity is represented by the most regular expressions of blaming uttered by various persons. Prosodic regularity signifies the most typical and recurrent moods of uttering blaming expressions by various persons, for instance when the speaker is angry, mocking, frustrated, and informative. Thirty-six blaming utterances are primarily collected and similar utterances are sorted out to designate the most regular blaming utterances according to the above criteria of lexical and prosodic regularity to be subjected to prosodic and spectrographic analyses. Accordingly, four regular blaming utterances are analyzed in four different moods (e.g. the angry, the mocking, the frustrated, and the informative moods) to inspect their patterns of accentuation, pitch accents, and other prosodic features. The Praat pictures of waveforms, spectrographic and pitch contours for these four utterances in their different accentuation mood (i.e. sixteen contours) are added on appendix (A) and arranged in the same way they appear in the examples in section (5).

3. Aspects of meaning in literal and non-literal blaming utterances

It is significant for the purpose of this study to view utterance meaning in terms of three aspects: *linguistic* (i.e. lexical and grammatical), *contextual*, and *prosodic* aspects². These three overall aspects of meaning - prosodic aspect in particular, contribute to the interpretation of the meaning of blaming expressions in various utterances. The following discussion of examples (1-4) clarifies the above three aspects of meaning

- (1) /ʔinta ʔalTaan/
'You're wrong.'
- (2) /ʔinta ʔalTaan lazim tizaakir kwayyis/
'You're wrong, you have to study well.'
- (3) /kidah ʔalaT/
'This is wrong.'
- (4) /leeh kidah bas/
'But why you do this.'

The utterance in example (1) includes a direct speech act of blaming $\gamma\alpha lTaan$ 'wrong' and no clue of context is given through the verbal form of the utterance to specify the identity of the addresser nor the addressee, the type of mistake, or the context of the utterance. In (2), the phrase /*lazim tizaakir kwayyis*/ 'you have to study well' is added to provide part of the missing context in (1) to communicate the meaning of a teacher blaming a student, or perhaps a mother blaming a son/daughter for a certain action (e.g. a mistake, failing in the exam, etc.) and orders him/her to study well. Part of the context of blaming is implied in the lexical clue of the verb /*tizaaker*/ 'to study' to communicate the identity of the addresser and the addressee (e.g. teacher-student or mother-son/daughter) and the wrongdoing which is the object of blaming viz. 'not studying well'. In (3), /*kida $\gamma\alpha l\alpha T$* / 'this is wrong' expresses the meaning of blaming non-literally where no lexical and contextual clues are given to indicate any of the above elements of meaning, the identities of the addresser and the addressee, the type of mistake, and consequently the intention(s) of blaming. The only communicated meaning in (3) is that 'someone shows another that something is wrong'. Though questioning in (4), the utterance /*leeh kida bas?*/ 'But why you do this?' is used by the addresser to communicate the pragmatic meaning of blaming with the intention of throwing the responsibility of blaming rather than requesting for a specific answer from the addressee. However, the syntactic information of interrogative sentence in (4) conveys request and does not reveal the non-literal meaning in the utterance of blaming in addition to the contextual elements of the utterance. The lexical information of the word /*kida*/ 'this' in (3) and (4) only conveys that there has been a certain action, however it fails to specify the type of wrongdoing in that action. Yet, it seems that the contribution of contextual information in interpreting the meaning of the above four utterances is limited whether the meaning of the utterance is literal or non-literal. However, the utterance acts in (1) and (2) are simply understood as blaming acts since linguistic information unfolds the meaning of blaming directly through the lexical representation of wrongdoing and the declarative structure of the utterance of blaming (e.g. you + verb).

The above projection of literal and non-literal meanings in the four utterances of blaming leads to the postulation that the reliance on linguistic and contextual information to interpret the overall meaning of the utterances of blaming and the intentions behind these utterances should be supplemented by prosodic information. Prosodic information is seen as a primary element that contributes to the meaning of the utterance (Marek 1987, p. 13) particularly in case of non-literal meaning such as the utterances in examples (3) and (4). Although the lexical information in

the utterance in (3) indicates that something is wrong, the reliance on lexical information fails to reveal who is responsible for wrongdoing. A third-party listener of the utterance in (3) finds it difficult to lay blame for wrongdoing upon the addressee, someone else, or even upon the addresser if he/she has the intention to blame himself/herself. The ambiguous responsibility for wrongdoing increases in (4) because of the absence of explicit lexical information that indicates wrongdoing. Therefore, prosodic information can be seen to fill the gap of missing lexical, grammatical, and contextual information partially in case of literal utterances in (1) and (2) and entirely in case of non-literal utterances in (3) and (4).

In the next section, the approach to the analysis of meanings in blaming utterances is contingent upon the analysis of prosodic focus which fill the gap of missing lexical, grammatical, and contextual information in non-literal utterances of blaming, and fit in with the linguistic and contextual aspects of meaning in case of literal blaming utterances.

4. A methodological approach to the analysis of prosodic focus in blaming utterances

It is a prerequisite for the analysis of blaming utterances to adopt a methodology of analysis that takes into consideration the linguistic, contextual and prosodic aspects of literal and non-literal meanings in blaming utterances in addition to the integration among these three aspects. Such a methodology is based on deciphering pragmatic meaning for both *literal blaming utterances* via the analysis of linguistic and contextual information supplemented by prosodic information and *non-literal blaming utterances* via the full dependence on the analysis of prosodic features and their accentuation patterns of prosodic focus as a result of missing lexical and contextual cues of blaming in these non-literal utterances. In case of literal blaming utterances, prosodic focus on certain *blame-loaded* grammatical/lexical elements reinforces the speaker's expression of blaming whereas in case of non-literal utterances prosodic focus on *blame-unloaded* grammatical/lexical elements determines the speaker's expression of blaming. The tune of blaming is constructed generally through combined phonological and prosodic features such as the distribution of pitch accents, vowel lengthening, and tempo. In non-literal utterances of blaming, the tune of blaming compensates missing linguistic/contextual blame-loaded cues which leads to the speaker's full dependence on the tune of blaming. The tune of blaming which is the total product of prosodic focus on certain lexical and grammatical *blame-unloaded* items helps listeners comprehend the intended meaning of the utterance which is basically signified by the illocutionary force and the per-locutionary effect of the utterance.

Guided by the above deciphering approach of blame-loaded/unloaded meanings, this study views the expression of blaming as an *expressive utterance act* or “phonetic sequences” (Davis, 2001, p. 138) which are “speaker - and hearer- centered” (Haverkate, 1984, p. 23) where the speaker focuses on a particular grammatical component to achieve his/her intended effect on the hearer. Blaming is an expressive illocutionary act that is accomplished in speaking to achieve certain intended functions and hence “the performance of an expressive act establishes a particular interpersonal relation between the speaker and the hearer in the sense that the former expresses a psychological state brought about by a state of affairs that causally involves the latter” (ibid). The speech act of blaming is similar to other expressives e.g. expressing joy, sorrow, thanking or dislike; they often show peoples’ variable psychological attitudes or states of mind clearly via words (Huang, 2009, p. 1004) and they have “no direction of fit” (Austin, 1953, p. 234; Searle & Vanderveken, 1985, pp. 52-53)³. The speakers’ propositional content and the intentions of blaming do not necessarily *fit* the *figures* to be blamed nor the *actions* to blame since they lack “sufficient evidence” (ibid, p. 13). Accordingly, Searle defines the goal of illocutionary point of expressives as to express the psychological state(s) about a state of affairs specified in the propositional content which in turn ascribes some property to either speaker or hear (1976, pp. 12-13). Consequently, in terms of Searle’s psychological approach the utterance act of blaming and its propositional content determine its illocutionary force or *forces*.

In their experimental study, Hellbernd & sammler (2016) have illustrated that speakers do not always encode their intentions literally and listeners can identify *unspoken* intentions in non-literal utterances by decoding the prosodic features of the utterance. They have examined the effect of prosody on conveying speaker’s intention (or *multiple* intentions of the same utterance) and the combined results of this study have shown that the utterance can be spoken with six intentions where every intention has its characteristic prosodic feature configuration which can be recognized by listeners.

Other studies of action theories have emphasized that humans not only decode *what is said* but also *why* (Bühler, 1934; Wittgenstein, 1953; Grice, 1957). These studies have clarified that the underlying intentions of the utterance determine its meaning. Grice (1957) supports the view that intentions drive speaker’s production of utterances to have an effect on the listener by virtue of having their intentions recognized, and the speaker’s meaning (i.e. the intentions of the speaker) - which is not always represented literally - is often expressed implicitly and has to be inferred by the listener⁴.

According to the above psychological pragmatic view, expressives serve to express the common attitudes of the speakers since they have no direction of fit (Haverkate & Kubo, 2001, p. 19), and this justifies that blaming utterances can have multiple illocutionary forces (e.g. intentions/goals). For instance, they are used to deplore certain actions, to correct a mistake, to evaluate an action, or even to free the speaker of wrongdoing. It is presumed that a blaming utterance can have multiple illocutionary forces or *points* of blaming if said by different speakers in different contexts. Correspondingly, a blaming utterance may have various illocutionary points if the speaker has different intentions when he/she produces the blaming utterance in various psychological moods, e.g. when he/she is angry, frustrated, mocking, or just informing wrongdoers that they have done something wrong. These psychological moods are reflected on the speaker's production of blaming utterances and are encoded in the accentuation patterns and other accompanying prosodic features of blaming utterances. These emotional moods are not necessarily made explicit through words or grammar, they are primarily understood by the listener via tone of voice and other prosodic cues (Local & Walker, 2008) or via contrasting phonetic distinctiveness to lexical contrastiveness (Renwick & Ladd, 2016). Listeners can detect these accentuation moods, and they usually differentiate among the accentuation patterns of the speaker when blaming in an angry, frustrated, mocking, or informative mood and they can perceive the intentions of blaming utterances in each mood depending mainly on prosodic features.

The present approach of prosodic analysis of the utterance acts of blaming in Egyptian Arabic marks the difference between two components: *focus structure* and *expressiveness* (Selkirk, 1984; Marek, 1987). *Focus structure* represents the grammatical function of intonation as seen later by Halliday & Greaves (2008) as well as various earlier views e.g. Stockwell (1960), Liberman (1967), Downing (1970), Pope (1971, 1972), Berman & Szamosi (1972); Bresnan (1971, 1972), Jackendoff (1972), and Hirst (1977). Though different in their phonological approaches, all the above views accepted syntactic conditioning of intonation. *Expressiveness* signifies the emotive function of intonation which is composed of the contextual information about the speaker's mood, attitude, and the various aspects of illocutionary force of the utterance. Expressiveness is based on the context oriented approaches of Liberman & Sag (1974), Liberman & Studdert-Kennedy (1978), Gunter (1974), and Ladd (1980, 1996).

Focus structure and expressiveness are used in this paper to analyze the potential prosodic meaning(s) of the utterance acts of blaming which can substitute insufficient lexical/contextual information particularly in the case of non-literal acts of blaming. Austin argued that the prosodic features of the utterance contribute to its illocutionary force

or *what the speaker intends to communicate* and that “tone of voice cadence and emphasis” are among the devices that can serve as alternatives to explicit performatives (1962, pp. 73-74). Wennerstron describes the alternative effect of intonation on the meaning of utterance as “cases in which the grammar suggests one speech act but the intonation conveys another have traditionally been described as indirect speech acts” (2001, p. 136). Huang (2009) advocates the idea that the same locutionary act can have different illocutionary forces in different contexts. For instance, the same utterance act of blaming can be uttered by the speaker on different moods e.g. when being angry, frustrated, mocking, or informative. Each mood is represented by different configuration of prosodic features to imply a different illocutionary force (i.e. speaker’s intention) and to result in a different per-locutionary effect (i.e. effect on the hearer).

For the above reasons, prosodic focus functions in this study to describe the four accentuation patterns of blaming utterances and to clarify the agreement of prosodic features and lexico-grammatical structure in these utterances. These prosodic features are represented by prominent syllables (i.e. ‘accented’ or ‘tonic’ syllables) that carry the strongest stress and the highest pitch to result in variation of pitch (i.e. rhythm and intonation), in addition to vowel length and tempo.

The former prosodic features are described and analyzed in section (5) and the findings are quantified in section (6) in separate tables for every accentuation mood.

4.1. AM model of prosodic analysis

In this study, the description of the contours of blaming utterances in Arabic is based on Pierrehumbert Autosegmental Metrical (AM) of intonational phonology (1980) which has been developed and adapted later by Pierrehumbert and Beckman (1988) and Ladd’s intonational phonology (1996, 2008) and simultaneous structure in phonology (2014). Jun (2005, pp. 430-1) describes AM model of intonational phonology in two aspects: the prosodic structure of an utterance and the prominence relations within the structure. A prosodic structure is composed of a hierarchical organization of prosodic units from the smallest prosodic unit (Mora or Syllable) to the largest (Intonation Phrase or Utterance) and in each unit, smaller or larger, some syllables or words are more prominent than the other. Prosodic structures and prominence relations are realized by suprasegmental features such as pitch, duration, and amplitude as well as segmental properties such as the realization of consonants and vowels.

Ladd (1996, p. 339) sees that AM model resolves issues raised by previous theories⁵ by analyzing apparent rises and falls in intonational contours as local and linear sequences of two level tones, High (H) and

Low (L). Fox (2000, pp. 2-11) describes the privilege of recent 'non-linear' models (e.g. AM model) over other models of phonological description (e.g. classical structuralists, American structuralists, Prague school phonologists, classical generative phonologists) in that non-linear models have explicitly adopted more complex, multi-dimensional frameworks which classify prosodic features, their phonetic/phonological bases, according to the complex function(s) for a single prosodic feature or a set of features. For instance, pitch and voice quality 'i.e. tone of voice' - as components of intonation - have both linguistic and non-linguistic functions.

The above AM model is used in this study to analyze the prosodic focus on particular grammatical and lexical items in blaming utterance. The AM model is appropriate to describe multi-pitch accents and tones in Arabic at word and phrase levels within the utterance for it is in case of more than one tone in the contour the central tone with the most prominent pitch accent receives an asterisk (e.g. H* or L*). AM model allows the description of the utterance in intonational phrases (IP) which are 'breath groups' or 'basic units of information' as called by Halliday (1967), Chafe (1994) and Croft (1995), or 'syntactic units' as called by Selkirk (1984) and Steedman (1991; 2000). These IPs are distributed in the utterance as follows: *boundary tone* (H% or L%) regularly located at the end of the utterance⁶, *pitch accent tone* - or central tone (H* or L*), *phrase accent tone* - the IP before boundary tone (H- or L-). In addition to IP distribution and suprasegmental features of H and L tones (pitch) and accent (stress), AM model can also qualify a third suprasegmental feature which is quantity (duration) by adding (=) to indicate vowel lengthening to achieve the effects of prosodic prominence (Zheng and J. Pierrehumbert, 2010).

5. Accentuation moods of blaming utterances

Accentuation moods of blaming typify the most regular moods (i.e. *ways*) of saying the same blaming utterance in Egyptian Arabic: the angry, the mocking, the frustrated, and the informative moods. The first three moods represent the psychological reflexive responses of the speaker which in turn influence the ways he/she produces the utterances of blaming whereas the latter informative mood refers to the speaker's intentional/instructive way to blame the addressee by informing him/her that he knows the reasons why he/she did a certain thing in such a wrong way. Every accentuation mood features particular tones, distribution of pitch accents, lengthening of vowels, quality of voice, and tempo. These prosodic features result in changing the pragmatic meaning of the utterance, its illocutionary force and per-locutionary effect. To show the variation of prosodic features and their pragmatic effects, the same four blaming utterances are subjected to analysis for every accentuation mood in four separate sections to describe the distinctive prosodic

configurations for the four accentuation moods. These four utterances have been selected out of thirty-six blaming utterances which formulate the data of this research and the representative sixteen contours of these four utterances typify the most significant prosodic features in the rest of blaming utterances in the data.

5.1 The angry mood

The next four blaming utterances from examples (5-8) typify the prosodic features of the angry accentuation mood. The first utterance in (5) starts and ends with HL tones

- (5) /ʔinta ʕamalt kidah leeh/
HL LH* H-L HL%=
you - did - that way - why
'Why did you do it that way?'

The first contour of the angry mood in (5) begins with the pronoun /ʔinta/ HL with a mid-high tone which falls slightly on the second syllable. The second word /ʕa-malt/ LH* is the most prominent word on the whole contour where the pitch accent is on the second syllable. The third word /kidah/ H-L begins with mid-high tone which falls slightly on the second syllable then rises again on the onset of the last word /leeh/ and falls again accompanied by lengthening of the vowel and coda /-eeh/. The lengthening of the coda in the last word /leeh/ HL% concurs with the falling tone and occurs with a change of the speaker's voice quality.

Similar to the preceding example, the following utterance in example (6) starts and ends with HL tones

- (6) /huwwalli xalaani ʔaʕmil kidah/
H*L LH* L-H HL%
he who - urged me - to do - that way
'He is the one who urged me to do it that way.'

The above angry mood utterance of blaming starts with H*L tone, a high rising tone on /huwwa-lli/ to fall by the end of the final syllable /-ill/. The first syllable of the second word /xa-laani/ LH* begins with a low rising tone to fall again by the end of the syllable and rises again to the highest pitch accent on the second syllable. The first and the second syllables of the first two words are the highest in the whole contour and they are pitch accented. The edge phrase /ʔa-ʕmil/ L-H is not as high as the first two words. It starts with a low rising tone and ends up with a higher rising tone. The contour ends with HL% on /kidah/ which starts with a higher pitch and falls slightly on the second syllable -ah.

The next short utterance in example (7) begins with a low rising tone and ends up with the highest pitch accented tone in the whole contour

- (7) /yawaad ħaraam řaleek/
 LH H-L LH*%=
 Oh boy - ħaraam 'ill-gotten' - on you
 'Oh boy this is ħaram.'

The contour begins with a rising tone on the first word /yawaad/ LH and continues to be high on the first syllable of the second word /ħaraam/ H-L with slight fall on the second syllable. The last word /řa-leek/ LH*% receive a rising tone on the first syllable and keeps on rising on the last pitch accented syllable. The overall contour is rising gradually and ends up with the highest tone and lengthening of the vowel of the last syllable /-leek/.

It is noticeable in all four tones in example (8) that they start with low tones followed by high ones

- (8) /řeeh ill inntah ħabbibtu dah !/
 LH LH* L-H* LH%
 what is that - you - you have done wrong 'cause a smoke black deed' - this
 'What a wrongdoing you have done!'

The first two tones on /řeeh/ LH and /ill inntah/ LH* are identical they start with two rising tone followed by higher tones and then fall slightly and the second higher tone on the second syllable /-tah/ LH* is characterized by the first pitch accent in the contour. The third and fourth tones on /ħabbibtu/ L-H* and dah LH% start also by two low tones and end up with higher ones. The movement on the third tone /ħa-bbib-tu/ L-H* features a mid-rise tone followed by a slight fall then a high rise and the fourth tone on the one syllable word dah LH% is characterized by a falling tone and a sharp high rising tone by the end of the contour.

5.2 The mocking mood

In this section, the same four utterances in section 5.1 are used to represent the examples of the mocking mood from (9) to (12). The following contour in (9) is characterized by an overall falling tune and lengthening vowels

- (9) /řinta řamalt kidah leeh ?/
 L LH*= H-L= HL%=

The contour begins with a low-level tone on /řinta/ L followed by a pitch accent on the second syllable of /řa-malt/ LH* where the change of pitch from L to H* is smoother in comparison to the same pitch accent on the same syllable in the same word in the previous angry mood. The first and second syllables in /řa-malt/ are characterized by lengthening of the vowels in both the rising tone on /řa-/ and on the falling tone in the second accented syllable /-malt/ where the latter vowel sounds longer than the first. The rest of the contour is similar to the one of the angry mood in (5) except for the smother change of pitch on /kidah/ H-L and

/leeh/ HL% particularly in falling tones which are accompanied by more lengthening of vowels in comparison to the same falling tones on both words in the contour of the angry mood. The overall tune of this contour is falling and features lengthening of the vowels of the last three words particularly the last coda in the last word /leeh/.

In contrast to the preceding example, the following contour starts and ends with two high tones while the tones in the middle have no change

- (10) /huwwalli xalaani ?aʕmil kidah/
 H*L= LH* H-L LH%

In (10), the contour starts with a very high pitch accent tone on the first syllable of /huw-wa-lli/ H*L accompanied by lengthening of the vowels of the first syllable followed by a gradual fall on the second and last syllables /-wa-lli/. The second word /xa-laani/ LH* starts with a low falling tone which rises on the second syllable with the pitch accent. The third word /?a-ʕmil/ H-L starts with a mid-high tone on the first syllable and falls gradually on the second syllable. The last word /ki-dah/ LH% starts with a very low tone and ends up with sharp uprising tone on the second syllable /-dah/.

The following contour in (11) starts and ends with low tones and features low downstepping tones

- (11) /yawaad ʕaraam ʕaleek/
 LH*L= L- L%=

Example (11) starts with a low rising tone on the first syllable /ya-waad/ LH*L and followed by a high pitch tone which gradually falls on the rest of the syllable /-waad/. The second syllable /-waad/ is characterized by the highest pitch accent and lengthening of the vowel which synchronizes with the falling tone. The rest of the words in the contour are low downstepping tones with lengthening of the vowel in the second syllable of the last word /ʕa-leek/.

The next contour is downstepping gradually; it starts with the highest pitch accent tone and ends with the lowest tone

- (12) /?eeh ill inntah habbitu dah !/
 H*L= L L- H-L* L%

The highest tone on the first word /?eeh/ H*L is accompanied by vowel lengthening while falling gradually. The next two words /ill/ L and /inntah/ L- are noticeably with low level tones followed by a little pause and mid-high falling tone on the first syllable of the fourth word /ha-bbibtu/ H-L* where the pitch accent tone is on the second low rising syllable

which falls slightly on the third syllable to rise slightly again on the third syllable and continue falling on the last word dah L%.

5.3. The frustrated mood

The frustrated accentuation mood in the following four contours are distinguished by two main prosodic features: downstepping tunes that begin with high falling tones and end with low ones and lengthening of vowels. For example, the following contour in example (13) is downstepping

(13) /ʔinta ʕamalt kidah leeh/
HL* HL* H-L HL%=

In the above example the contour starts with a high tone on the first syllable of /ʔin-ta/ HL* which falls sharply on the second syllable /-ta/ with the pitch accent and the rising tone on the final vowel. The same HL* tone is repeated on /ʕa-malt/ where the first syllable is higher than the second with the pitch accent. The third word with the phrase tone /ki-dah/ H-L starts with a high falling tone in the first syllable and continues falling sharply on the second syllable. The last word /leeh/ HL% starts with high falling tone followed by a slight rise and fall on the lengthy vowel /-eeh/.

The contour in the next example (14) starts with the highest tone and ends up with a slight rising tone

(14) /huwwalli xalaani ʔaʕmil kidah/
H*L= LH*L L-= LH%

The first syllable in the first word /hu-wwa-lli/ is uttered with vowel lengthening where it receives the highest pitch accented tone in the whole contour which gradually falls on the second and third syllables, and the falling tone is extended to the first syllable of the second word /xa-laa-ni/ which receives the second pitch accent with a falling tone on the second syllable to continue falling on the third syllable. The third word /ʔa-ʕmil/ L- is deaccented and is characterized by the lowest level tone in the whole contour on both syllables of the word with a little vowel lengthening of the first syllable /ʔa-/ and the low-level tone is extended to the first syllable of the last word /ki-dah/ with a little rise on the second syllable /-dah/.

The short utterance in (15) exemplifies a typical downstepping contour

(15) /yawaad ʕaraam ʕaleek/
HL H-L*= L%=

The above contour in (15) starts with a high falling tone on /ya-waad/ HL and the second syllable is uttered with a low-level tone with vowel lengthening. The second word /ʕa-raam/ starts with a high falling tone on the first syllable followed by a gradual falling tone on the second pitch accented syllable /-raam/ with vowel lengthening. The lowest falling tone on the whole contour is on the last word /ʕa-leek/ which is characterized

by a low-level tone with lengthening of the vowel in the second syllable /-leek/.

In (16), the contour is also downstepping. It starts with the highest tone and ends with the lowest one

(16) /ʔeeh ill inntah habbibtu dah !/
 H* = L LH L-H L%

The first IP are composed of the first three words which are uttered as if they are one word with no noticeable pauses where the first word /ʔeeh/ H* receives the highest pitch accented tone which is followed by two low tones on the second word ill L and the first syllable of the third word /inntah/ with a slight rise on the second syllable /-tah/. The fourth word /habbibtu/ L-H represents the middle phrase tone which starts with a low falling tone on the first syllable which keeps on falling on the second syllable and ends up with a noticeable rise on the last syllable. Finally, the contour ends with a one syllable word dah L% with a low-level tone.

5.4 The informative mood

The informative mood is characterized by a series of HL/LH tones with multiple pitch accents. The former general prosodic features suggest that the speaker is interested in confirming every word he/she says to *inform* the addressee of his/her definite knowledge that the addressee has done something wrong and the speaker is not angry, mocking nor frustrated. The intended message of the speaker is to *inform* the blamed addressee that he/she *knows* that the addressee has done something wrong and the speaker *is not annoyed*. By blaming, the speaker is interested in informing the addressee rather than expressing annoyance, admonishment or aggravation. Informative mood usually occurs in normal instructive environment where the speaker is supposed to be a teacher or an instructor with high experience. Examples (17) and the subsequent examples illustrate the most significant prosodic features of the informative mood

(17) /ʔinta ʕamalt kidah leeh/
 HL* HL* L- LH*%

The above contour starts with a mid-high falling tone on /ʔin-ta/ HL* where the second syllable -ta with the pitch accent starts with a rise and then falls again. HL* tones are repeated on the second word /ʕa-malt/ where the first syllable receives the highest falling tone in the whole IP which rises again on the second pitch accented syllable /-malt/. The third word /kidah/ is the lowest tone in the whole IP where the lowest tone spreads out to the beginning of the first syllable /leeh/ which rises by the end of the IP.

The next example is distinguished by high falling tones followed by low rising ones

- (18) /huwwalli xalaani ʔaʕmil kidah/
HL*HL HL* H-L* HL%

The contour consists of four IPs, the first IP represents the first word /huwwa-lli/ HL* followed by the attached demonstrative pronoun /alli/ where the first word starts with a high falling tone on the first syllable and a low rising tone on the second which is pitch accented. The second attached word repeats the same pattern HL, however the second syllable is not accented. The second IP is represented by the auxiliary verb /xalaa-ni/ HL* that consists of three syllables where the first tone on the first syllable is high falling and the second penultimate syllable is marked with a low rising tone with the pitch accent and the tone continues rising on the ultimate syllable. The third phrase tone is also a verb of two syllables /ʔa-ʕmil/ H-L* where the first syllable receives a high falling tone and the second pitch accented syllable is a low rising one. The last boundary tones of the last word /kidah/ HL% consist of a high falling tone followed by a low rising one. All falling and rising tones are characterized by gradually equal movements from high to low or vice versa.

The subsequent contour is marked with three groups of tones

- (19) /yawaad ʕaraqam ʕaleek/
LH*L= L-H* LH*%=

The contour starts with a mid-low tone on the vocative particle /ya-/ L and continues rising on the second syllable /-waad/ H*L to the highest pitch accent in the whole contour with lengthening of the nucleus, then the tone falls to the lowest pitch on the coda /-d/. The second word /ʕaraqam/ L-H* starts with a mid-low rising tone on the first syllable /ʕa-/ to continue rising slightly on the second pitch accented syllable /-raqam/. The third tone on the last word /ʕa-leek/ LH*% starts low on the first syllable /ʕa-/ to end up rising to the highest pitch accent on the ultimate syllable /-leek/ with lengthening of the vowel.

The next contour starts with a high pitch tone and ends with a mid-high rising tone

- (20) /ʔeeh illi nntah habbitu dah !/
H* HL LH L-H* LH%

The contour begins with a high-level pitch accent tone on the question word /ʔeeh/ H* followed by a high falling tone on /illi/ HL to rise again on the third word /nntah/ LH. The fourth word /habbitu/ L-H* is distinguished by a low rising tone on the first and second syllable to reach its maximum height on the onset of the ultimate syllable /-tu/ and then falls abruptly on the nucleus.

6. Prosodic focus in accentuation moods

The former analyses of accentuation moods result in several prosodic features which mark the patterns of prosodic focus on certain lexical and grammatical elements in blaming utterances. The following four tables exhibit the distribution of intonational movements HL and LH and pitch

accents on the linguistic elements of the four blaming utterances in each mood. These tables encapsulate the findings of the former prosodic analysis of the four accentuation moods. The following four tables illustrate the distributions of intonational movements and pitch accents to facilitate the comparison of the four moods and to explain the most distinctive prosodic features for each accentuation mood, their different prosodic patterns of focus which are integrated to the informational patterns in the utterances.

The quantifying numbers of HL/LH intonational movements in table (1) leads to a number of observations on prosodic focus in the angry accentuation mood

Table (1): intonational distribution in the angry accentuation mood.

	HL				LH					
	H*L	HL	H-L	HL%	LH*	LH	L-H	L-H*	LH%	LH*%
Pronoun	1	1	1	1	1					
Verb			1		2		1	1		
Noun						1				
Question Word				1		1			1	1
	6				9					

The analysis of the angry accentuation mood in section (5.1) shows that the total number of rising LH movements to falling HL movements is (9:6) with a percentage of (66%). The sequence of LH/HL (or vice versa) is a typical feature in angry mood utterances as well as a general feature in almost all blaming utterances. The analysis shows also that almost all verbs are characterized by rising LH tones. The number of LH rising movements to HL falling movements on verbs is (5:1) with a percentage of 80% where three of them are the highest pitch accented tones in their contours. The majority of question words also receive LH rising movements where two of them are boundary tones. The only HL falling boundary tones for question word /leeh/ in example (5) is distinguished by vowel lengthening. Lengthening of vowels is generally limited in angry accentuation mood and is only restricted to functional words e.g. the coda of question word /leeh/ HL% in example (5) and the nucleus of the second syllable in /ʕa-leek/ LH*% in example (7), and both of them are boundary tones in their contours.

The table illustrates that four pronouns receive HL falling movements and only one of them is pitch accented e.g. /huwwalli/ H*L in example (6) vs. two pronouns with LH* and LH*% pitch accented tones, /inntah/ in example (8) and /ʕaleek/ in (7).

It is noticeable in all four contours that if the contour starts with HL tone the boundary intonational phrase ends with the same movement and vice versa, where the internal movements are different from the similar movements of the beginning or boundary movements. This distinctive feature of alternative intonational movements in the contour (e.g. [[HL [LH LH] HL]] or vice versa) is typical of angry accentuation mood in blaming utterances. The former pattern of alternative intonational movements is related to the general high pitch level in all contours of angry mood, and this may justify that all movements in the four utterances are divided into HL-LH as shown in table (1) with a ratio of (66 %) for (9 LH : 6 HL).

The pattern of prosodic focus in the contours of the mocking mood is rather different in tone and purpose than the previous angry mood

Table (2): intonational distribution in the mocking accentuation mood.

	HL				L			LH		
	H*L	H-L*	H-L	HL%	L	L-	L%	LH*	LH*L	LH%
Pronoun	1		2		2	1	2			1
Verb		1				1		2		
Noun									1	
Quest Word	1			1						
	6				6			4		

The numbers in table (2) and the graphs in appendix (A) indicate that almost all four contours of mocking mood are downstepping since single low tones forms 60% and HL falling tones are 66%. All contours are downstepping - as shown in the graphs in appendix (A), including the first contour in example (9) which begins with a low tone and the second contour in example (10) which starts with H*L falling movement and ends with a mid-high LH% rising tone. This overall downstepping feature is accompanied by lengthening of the vowels of both accented syllables (e.g. /ʃa-malt/, /huwwalli/, /yawaad/, and /ʔeeh/ in examples 9, 10, 11, and 12 respectively) and the majority of words with L tones.

All pronouns receive either low tones or HL falling tones which indicate mocking, and only one pronoun ends with a mid-rising LH% tone in example (10). Two main verbs in the contours in examples (10-12) are H-L falling phrase tones, where the phrase tone on /ʔaʃmil/ H-L is deaccented. The phrase tone on the verb /ħaraam/ L- in example (11) is also deaccented. The only verbs with LH* rising movements are /ʃamalt/ in example (9) and the auxiliary verb /xalani/ in example (10) and both of them are accompanied by vowel lengthening.

Similar to the mocking mood, the contours in the frustrated accentuation mood are downstepping accompanied by vowel lengthening,

however the distributions of HL and LH movements and single L and H tones are somewhat different.

Table (3): intonational distribution in the frustrated accentuation mood.

	HL						L			LH				H
	HL*	H*L	HL	H-L*	H-L	HL%	L	L-	L%	LH*L	LH	L-H	LH%	H*
Pronoun	1	1			1		1		2		1		1	
Verb	1			1				1		1		1		
Noun			1											
Quest. Word						1								1
	7						4			4				1

It is noticeable that HL movements exceed LH movements in number (7:4), and their categories (e.g. HL*, H*L, HL, etc.) are also more various in comparison to the categories of LH movements. In addition, the numbers of accented HL vs LH movements in all four contours are (4:1) of which three out of these movements are marked by the accents on low tone syllables (e.g. /ʔinta/ HL*, /ʕamalt/ HL*, /ħaraam/ H-L*), and all pitch accented words except for /ʔeeh/ H* in example (16) end with low tones.

The contours of the frustrated mood are characterized by sharp intonational movements from high to low tones which are falling in almost all HL pitch accented tones (e.g. /ʔin-ta/ HL*) and some unaccented tones (e.g. /ki-dah/ H-L) in example (13).

Another prosodic feature in the frustrated mood is that vowel lengthening is related to low tones in deaccented syllables. For instance, the low tone coda of the question word /leeh/ HL% is lengthened in example (13), the vowel in the low tone coda in the second syllable of the verb /ħa-raam/ in (15) is also accented despite the fact that the syllable /-raam/ receive a low tone.

The most significant prosodic feature is deaccenting syllables or words with both low and high tones. For instance, disyllabic words are deaccented with low tones e.g. the verb /ʔa-ʕmil/ L- in (14) and /ʕa-leek/ L%. Other words with HL or LH are also deaccented e.g. /yawaad/ HL in (15) and /habbitu/ in (16).

The informative accentuation mood features equal multi-pitch accent on HL and LH movements. The following table illustrates the equal numbers of HL to LH movements (8:7) with equal pitch accents (5:5)

Table (4): intonational distribution in the informative accentuation mood.

	HL				L-	LH					H*
	HL*	HL	H-L*	HL%		LH*L	LH	L-H*	LH*%	LH%	
Pronoun	2	2		1	1		1		2		
Verb	2		1					2			
Noun						1					
Question word										1	1
	8				1	7					1

The contours of the informative mood indicate two significant intonational features: rhythmic movements and multi-pitch accents. These two features aggregate in every contour. For instance, the contour in example (17) starts with two successive HL* pitch accented movements followed by L- tone and ends with LH*% pitch accented movement. Also, the contour in example (18) consists of HL movements of which the first three are pitch accented, and so is the case in example (19) where all LH movements in the contour are pitch accented. In example (20), the contour begins with H* single tone followed by a single HL movement followed by three LH movements to the end of the contour.

Vowel lengthening in the frustrated mood occurs as a complementary feature with high tones on pitch accented syllables. For example, the lengthening of the nucleuses in the second syllables of /ya-waad/ H*L, /ħa-raam/ L-H*, and /ʕa-leek/ LH*% is often accompanied by high pitch accented tones.

7. Configuration patterns of prosodic focus

Based on the above description of the features of prosodic focus, the findings indicate that prosodic focus in the four accentuation moods has been achieved primarily by both focusing on certain words (i.e. information) and defocusing others via the use of several prosodic features such as the various distributions of intonational movements and pitch accents, vowel lengthening, and tempo. Each accentuation mood is distinguished by a specific configuration pattern which utilizes the above features of prosodic focus to achieve the intended goal(s) of the speaker. For instance, the pattern of prosodic focus in the angry mood reflects irregular angry emotion which is achieved using alternative HL and LH intonational movement distributions (e.g. HL follows LH or vice versa) and successive HL/LH movement distributions in the informative mood to reflect the regularity of controlled instructive emotion, with multiple pitch accents in both moods.

The prosodic behavior of tone movement distributions in the angry and the informative moods is conspicuously correlated to the tempo of utterances. The contours of the angry mood feature rapid tempo whereas the other contours of the informative mood are slower and

periodic. Rapid and periodic tempo of the angry and the informative moods are respectively associated to the different tone movement and the pitch accent distributions to reflect irregular angry and controlled instructive emotions in both moods.

The configuration patterns of intonational movement and pitch accents distributions and other prosodic features in the angry and the informative moods are quite different from those patterns in the mocking and the frustrated moods. In both the mocking and the frustrated moods, HL/LH movements are distributed in downstepping contours which means that the contour in these two moods begins with relatively higher tones and ends with relatively lower ones. The mocking contours are often downstepping in a smoother way than the frustrated contours which are more often characterized by sharp high falling tones. Due to the downstepping nature of these contours, the number of pitch accents in the mocking and the frustrated contours are less than their counterparts in the angry and the informative contours.

Vowel lengthening functions in different ways in the four configuration patterns of prosodic focus. In the angry mood, vowel lengthening is generally limited and is only restricted to functional words whereas in the informative mood, it occurs as a complementary feature with high tones on pitch accented syllables. Vowel lengthening in the frustrated mood is related to low tones in deaccented syllables and in the mocking mood vowel lengthening is associated to both accented syllables and the majority of words with low tones. The frequency of vowel lengthening in the mocking and the frustrated moods forms an aggregate feature with downstepping contours and is clearly associated with the slower tempo in these contours if they are compared to the quick tempo in the contours of the angry and the informative moods.

In normal discourse, defocusing certain types of information may signify that these types of information are not significant. However, defocusing certain types of information via the use of deaccenting some syllables, disyllabic or polysyllabic words in the mocking and the frustrated contours can be interpreted as intentional prosodic feature to send negative messages of mockery and frustration. Deaccenting the tones on certain second personal pronouns is seen in terms of mocking the addresser, or in terms of the resultant frustration caused by his/her wrongdoing, while deaccenting verbs suggest that the speaker is frustrated as a result of improper action or as a result of the propensity to mock the action itself. To the contrary, accenting low tone syllables, which is less than usual in Arabic discourse, is used to focus on negative information to denote mockery and frustration.

In configuration patterns of prosodic focus, the above prosodic features of HL/LH movement distributions in addition to the distribution of pitch accents are often used in combination to imply the speakers' focus on particular types of information to express anger in the angry mood or to control anger in the informative mood, whereas vowel lengthening, deaccentuation of certain syllables/words, and the accentuation of low tone syllables/words are also used in combination to send negative blaming messages of mockery and frustration.

8. Pragmatic meaning of prosodic focus

The configuration patterns of prosodic focus in the above four accentuation moods play a fundamental role in understanding the *expressive* utterance acts of blaming, to disambiguate the implicit intentions of blaming utterances (i.e. illocutionary forces) and their due influences (i.e. per-locutionary effects). The variation of prosodic features in expressive utterance acts of blaming such as tone movement and pitch accent distribution, deaccentuation, vowel lengthening, and tempo result in the representation of the different intentions for each mood to communicate the expressive emotions of anger, mockery, frustration, and informativity⁷ via blaming utterance. Such expressive emotions have been expounded in the prosodic analyses of four identical blaming utterances in four different moods. As a result, the prosodic analysis of any blaming utterance in these four different moods have relatively exposed various configuration patterns of HL/LH movement and pitch accent distributions, vowel lengthening, deaccentuation, and tempo. The various configurations of the features of prosodic focus for the same blaming utterance in four different moods have led to the variation of the illocutionary and the per-locutionary forces for of the utterance. For instance, the obtained effect when an angry speaker blames someone by using a certain utterance is quite different when the same speaker uses the same utterance on a different mood e.g. mocking, frustrated, or informative. Consequently in such a case, the aspects of syntactic and contextual meaning of the utterance seem less significant or downplayed by the listeners who depend mainly on decoding the information of prosodic focus to derive the pragmatic meaning of the utterance mainly from its illocutionary force and per-locutionary effect.

In expressive utterance acts of blaming, the pragmatic meaning of prosodic focus may overshadow other types of meaning. The pragmatic meaning of prosodic focus in blaming utterances is primarily decoded by the listener before lexico-grammatical or contextual meanings since prosodic focus, as indicated by (Hellbernd & Sammler, 2016), conveys speaker's intentions and the acoustic cues affect speech act perception. In literal blaming utterances where the speech act of blaming is manifest, the listeners usually rely on the linguistic direct acts of blaming to conceive the speakers' intentions of blaming. As seen in the analysis of non-literal

blaming utterances in the four accentuation moods where the acts of blaming are not direct, the listeners in the first place rely on the prosodic information of the utterance since prosodic features are carriers of expressive emotions e.g. anger, mockery, frustration and informativity.

Expressive emotions which often accompany blaming utterances are difficult to communicate by alternative lexico-grammatical and contextual cues in these utterances. Some utterances in examples (5, 6, 7) are void of linguistic and contextual cues of blaming and they could be understood in the context of humor if the speaker utter them in a humorous way. The blaming utterance in example (8) includes a lexically negative word /habbitu/ (*lit.* to cause a smoke black deed- 'to do something wrongly') and the whole utterance can be understood directly as someone blaming another for a wrongdoing, however this negative meaning of the same utterance is subject to change if the speaker changes the mood of the utterance to humorous. As a consequence, the pragmatic meaning of non-literal blaming utterances is contingent upon prosodic focus through the configuration patterns of prominent prosodic features in blaming utterances. In literal blaming utterances, prosodic focus confirms the linguistic/contextual cues of blaming through the speakers' expressive emotions of anger, mockery, frustration, and informativity or alters the linguistic message of blaming by the speaker's choice of alternative accentuation moods e.g. humor and joking.

9. Conclusion

This study has shown the correlation of prosodic focus and comprehension of the various moods of blaming utterances and the way pragmatic meaning is communicated as intended by the speaker. The analysis of the four accentuation moods of blaming utterances has also illustrated the integration of prosodic focus and lexical/grammatical items to convey the intentions and the emotions of the speaker when uttering a certain blaming utterance with a certain accentuation mood. The study of four accentuation moods for similar blaming utterances has revealed the distinctive configuration patterns of prosodic focus for every mood. The angry mood is characterized by alternative pitch accented HL-LH movements, general high pitch level, falling HL tones on pronouns, rising LH tones on verbs, minimum vowel lengthening which is restricted to functional words, and rapid tempo. The informative mood is similar to the angry mood in the richness of pitch accents however HL-LH movement distributions are successive and quite regular to appear in all contours as rhythmic movements. Vowel lengthening occurs in pitch accented syllables with high tones on verbs and nouns as well. In comparison, the above typical features in the angry accentuation mood reflect irregularity of emotion while successive HL-LH movement distributions in the

informative mood reflect regularity of controlled emotion which functions to instruct and inform during blaming.

In the mocking mood, all contours of blaming utterances are downstepping and are distinguished by lengthening of the vowels of accented syllables and the majority of these syllables receive low tones. The majority of pronouns are marked by low tones or mid-high falling tones to indicate mockery. As well, the majority of the main verbs in the contours of the mocking mood are H-L deaccented falling tones while auxiliary verbs are rising with vowel lengthening. The contours of the frustrated mood are similar to those of the mocking mood, both of them are downstepping and are characterized by vowel lengthening. They differ in the distribution of intonational movements and the number of single high or low tones. The contours of the mocking mood are downstepping in a smoother way while the contours of frustrated mood are generally downstepping with sharp high falling tones. The frustrated mood is also characterized by accents on low tone syllables, sharp intonational movements from H to L tones, associated vowel lengthening to L tones, and deaccentuation of H and L tones on pronouns and verbs. Deaccentuation is interpreted in terms of sending a message of mockery and frustration while accentuation of low tones, which is an unusual feature in Arabic, can be interpreted in relation to negative lexical information to denote mockery and frustration.

The study of accentuation moods of blaming utterances has provided some insight into the integral relation of pragmatic meaning and prosodic focus particularly in the case of non-literal blaming utterances in Egyptian Arabic. More broadly, further research is also needed to study the integration of pragmatic meaning to prosody in other utterance acts in Egyptian Arabic and in other dialects and varieties of Arabic.

الملخص

أمزجة التشدد في إلقاء اللوم على الألفاظ باللغة المصرية العربية: دراسة عملية للتركيز الإيجابي رضا أحمد محمود

تبحث هذه الورقة في المعنى العملي للتركيز الإيجابي من خلال أربعة مزاج لإلقاء اللوم على الألفاظ باللغة العربية المصرية. ينجم التركيز البركودي عن معاني براغماتية مختلفة عندما ينطق المتحدث تعبير اللوم نفسه في أمزجة عاطفية مختلفة: الغضب والسخرية والإحباط والمزاجية. الهدف الرئيسي من هذه الدراسة هو تفسير معاني هذه الحالة المزاجية الأربعة المزاجية فيما يتعلق بقواتها الخاطئة وأثارها الموضوعية ، والسمات المتكاملة للتركيز الإيجابي (مثل توزيعات حركة النغمة ، لهجات النغمة ، إطالة حروف العلة ، إلغاء تمييز بعض حروف العلة المقاطع / الكلمات ، وتيرة الإيقاع) ، والتوافق بين الملامح السابقة السابقة وبعض المكونات النحوية المعجمية لتوصيل نوايا المتحدث. لقد تم جمع البيانات حول إلقاء اللوم على الكلام من خلال الاستنطاق والمواد المسجلة مسبقًا ، ويستند اختيار عبارات إلقاء اللوم على معايير الانتظام اللغوي والازدواجي لتتم معالجتها والتحقق منها بواسطة ثلاثة برامج كمبيوتر ، Praat ، Speech Analyzer ، و Spectrogram Freeware . تم وضع نهج عملي براغماتي لتفسير عبارات إلقاء اللوم التعبيرية وتوزيعاتها المعجمية إلى وحدات بنية التركيز الدولية. يشرح المكون العملي لهذا النهج الموافق النفسية المتغيرة من خلال تعبيرات اللوم وتأثيراتها ، في حين يستخدم تحليل بنية التركيز الوصفي لوصف معالم intonational للألفاظ المنطوقة وغيرها من الميزات الإيجابية. وخلصت الدراسة إلى أن كل مزاج إبراز له تكوينه الإيجابي مختلفة مما يؤثر على تفسير المستمع لمعاني واقعية لإلقاء اللوم على الكلام.

الكلمات المفتاحية: مزاج الازدياد ، إلقاء اللوم على الكلام ، التفسير العملي ، الادعاء ، التركيز الإيجابي.

¹ The blaming utterances in this study are often used in almost all varieties of Egyptian Arabic, urban and rural, and no significant lexical or morpho-syntactic changes are detected among urban and rural speakers. However, the spoken variety of blaming utterances in this study is urban to achieve consistent results.

² These three aspects of meaning pertain to the three sub-acts of locutionary utterance in Austin (1962): *the phonetic, the phatic, the rhetic acts* 'of producing the utterance, composing the utterance, contextualizing the utterance' respectively.

³ For more explanation of the expression "direction of fit", see Anscombe (1963); Austin (1961); Searle (1976); Searle & Vanderveken (1985, pp. 92-97); and Humberstone (1992); Haverkate & Kubo (2001).

⁴ The propositional content of the utterance represents the lexical meaning or *what is said*, and the illocutionary force of the utterance represent the action or the speaker's intention or *why is said*, see Austin (1962); Searle (1969); Bach (1994); and Levinson (2006).

⁵ These theories have used different phonological representations and notational patterns e.g. the British school (Coleman, 1914; Palmer, 1922; Armstrong & Ward, 1931; and

O'conner & Arnold, 1961), and Halliday 'scale and category - later systematic (1963, 1967, 1970), and non-linear interpretation/representation (Lieberman, 1991; Goldsmith, 1976; 1990) which has been developed later by Pierrehumbert (1980), Gussenhoven (1984), Pierrehumbert and Beckman (1988) into AM model.

⁶ In addition to final position, boundary tones can be used also at the beginning of a new utterance if there are more than one utterance in the contour. However, it is only used in this paper to describe final position tones since the majority of blaming expressions are composed of single utterances.

⁷ Informativity is expressive as the speaker has the intentions to control his/her emotion when blaming. Cf. informativity as suggested by De Beaugrande and Dressler (1981) among seven criteria for defining a text which is the more common form of data for content analysis: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality.

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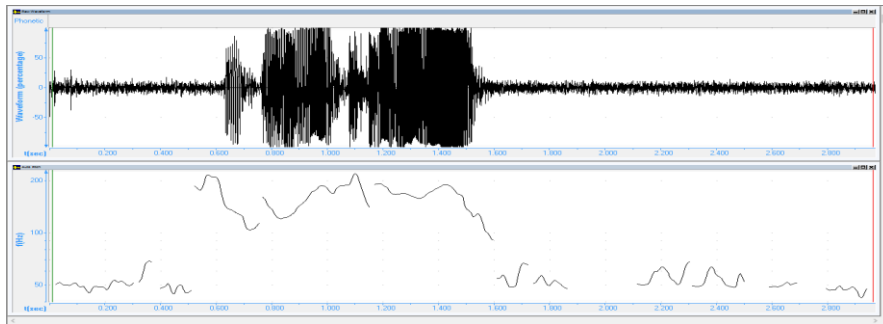
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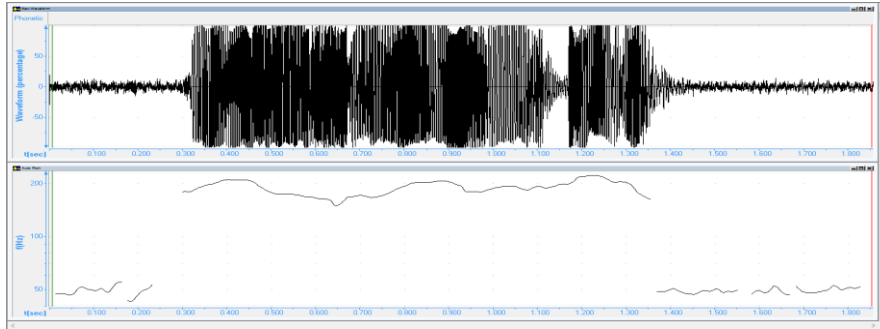
Appendix (A)

The following images illustrate waveform and pitch in the contours of the four accentuation moods. They appear in the same arrangements of the examples in sections 5.1, 5.2, 5.3, and 5.4. The spectrographic images for all contours and the sound files are added in a separate CD attached to this paper.

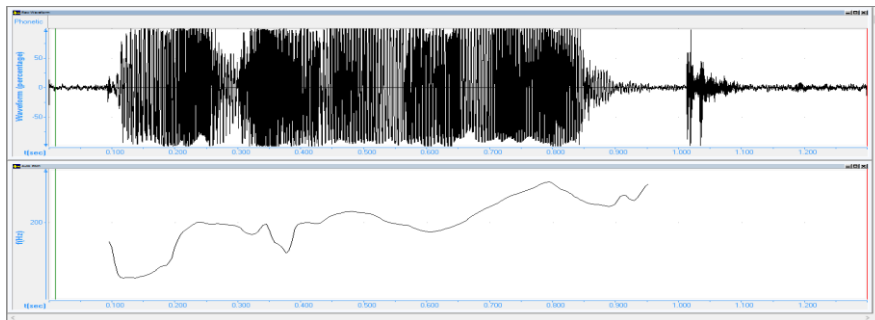
5.1 The angry mood.



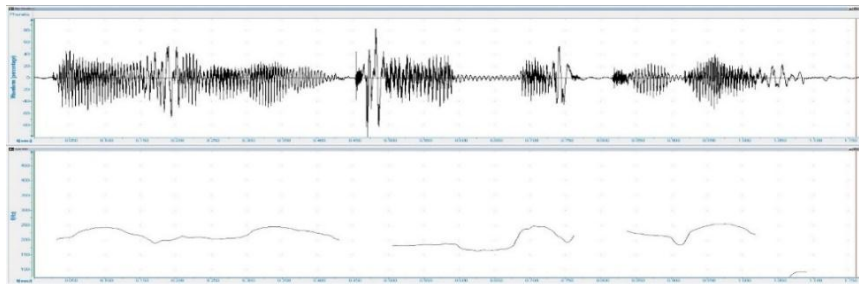
(5) /ʔinta samalt kidah leeh ?/



(6) /huwwalli xalaani ʔaʕmil kidah/

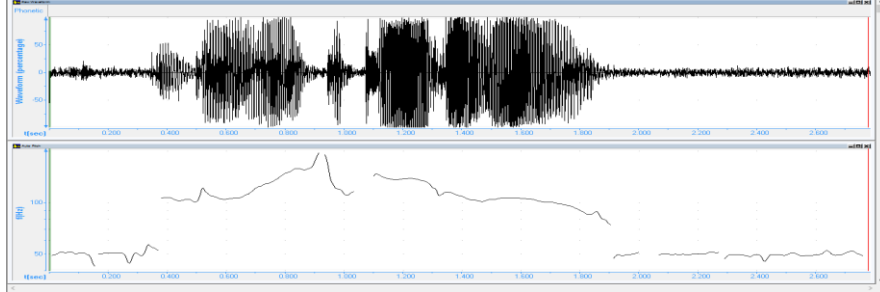


(7) /yawaad ʕaraam ʕaleek/

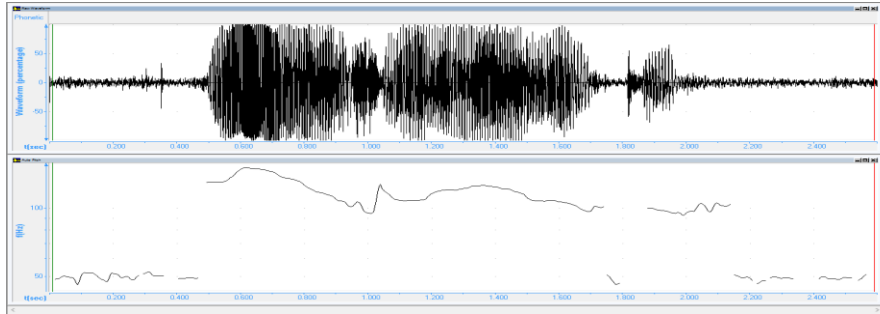


(8) /ʔeeh ill inntah habbibtu dah !/

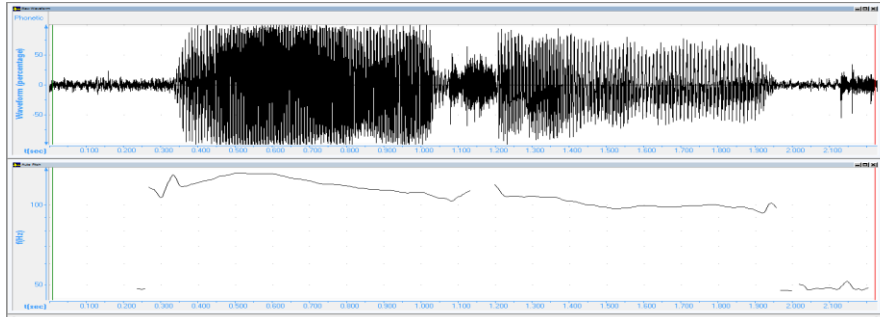
5.2 The mocking mood



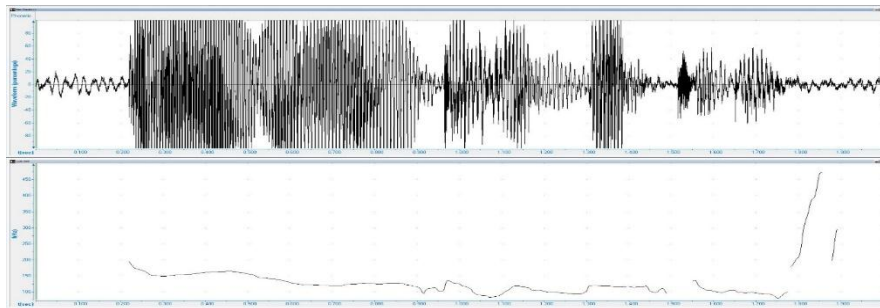
(9) /ʔinta ʕamalt kidah leeh ?/



(10) /huwwalli xalaani ʔaʕmil kidah/

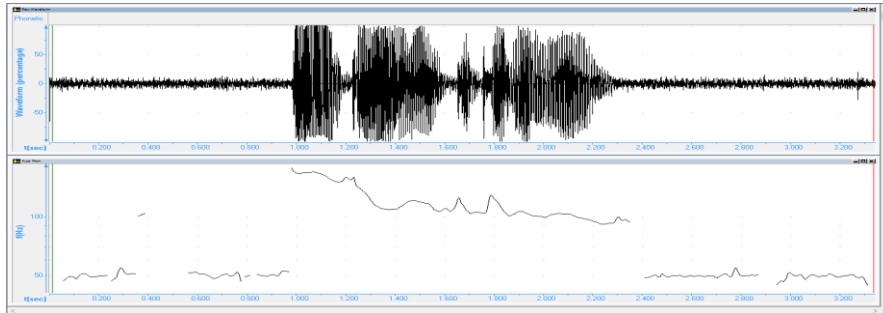


(11) /yawaad haram ʕaleek/

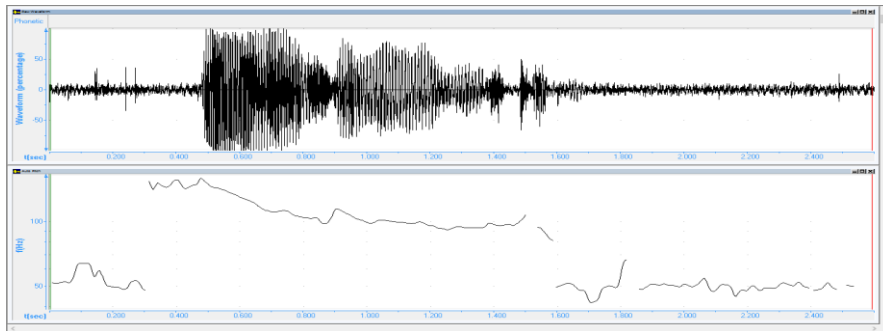


(12) /ʔeeh ill inntah habibtu dah !/

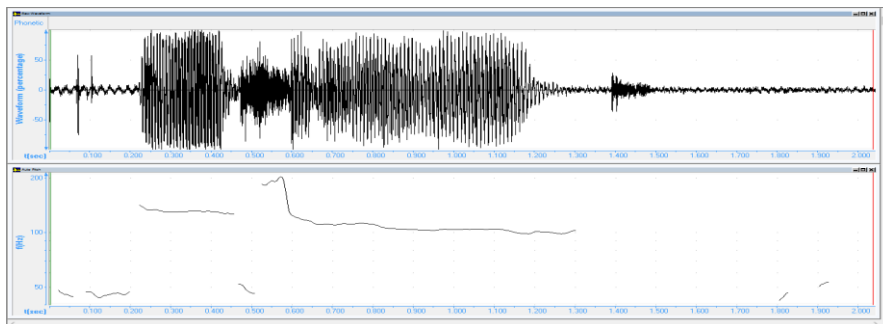
5.3 The frustrated mood



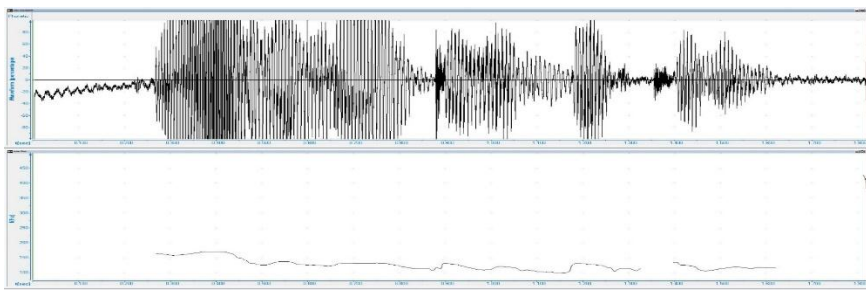
(13) /ʔinta ʕamalt kidah leeh ?/



(14) /huwwalli xalaani ʔaʕmil kidah/

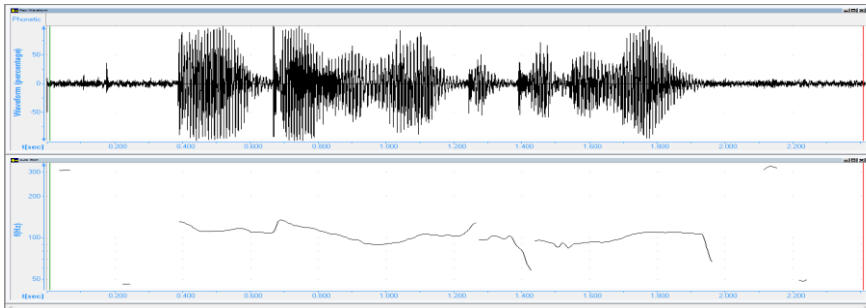


(15) /yawaad haraam ʕaleek/

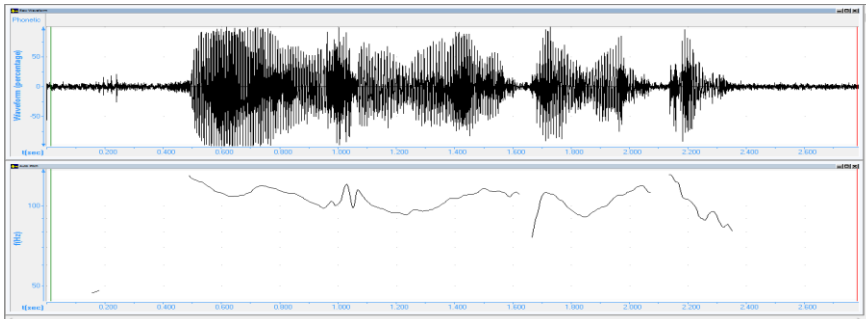


(16) /ʔeeh ill inntah habbibtu dah !/

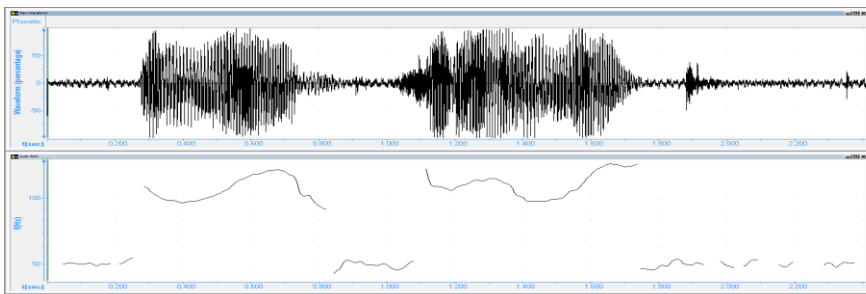
5.4 The informative mood



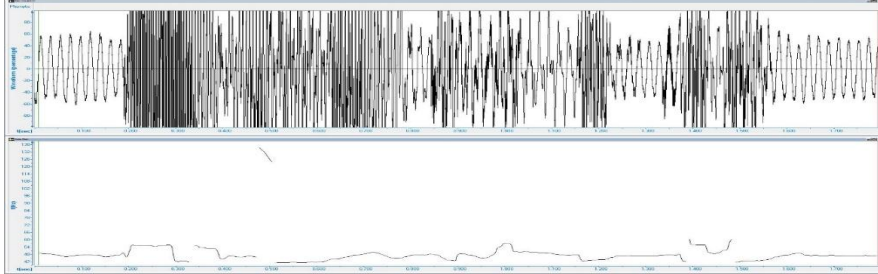
(17) /ʔinta ʕamalt kidah leeh ?/



(18) /huwwalli xalaani ʔaʕmil kidah/



(19) /yawaad haraam ʕaleek/



(20) /ʔeɛh ill inntah habbibtu dah !/

Appendix (B)

List of Arabic Transcription Symbols

Consonant	Phonological Description
/ʔ/	ء أ glottal stop
⁷ /b/	ب voiced bilabial stop
/t/	ت voiceless alveolar stop
/θ/	ث voiceless dental fricative
⁷ /j/	ج voiced palatal affricate
/ħ/	ح voiceless pharyngeal fricative
/x/	خ voiceless uvular fricative
/d/	د voiced alveolar stop
/ð/	ذ voiced dental fricative
/r/	ر voiced alveolar flap
/z/	ز voiced alveolar fricative
/s/	س voiceless alveolar fricative
/ʃ/	ش voiceless palato-alveolar fricative
/S/	ص voiceless velarized alveolar fricative
/D/	ض voiced velarized alveolar stop
/T/	ط voiceless velarized alveolar stop
⁷ /Z/	ظ voiced velarized dental fricative
/ʕ/	ع voiced pharyngeal fricative
/ʁ/	غ voiced uvular fricative
/f/	ف voiceless labiodental fricative
/q/	ق voiceless uvular plosive
/k/	ك voiceless velar stop
/l/	ل voiced (or voiceless) alveolar lateral
/m/	م voiced bilabial nasal
/n/	ن voiced alveolar nasal
/h/	ه voiceless glottal fricative
/w/	و voiced bilabial glide

/y/ ي voiced palatal glide

Vowels		Phonological Description
<i>short</i>	<i>long</i>	
i	ii	half-close to close front spread vowel
u	uu	half-close to close back rounded vowel
a	aa	front open vowel
ɑ	ɑɑ	back open vowel
e	ee	mid- to half-close front spread vowel
o	oo	mid- to half-close back rounded vowel