
The Prosodic Pattern of Words in Adult-Child Jordanian Arabic & L2 Learnability


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1. Objectives

The subject matter of this research is

(i) to determine the predominant **prosodic pattern** of words in naturally occurring utterances ,

 to find out the roles that phonological stress have in **structure reinforcement**, in conjunction with other parameters such as the distribution of prominent/non-prominent syllables, tone or rhythm,

 to highlight the effect of the **Arabic prosodic template** on learning English

2. Corpus of Study

The corpus of study on which analysis is based consists of texts recorded for conversational exchanges between adult and child in natural conversational settings. There are four conversational exchanges:

Exchange I: This exchange was between **Issa, 41** months old and **Amina, 23** years old. Isa and Amina are native speakers of Jordanian Arabic .

Exchange II.: Conversational exchange II represents an exchange between **Sarah, 38** months old and her mother.

Exchange III: Exchange III represents a recording made at **Ahmad's** home. his sister **Hanan (17** yrs old) was the chief intererlocuter.

Exchange IV: This exchange is a conversation between Omar, 3 years old and his sister , **Nisreen, 17** years old.

3. Analysis

There are basically two recognized stress patterns distinguished according to whether the underlying structure of a disyllabic word is (SW) or (WS). Verbs and nouns are analyzed in terms of prominent and non-prominent syllables. They are paired together in the prosodic formation of the foot. When a stressed syllable is followed by a weak unstressed syllable, this pattern is called 'trochaic'. If, on the other hand a stressed syllable follows a weak unstressed syllable, this pattern is called 'iambic'. Relative prominence is expressed in terms of the common phonological labels (S) Strong and (W) weak..
A stressed syllable is easy to identify. It tends to be higher in pitch, louder and longer in duration.

The table below shows the percentage of patterns in each of the four conversational exchanges. Attention is focused on disyllabic words only because they are the most frequent in the texts chosen for analysis

3.1 Adult/child Pattern Percentages

Adult Conv.					Child Conv.			
Exch I	(N=112)	sw	90	80.8%	N=300	sw	103	34.3%
		ws	22	19.6%		ws	45	15.00%
Exch II	N=180)	sw	32	17.7%	N=550	sw	123	22.3%
		ws	13	7.2%		ws	64	11.6%
Exch III	(N=80)	sw	23	28.75%	(N=90)	sw	50	55.5%
		ws	10	11.25%		ws	20	22.2%
Exch.IV	(N=750)	sw	27 5	36.6%	N=490	sw	122	24.8%
		ws	98	13.00%		ws	54	11.02%

3.2 Syllable Sequence

3.2.1 (SW) Pattern:

a. Disyllabic Verbs:

- CVC. CV
- CVC.CVC
- CVV.CVC
- CVCC.CVC

b. Disyllabic Nouns:

- CVC.CV
- CVC.CVC
- CV.CV.
- CV.CVC
- CVV.CVC
- CVV.CV

3.2.2 (WS) Pattern: (The Iambic Foot)

a. Disyllabic Verbs:

- CV.CVVC
- CVC.CVVC
- CV.CVCC

b. Disyllabic Nouns:

- CV.CVVC
- CVC.CVVC
- CV.CVCC

The trochaic foot (Troche) "stressed-unstressed, a left-headed foot" and the iambic foot: "un-stressed-stressed, a right headed foot" are represented below

A. The trochaic foot

(i) strong -weak:

- 'bid.di 'I want'
- 'in.zal 'come down'
- 'is.ma9 'listen'

B. The Iambic Foot

(i) weak-strong-weak :

- ra.'mee.tu ' I threw it away'
- ?a.'sak.ru 'Shall I close it?'
- war.'ji.ni 'Show it to me'
- la.'Tx.tu ' smacked him'

(ii) strong weak weak:

- 'D.ara.bu ' He it him'
- 'mad.ra.sa ' a school'
- "mar.wa.Ha ' a fan'

(ii) weak-weak-strong:

- Da.ra.'buuh ' They hit him'
- Daw.'wiih Light it'
- Dub'biih ' fold it'
- Xara'biif 'scribbles'

Column I in the table below represents the pattern (Strong - Weak) (SW)

A. Disyllabic Words (SW)

Prosodic Word A. Verbs	Foot Strong - Weak (SW)	Syllabic Structure	Gloss	Prosodic Word- B. Nouns	Foot (SW)	Syllabic Structure	Gloss
'bididi	'bid.di	CVC.CV	'I want'	'ʔaHmad	'ʔaH.m ad	CVC.CVC	'Ahmad'
'ʔisma9	'ʔis.ma9	CVC.CVC	'listen'	'9umrak	9umrak	CVC.CVC	'Your age'
t'sawwi	t'saw.wi	CCVC.CV	'to do'	'ʔiši	'ʔiši	CV-CV	'something'

tinzal	'tin.zal	CVC.CVC	'get down'	ʔišta	'ʔišta	CVC.VV	'winter'
daggir	'Dag.gir	CVC.CVC	'stick '	maama	'maa.m a	CVV-CV	'mother'
btiṬDar	'tiṬ.Dar	CVC.CVC	'you attend"	hayhum	'hay- hum	CVC.CV C	'here they are
btisbaḥ	'tis.baḥ	CVC.CVC	'you siml	beetna	beet.n a	CVVCCV	'our home'
btištʔil	'tišt,ʔil	CVC.CVC	'you work'	ʒalTa	'ʒalTa	CVC.CV	'stroke'
baqraʔ	'baq.raʔ	CVC.CVC	'I read'	ʒazar	'ʒa.zar	CV.CVC	'carrot'
ruḥna	'ruḥ.na	CVC.CV	'we went'				

ya9ni	'ya9.ni	CVC.CV	' I mean'	qiSSa	'qiS.Sa	CVC.CV	'Suura'
tudrus	'tud.rus	CVC.CV C	'you study'	ka9ke	'ka9ke	CVC.CV	' cake'
ba9rif	'ba9.rif	CVC.CV C	'I know'	baaba	'baa.ba	CVV.CV	'dady'
yiTla9	'yiT.la9	CVC.CV C	'go up'	xamse h	'xam.se h	CVC-CV	'five'
?arsum	'?ar.sum	CVC.CV C	'I draw'	kurah	'ku.rah	CV.CVC	'ball'
barmi	'bar.mi	CVC.CV	' I throw'	beetna	'beet.na	CVVC- CV	'our home'

šuftak	'uf.tak	CVC-CVC	'I saw you'	kulhum	'kul.hum	CVC.CVC	'all of them
baḥki	'baḥ.ki	CVC-CVC	'I talk'	9ami	'9am.ti	CVC.CV	'my aunt'
ʔultlak	'ʔult.lak	CVCC.CV C	'I told you'	xalaS	'xa.laS	CV.CVC	'enough'

Column I in the table below represents the pattern
(Strong - Weak) (SW)

stann a	'stan.na	CVC.CV	'wait'	'filfil	'fil.fil	CVC.CVC	'pepper'
buzbu T	'buz.bu T	CVC.CVC	'it'll be o.k'	'Taawl eh	'Taa.wleh	CVV.CVC	'table'
?aalat	'?aa.lat	CVV.CVC	'she said'	'?aswa d	'?as.wad	CVC.CVC	'black'
?axað	'?axað	CV.CVC	'he took'	'?ana	'?a.na	CV.CV	'me'
laTax	'la.Tax	CV.CVC	'he smacked	'ħadʒa r	'ħa.dʒar	CV.CVC	'stone'
Darab	'Da.rab	CV.CVC	'he hit'	'dʒaa mi9	'dʒaa.mi9	CVV.CVC	'mosque'
šara	'šara	CV.CV	'he bought'	walad	'wa.lad	CV.CVC	'boy'

bakzib	'bak.zib	CVC.CVC	'I lie'	'Šaari9	'Šaa.ri9	CVV.CVC	'street'
šuftak	"šuf.tak	CVC.CVC	'I saw you'	'ʔiħna	'ʔi.ħna	CV.CVC	'we'
taa9ti	'taa9.ti	CVVC.CV	'mine'	'dʒamal	'dʒa.mal	CV.CVC	'camel'
ruHna	'ruH.na	CVC.CV	'we went'	'maama	'maa.ma	CVV.CV	'mummy'
tintiš	'tin.tiš	CVC.CVC		'9ineeh	9i.'neeh	CV.CVVC	'his eyes'
rkibit	'rki.bit	CCV.CVC	'I rode'	'ħilwe	'ħil.we	CV.CV	'pretty'
bil9ab	'bil.9ab	CVC.CVC	'he plays'	'teeta	'tee.ta	CVV.CV	'grandma '

B. Trisyllabic Words

1. Verbs

2. Nouns

?iḥkiili	?iḥ. 'kii.li	CVC.CVV.CV	'tell me'	ma'dzaalle	CV.CVC.CV
warjiini	war. 'jii.ni	CVC.CVV.CV	'show me	'didzital	CV.CV.CVC
xalliini	xal'liini	CVC.CVV.CV	'let me'	'raqami	CV.CVCV
Ḡanniili	Ḡan'.nii.li	CVC.CVV.CV	'sing me'	ban'doorā	CVC.CVV.CV
šuftiini	Šuf, 'tii.ni	CVC.CVV.CV	'have you seen me?'	9a'leeha	CV.CVV.CV
?aziiblak	?a. 'ziib.lak	CVC.CVV.CV	'Shall I get you?'	9a'šaanak	CV.CVV.CV
laʔeetu	la. 'ʔee.tu	CV.CVV.CV	'I found it'	la'ḥaali	CV.CVV.CV
rameetu	ra'meetu	CV.CVV.CV	'I threw it'	9ad'zaami 9	CVC.CVV.CV C

ñakeetlik	ña'.keet.lik	CV.CVVC.CVC	'I told you'	biš.šaa.ri9	CVC.CVV.CVC
dasiini	Dar. 'sii,ni	CVC.CVVCV	'teach me'	maT'9amhum	CVC.CVC.CVC
?adarsak	?a'darsak	CV.CVC.CVC	'shall I teach you?'	bas'kooti	CVC.CVV.CV
?asakru	?a. 'sak.ru	CV.CVC.CV	'Shall I close it?'	?a'buuhum	CV.CVV.CVC
?axadtu	?a'xadtu	CV.CVC.CV	'I Took it'	?iy'yaahum	CVC.CVV.CVC
laTaxtu	la'Taxtu	CV.CVC.CV	I smacked him	?is'saa9a	CVC.CVV.CV
Darabni	Da'rabni	CV.CVC.CV	He hit me	say'yaara	CVC.CVV.CV
basawwi	ba'sawwi	CV.CVC.CV	I'll do it'	Tay'yaara	CVC.CVV.CV

bi9ayyiT	bi'9ayyiT	CV.CVC.CVC	'He's crying'		
bixawwif	bi'xawwif	CV.CVC.CVC	'it scares'		
biwa??if	bi. 'wa?.?if	CV.CVC.CVC	'he stands'		
?iT Talla9	?iT. 'Tal.la9	CVC.CVC.CVC	'look'		
?alatlu	?a'.lat.lu	CV.CVC.CV	'I killed it'		
Darabtu	Da. 'rab.tu	CV.CVC.CV	'I hit it'		
Yasaltu	Ya. 'sal.tu	CV.CVC.CV	'I washed it'		
bitnaadi	bit. 'naa.di	CVC.CVV.CV	'I call'		
?itzañla?t	?itzaH. 'la?t	CVC.CVC.CVCC	'I slipped'		

Column II in the table below represents the pattern
(*Weak- Strong*):The Iambic Foot

1.Verbs: disyllabic

2. Nouns: disyllabic

biSiir	bi. 'Siir	CV.CVVC	'it could be'	liz'laam	CVC.CVVC	'the men
?ašuuf	?a. 'uuf	CV.CVVC	'may I see?'	9i'neeh	CV.CVVC	'his eyes
biTiir	Bi. 'Tiir	CV.CVVC	'it flies'	?a'buuh	CV.CVVC	'his father'
Ta9aal	Ta. '9aal	CV.CVVC	'come in'	baskoot	CVC.CVVC	'biscuits'
?anaam	?a. 'naam	CV.CVVC	'shall I sleep'	ha'dool	CV.CVVC	'those'
baxaaf	ba. 'xaaf	CV.CVVC	' I fear'	ra'niim	CV.CVVC	'Raniim'
baziib	ba. 'ziib	CV.CVVC	'I'll bring'	3a'3aat	CV.CVVC	'hens'

rameet	ra. 'meet	CV.CVVC	'I threw'	ħa'raam	CV.CVVC	'taboo'
Tawwiih	Taw. 'wiih	CVC.CVVC	'wrap it'	ħil'waat	CVC.CVVC	'prettty ones'
Dubbiih	Dub. 'biih	CVC.CVVC	'fold it'	ban'ziin	CVC.CVVC	oil
HuT'Tiih	HuT. 'Tiih	CVC.CVVC	'put it'	zar'raar	CVC.CVVC	'drawer'
sawweet	Saw. 'weet	CVC.CVVC	'I did'	maħ'TuuT	CVC.CVVC	'being placed'

4. Stress Placement

The syllable is the **hub** of the Arabic phonological organization. Prosodic features such as stress, quantity (length) and 'emphasis' can only be described in terms of the syllable. In order to determine which syllable of a given word is stressed, say the last syllable (ultimate), or the second syllable from the end (penultimate), or two syllables from the end (antepenultimate), the *syllable pattern* has to be determined. Arabic stress-placement is wholly dependent on the structure of a word in terms of its constituent syllable quantities : Long, Short, or Medium.

4.1 Syllable Types

There are three types of syllables in the Arabic phonological system:

- *(i) light* or **(short)** syllables if they are of the form **CV**,
- *(ii) intermediate* or **(medium)** if they are of structure **CVC** and
- *(iii) heavy* or **(long)** syllables if they are of the form **CVCC**, **CVV**, **CVVC**

The way in which different types of syllables are relatively ordered in patterns are shown in the tables above . Cited examples are taken from naturally occurring Jordanian child to adult conversational exchange. The structure of the word is represented in terms of the common sequences of CV elements.

The analysis of the conversational exchanges in terms of their constituent syllables reveal the following facts about stress placement:

4.2. Stress Placement Facts

 patterns with **final –CVV, CVVC, CVCC** are stressed on the *ultimate* syllable, e.g.

ba9'de:n (CV-CVVC) 'later on', *maz'bu:T* (CVC-CVVC) 'correct',

baT'Talt (CV-CVCC) 'I gave up', *Daw'wi:* (CVC-CVV) 'switch it on',

Darabu: (CV-CV-CVV) 'they hit him', *ka'kau* (CV-CVV) 'cocoe'

2. disyllabic patterns with **final CV or CVC**

i.e.

'intermediate' syllable -type or with **CVVC**
penult are accented on the **penultimate**

,e.g.

'buzbuT (CVC-CVC) 'It'll be all right'

'hassa (CVC-CV) 'now' ,

'la:zim (CVV-CVC) 'we have to',

'sa:9a (CVV-CV) 'a watch'

3. trisyllabic patterns with sequences of **three successive *short* syllables** are accented on the **antepenultimate** ,e.g.

'*9ašara* CV-CV-CV 'ten', '*madrase* (CVC-CV-CV) 'school'.

4. **trisyllabic patterns** in which the **ultimate syllable** is *short* and the **penult** is *Long* are stressed on the **penultimate**, e.g.

ma'sa:ʔil (CV-CVV-CVC) 'questions',

ra'sa:ʔil 'messages', /ʔa'ʃuu.fu/ 'could I have
look at it'

5. monosyllabic words with a long vowel nucleus are made prominent, e.g.

'ho:n (CVVC) 'here', *'le:ʃ* (CVVC) , *'ki:f*
(CVVC) 'how'

6. The most unmarked syllable –type is the final *heavy* CVV, CVVC, CVCC

e.g. ?a9'Te:t ?iy'ya:h 'I gave it to him', lu'zu:m
'need', za'ma:n 'time'

5. The *tonic* syllable

In **connected speech** , there is a **marked contrast** between stressed and unstressed syllables and more importantly **one syllable** with which features of loudness, pitch change and length are associated **signals a change of meaning**. This syllable is more prominent than the others. It is called the ***tonic*** syllable.

The effect that a shifting tonic syllable may have on the meaning of the sentence is far-reaching.

Variation in the location of the tonic syllable shifts the **sentence-type** and consequently changes the **function** of the utterance. Further meaningful contrasts may be given when we keep the location of the tonic constant and vary the type of nucleus in terms of pitch change .


5.1 Tonic Syllable Shift


Variation in pitch **clarifies content** and **highlights the relative importance of information points**, contrast, personal and social attitudes. The tonic syllable is the most stressable syllable in the sentence; it is longer, louder and carries the main pitch movement. Consider the following sentences:


- bit.'ħibb 'til9ab hoon '?inta
CVC.CVCC CVC.CVC CVVC
- '?akalt il'joom ʃa.'wir.ma
CV.CVCC CV.CVVC CV.CVC.CV
- la'ħaalak 'maafi fiʃ'ʃaari9 inta
CV.CVV.CVC CVV.CV CVC.CVV.CVC vCCV
- '?inta 'ħurr
CVC.Cv CVCC


5.2 The Semantic Implication

When each of these sentences is spoken on a **monotonous** style of narration, the grammatical and semantic implication is **a statement** with appropriate prominence given to content words. **Attitudes** attributed to statements are “**cool, detached and reserved**”. A shift of the tonic syllable **can change the semantic and syntactic status** of the sentence. Within each sentence, the different selection of the tonic syllable can have **the implications** stated in brackets:

 bit'hibb 'til9ab 'hoon ^inta? (*polite request*)

 bit.'hibb 'til9ab hoon 'inta. (*you like to play in this place*)

 bit.'hibb 'til9ab hoon 'inta (*you like to 'play' not to 'read'*)

 bit.'hibb 'til9ab hoon 'inta (*you're keen on playing*) here

Examples:

1. '?akalt il'joom ja'wir.ma **inta** ? (*yes/no question*)
2. '?akalt il'joom **ja'wir.ma** inta. (It's '**shawirma**' you've eaten)
3. '?akalt **il'joom** ja'wirma inta (*You've eaten shawirma **today***)

1. la'haalak 'maafi fi'jaari9 **inta**? (*;polite. yes/no question*)
2. la'haalak 'maafi fi'**jaari9** **inta** (*in the street not somewhere else*)
3. la'haalak '**maafi** fi'jaari9 inta (*walking*)
4. **la'haalak** 'maafi fi'jaari9 inta (*alone*)

1. '?inta 'hurr (You're free)
2. '?inta '**hurr**? (Are you free?)
3. '**?inta** 'hurr (You (*not him*) are free.)
4. '?inta **||**'hurr (It's up to you)

5.3 Arabic Rhythm:

In a continuous conversational exchange, some syllables are selected and made more prominent than others. There is a tendency to maintain a balanced proportion in the distribution of heavy, intermediate and light syllables throughout oral discourse. In each utterance, there is a pattern of stressed and unstressed syllables. Arabic rhythm is largely determined by the relative distribution of strong (heavy) syllables and weak (unstressed) syllables. Short vowels are given their due rhythmic weight, nearly half that of their long counterparts. Normal tempo is such that unstressed (weak) syllables are more rapidly articulated than strong (stressed) syllables, which may be given extra length.

5.4 Rhythmic Units

The following utterances are divided into rhythmic units , each of which is dominated by the beat of the strong (accented) syllable; the tonic syllable is doubly marked ("):

- 'ʔana // 'ʔaʂlan// "baaba// 'biddu// 'huwwe//
ywad'diini// 9ar'rawDa //

“As a matter of fact, Daddy is going to take me to school”.

- 'ʔana// 'ʔultlik// 'ʔinnu// ba"tii?// mu sar'ii9//

“ I told you it is slow not fast”.

- //ʔana// 'sinni// ma biwa3d3"d39ni//

“ My tooth is not hurting me”

- // 'yalla/'yalla// n"xarbiš// 9a'llooH//

“Come on , come on ‘ let’s scribble on the board”.

- //xaltu// ʔaH'kiilik// ween /iDDub'biih//

- ‘ Aunty, let me tell you where to put it’

5.5 Isochronous or Stress-timed Rhythm

The rhythmic grouping of syllables is based on *accentuation*, by which particular syllables are sensed to be more salient than others. The location of stress rests on the structure of the word in terms of the structure of the constituent syllable quantities (long, medium, short) and their sequences. The total *duration* of the utterance depends on the number and position of strong (accented) syllables. When an utterance *is repeated* while *tapping out* the rhythm of the major (accented) *beats*, the beats occur at more or less *regular intervals*. Within the conversational exchanges, (strong) stresses occur at more or less regular intervals of time. To achieve regularity of rhythm, unstressed syllables are shorter in duration than stressed syllables. Vowels in *unstressed* syllables have clear or *full vowel quality*.

5.6 Structure Reinforcement

The upshot of this discussion is that an element is stressed and highlighted so that it becomes more salient (more prominent) than the others.

Within utterances , we emphasize **tonic syllables** in order to highlight the most significant information. The selection of a syllable to be more prominent and higher in pitch than the others plays an important role in **structure reinforcement** , distinction between **function** and **content words**, **clarification of implicit** and **explicit content** , **contrast** and allusion to relative importance of information points

5.7 Single-Word Utterances: Pitch Variations

There are numerous examples in Child-Adult conversational exchanges in which the associated feature of *accentuation* is tied up with features of pitch.

Variation of pitch are built up around the tonic syllable of mono-di-or polysyllabic words and in 'response' sentences. To cite *single-word* utterances, for example, there exist in everyday conversation a number of forms whose function is to indicate to the speaker that the *listener is still engaged* in the conversation.

5.7.1 Functions

They typically function as :

- 1- **'continuers'**, i.e. encouraging further conversation, e.g. /**aah**/ , /**aywa**/'yes'
- 2- **'one-word emphasizing** , i.e. serving to indicate understanding of a previous talk e.g. /**Saħ**/, /ʔan dʒadd/
- 3- **sentence-emphasizing**, i.e. serving to intensify the degree of attention called to the utterance as a whole. /ʔ**akiid**/

Differences in meaning arise as a result of varying the **rhythmic-cum accentual pattern** of an utterance and, probably more importantly, the speech functions that utterances serve. The following list of words classified as 'response' (R) utterances typically illustrate that meaning may be changed by means of **a combination of rhythm and pitch variation**.

Examples

1. /ʔɑ:/ ‘yes’ (it is used to confirm or deny assumptions with regard to what is told)

St. /Šribit ħa'liib?/ ‘ Did you drink milk?’

R. //ʔɑ:/ ‘yes’

St. /u ʔa'kalt 'xuubiz? ‘ and, did you eat bread?/’

R. //ʔɑ:/ /ʔɑ:/ , /ʔɑ:/ ‘no’ (repetition of //ʔɑ:/ could indicate denial and impatience’)

2. /**ʎan 'dʒadd**/ ‘really?’ (it is used between interlocutors to facilitate communication and to maintain continuous flow of conversation)

St. /tʎaddiini ?/ ‘ Could you offer me a lunch meal?’

R. / "ʔɑ:, 'Tabʎan, ħa,'bibti/ ‘of course, dear/

R. / ʎan 'dʒadd/ ‘really’ (dubious)

R. /'walla / ʎan 'dʒadd/ ‘ honestly , surely’ (positive)

3. **/ʔa'kiid/** ‘**certainly**’ (it is uttered in response by the listener to give greater support and enforcement to what the speaker is saying).

ST. / Ta'baxt illi biṯhib'biih/ ‘ I cooked what you favor”

R. //ʔa'kiid mansaf/ ‘surely, ‘mansaf’/ (definitely ‘mansaf’)

St. /ʔa'kiid?/ ‘ Are you sure?’ (suspects that the meal is going to be ‘mansaf’)

R. /ʔa'kiid/ ‘positive’

6. L2 Learnability

6.1 The Arabic Prosodic Template

The prosodic features of the Arabic patterns have a considerable effect on L2 English pronunciation. To facilitate the task of L2 pronunciation, English sounds are modified to make them similar to L1 sounds.

The prosodic template, not only regulates the association of consonant –vowel-consonant but also provides crucial information about the grammatical function formed by such associations. Cf.

'clearness' prosody

/ħasad/'envied' (v.)

/ħassaad/'envious' (n.)

'darkness' prosody

/ħaSad/'he reaped'(v.)

/ħaSSaad/'one who reaps'(n.)

The Arab learner compares the linguistic features in L2 input with his own mental lexico-grammatical templates, registering to what extent he could *to reduce the 'gap' between the input and his own mental templates applying L1 rules of syllabification and stress placement rules*. At a later stage he integrates a representation of the new L2 linguistic pattern into his interlanguage.

The **general shape** of the incoming word is crucial. The learner recognizes the first or the last syllable and takes note of how many syllables it contains, the general constituent structure, where the stress falls in terms of L1 stress rules and what sort of vowels should be filled in the slots, so to speak. If the general shape of L2 words have been matched with similar stored Arabic templates that have the **same stress pattern**, they tend to learn such words first.

RP

re'maind
/more'

re'form
couple of days'

re'tain
/sahle:n/ ,welcome/ ba9'de:n/'later'

re'call
/bi'Si:r/ 'possible'

reply
me', / ma'9ail 'with me

JA

/ka'ma:n

/jo'me:n/ 'a

/?ah'le:n,

/ bi'du:n/'without',

/wa'rail 'behind

6.2 Shortening: L2 Polysyllabic Words

Syllabic structure of most spoken Arabic words are *mono, di- or trisyllabic* . When faced with an unfamiliar polysyllabic word of more complex phonological structure, certain sound sequences are deleted

6.3 L2 Incorrect Restructuring

One of the most common learning problems in the pronunciation of English polysyllabic words is the tendency to **incorrect reconstruction** of English

Word templates . for example, in conformity with the nearest Arabic word patterns, some English **trisyllabic** words are reconstructed so that stress placement would correspond to rules of stress placement in Arabic

Cf : English

' position

' d ivision

'Pa'nama

Arabic Pron.

po' sition

di' vision

Pana'ma

In conformity with the typical Arabic stress pattern characteristic of three successive short syllables .

Examples

ty'coon	'tycoon
lemo'nade	'lemonade
enter'tain	'entertain
moder'nize'modernize	
multip'ly	'multiply
uni'form	'uniform
auto'graph	'autograph
pedig'ree	'pedigree
sub'way	'subway

In conformity with the Arabic final stress placement characteristic of words ending in a long CVVC syllable

6.4 L2 Tagged Questions

In English **emphasis** is realized in various ways: by accentuation, i.e. the **tonic syllable placement** in words and of the nucleus in sentences, by the use of the emphatic 'operator' **do**, and by emphasizing **adjuncts**.

Arab interlocutors focus on certain **stereotyped lexical words** and phrases, e.g. **walla** , **?akiid**, **bizzabT**, **SaH**. Arab learners of English therefore experience difficulty in **responding to tagged questions** and find it difficult to follow the focusing process adopted by the English speaking participants . As a result, the overall performance is adversely affected and mutual intelligibility is impeded.

Whereas response to an English tagged question requires knowledge of *polarity* according to which either a negative tag follows a positive main clause and vice versa, or the tag has the same polarity as the main clause, *Arabic thematic structure lacks equivalent polarity*. Arab learners of English therefore experience difficulty in giving an appropriate response to tagged questions.

Examples

(i) St. positive- R operator +pronoun only

English St.

-I'm very keen
too'
on pop music.

R. (agreeing)

So am I

Arabic (R)

u?ana kamaan 'me

-I don't like

students smoking..

Neither do I

u ?ana kamaan' me too'

(ii) St. negative – tag negative

English St.

R.(disagreeing)

Arabic(R)

-I can't stand
horror films

Oh, can't you? ‘ *u ?ana kamaan* ’ me too

-I really don't
like musicals

Oh, don't you? ‘ *u ?ana kamaan* ’ me too

(iii) St. positive – tag positive

English St.

R.(disagreeing)

Arabic(R)

I really like

Oh, do you?

'?akiid?/, 'ʕan ʕadd?/ 'really?

Osman's songs.

I'm rather keen on

Oh, are you?

'balla, Saḥiiḥ? 'Is that tru?'

swimming.

R with an additioning tag

English St

R. (agreeing)

Arabic (R)

-Isn't it sad about Sabriya.

Yes, it's terrible, isn't it?

'*?aa walla*' It is indeed.'

-What a good thing her
husband wasn't there.

Yes, wasn't it

'*?aa walla*' Yes, indeed'

-The trouble with Sami
is that he's always
borrowing money

Yes, it is a problem, isn't?

'*?aa walla*' Yes, indeed

7. Conclusion

In a lively conversation involving English and Arab participants , the backchannels used by Arab interlocutors are expected to be expressed in ways that are appropriate to the Arabic conversational setting, That is to say **agreement or disagreement** is signaled by the use of **'me too'**, **'really'**, or **'yes indeed'**. Although the English participants in a given conversational exchange may depend on other visual cues to understand the 'gist of the message', the inappropriate response, **the 'unexpected' Arabic translation-equivalent signals**, can affect mutual intelligibility and meaningful performance.

Inappropriate prominence of functional as opposed to content words and/or neglect of the influence exerted on the one hand accentuation and by situation on the other will interfere with intelligibility

Note

The letters used in the transcription of recorded and the cited example have, in the main the phonetic values of the IPA symbols. However; the following letters have been used throughout the text with the following phonetic labels:

/T/ voiceless ‘emphatic’ dentalveolar plosive

/D/ voiced ‘emphatic’ dentalveolar plosive

/θ/ voiceless dental fricative

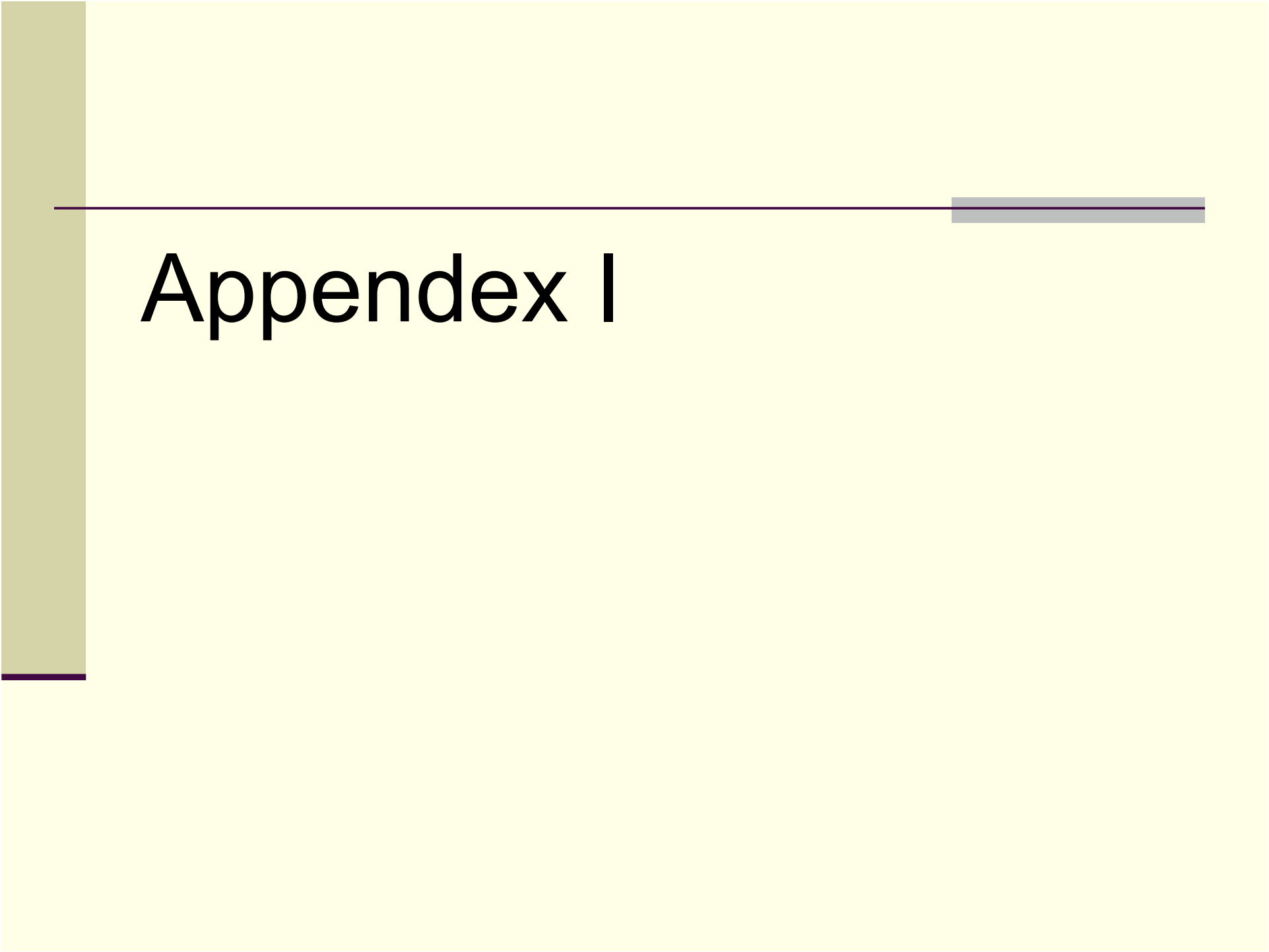
/ʒ/ voiced palato-alveolar fricative

/ħ/ voiceless pharyngeal fricative

/ŷ/voiced velar fricative

/ʁ/ voiced pharyngeal fricative

/S/ voiceless ‘emphatic’ denti-alveolar fricative



Appendex I

Pattern 1. The Structure of Child Utterances

Structure: NP - N (Adj) N-Adj

NP (N/Pr/Det)	N (Adj)- N construct	Adj	English Translation
?ana	ħurr		'I'm free'
?ana	Za9laan		'I'm cross'
?ana	mariiD		'I'm ill'
?inti	sayyaartik	maxruubih/xarbaani(h)	'You, your car is faulty'
humme	mahabiil		'They're daft'
?iHna	?aSHaab		'We're friends'

?ilHad3ar	kbiir		'The stone is big'
?ismi	Omar		'My name is Omar'
baaSi	Hilu		'my bus is good'
haada	?aSfar/?abyad/ ?ahmar/?aswad		'This is yellow/'white/red black
haada	walad	zGiir	'this boy is small'
haada	ilHad3ar	kbiir	'this stone is big'

haada	?axuuy xaalid		'This is my brother Khalid'
haada	dabduub		This is a Teddy'
haada	Musad3d3il		This is a recorder
haada	zuzdaan		This is a wallet'
haada	balooni		'This is my ballooon'
haada	9inab		'This is grapes'

haada	ñammaam		'This is a bathroom'
haada	?ilik		'This is yours'
haadi	wardi(h)		'This is a rose'
haadi	?iidi		'This is my hand'
haadi	tuffaaña		'This is an apple'
haadi	burd?aani(h)		This is an orange'

hai	Suura		'This is a picturer'
hai	Saa9a		'This is a watch'
hai	Saabuuni(h)		This is a piece of soap'
hayy	iddabduub		'Here is Teddy bear'
hayyo	talafoonik		'Here is your telephone'
hadool	banaat		'Those are girls'

hadool	kutub		'Those are books'
Hadool (kulhum)	ñ yawanaat		'Those are all animals'
maama	?isimha Fatimah		Mummy's name is Fatimah
Omar	ñ abiib maama		'Omar is Mummy's friend'
	9ammu hiJaam		'Uncle hiJaam'
?iddinya	ƒams	ktiir	'There is too much sun'
?issayyaaara	hai		'this car'
?ilbaaS	haada		'this bus'
?izzalame	laabis boot u bluuze(h)		'the man is wearing boots and a blouse'

Pattern 2.

Verbal Sentences:

NP	b-V	NP	Adj	pp	English Translation
?ana	baHibb	iTTaabe(h)			"I like the ball"
?ana	bamfi			9al?araad	'I walk on the floor'
?ana	barkab			9almurd3ee Ha	"I get on the see-saw."
	baliffu	heek			
?ana	barmi	Had3ar	zGiir		'I throw a little stone'
	balTaxak	kaff			'I slap your face'
	basawwii(h)				'I do it'
maama	bitsawwii(h)				'Mummy will do it'

NP	b-V	NP	Adj	pp	English Translation
?ana	bafard3ii ki				'I'll show you
	bit ħ uTT				'Yopu put'
	btimsaH				'You erase'
	buZbuT				'it'll be all right'
	biid3i			billeel	'He comes at night'
	baktub			hoon	'I write here'
?ana	baHibb	teeta	ktiir, ktiir		'I love grandma very much'

NP	b-V	NP	Adj	pp	English Translation
ilkura	bitruuH			hunaak	'The ball goes there'
	btuxbuT			filHeeT	'It hits the wall'
ilkura	bitnaTni T		ktiir		'It bounces a lot'
?inti	btudursi				'You (fem.) study'
hum me	biDay9u	kul ?iji			'They lose a lot'
	bikaffi				'enough'
	bamsik	hoona		laHaali	'I hold here by myself'

?id3ri	bitwad3i 9ni				'My leg hurts me'
?inte	bit9aööi bni				'You tease me'
?ana	baxaaf			min ilbisse	'I am scared of the cat'
	baHibb	ll;kuusa			'I like marrows'
?ana	ba9rif	tamaar			'I know tamaara'
hiyye	bitruuh			9almadrased	'She goes to school'
humme	bitxabbu			wara ilbaab	'They hide behind the door'
haada	bitHarrak				'This thing moves'
haada	busmuT	?aSaab9i			'This scorches my fingers'

2.1.1. NP(Pr)- V-bidd(Auxiliary)- V - NP – PP

NP	bidd-	LV	NP	pp	'Translation'
?ana	biddi	?anaam			'I'm going to bed'
?ana	biddi	?aaxud-ha			'I'm going to take it'
?ana	biddi	?at9affa			'I'm going to have dinner'
?ana	biddi	?aakul			'I'm going to eat'
?ana	biddi	al9ab			'I'm going to play'
?ana	biddi	?a9rab	mayy		"I'm going
	biddi	?asbaH		filbaHr	'I'm going to swim"
?ana	biddi		hai		'I want this one'

	bididi	?ad9as		9a-nnamele	'I'm going to tread on the ant'
?ana	bididi	?aDurbu	buks		'I'm going to punch him'
	bididi	?aSalHu			'I'm going to repair it'
tamaara	bid-ha	Til9ab		biTTaabih	'tamaara wants to play with the ball'
liHSaan	bidd-u	y9uDDik			'The horse is going to bite you'
libsaas	bidhu m	ixarimjuun-i			The cats are going to scratch me'
?iHna	bid-na	nitSawwar			'We're going to have a picture'

2.1.3 NP- Vimp - NP- PP

NP	Vimp	NP	PP	'Translation'
?ana	?akalt	ruzz/labaneh/beeD		'I ate rice'
?ana	xawwftu			'I scared him'
	ʃribit Halii b			'I drank some milk'
	baTTalt ?axa af	min-ha		'She no longer scares me'
?ana	?afTart			'I had breakfast'
baaba	iftara	waaHad d3diid		'Dad bought a new one'
9aamir	Darabni		bi-lHad3ar	'9aamir hit me with a stone'
xaaltu	raaHat		9a- TTabii	'My aunt went to the doctor'
maama	?axdat	iTTaabih	b	'Mummt took the ball'
?iHna	?akalna	ʃaawirmah		

2.1.4. Aux. kaan – Lexical verb

Aux kaan	LV		PP	Translation
kaan	inaTniT			'he was skipping'
kaan	i9ayyiT			'he was crying'
kunt			9ind iddaktuur'	'I was at the doctor's
kaan		xaayif		'he was scared'

3. Prepositional Phrases

3.1. P – N-pp-(pp)

P	N	pp	
9ind	maama	laHaalha	'with mummy by herself'
9a	Luuna paark		'to Luna Park'
9a	ssaTiH		'on the roof'
min	iddkkaan		'from the shop'
b-	ilmadrase		'at school'
b-	lleel		'at night'
b-	ʃ ʃante		'in the bag'
b-	ilxazaaneh		'in the cupboard'

4. Negative Utterances:

4.1 Neg.Particle- b-Verb

Neg. particle	b-V	NP	Translation
maa	ba9rif		'I don't know'
maa	baxarbij		'I don't scribble'
maa	baxabbi		'I don't hide'
maa	bakzib		' I don' lie'
maa	biwad3d3i9ni		'This doesn't hurt me'
maa	tiHkiili	heek	'Don't talk to me like this'
maa	bitHibbu	heek	'You don't like it like this'

	maa	btirkab	liHSaan	' you don't ride the horse'
	maa	bididi		' I don't want this'
		bididi	taHt	'I don't want 'under'
	maa	bididi a?uul	?iji	'I don' want to say anything'
?ana	maa	baxaaf		'I'm not scared'
?inti	maa 9indik	?asnaan		'You don't have teth'
?ana	maa	baDurbak		'I won't hit you'
?iHna	maa	Bninsaa(h)		'We won't forget it'
huwwe	maa biddu	yii3i		'he doesn't want to come'

2.1.2

Ng. Particle *mif* + Nominal

NP	Neg part (<i>mif</i>)	Nominal		
	<i>mif</i>	daari		'I don't know'
	<i>mi f</i>	raaddiin		'They are not responding'
?ana	(<i>mi mif</i>)	Haabibhum	hadool	'I don't like these'
	<i>mif</i>	faaDi		'I'm busy'
	<i>mif</i>	maZbuuT		'incorrect'
	<i>mif</i>	Za9laan		'I'm not cross'
	<i>mif</i>	Ta9baan		

5.Command

5.1

Voc. Nom	V -imp	NP	pp	Toning phrase	Translation
	ruuH		barra		'Go outside'
	Wa??if		9indi		'stand here'
	Sawriin i		bhai		'Take a picture of me with this'
	3iib				
	ilfilfil			yalla	'bring pepper', come on.
	liffi				'turn round'
	Far3iini				'show mw'
	?iSha				'look out'

Nisreen,	haati	Kamaan talawiin			Nisrin, bring more colored(pens.)
	?TTalla9i				'have a look'
Marwa	?isma9ii-		-li	Law samaHti	Marwa, if you please, listen to me
	kubbii(h)		Fi zzbaalih		'throw it in the dustbin'
	xud	Hai ilbarraayeh			'take this pencil sharpener'

5.2

yalla	Nil9ab		'let's play
	Nsuu?		'let's drive'
	nuktub		'let's write'

5.3.

Neg Part,	V	NP		
laa	tiHki	biib, biib		'Don't talk peep peep'
?SHa	txarbif	hoon		'Don't scribble here'

6. Questions:

6.1.1 Wh-word Questions

Wh-word	(VP)	NP		'Translation'
ween		Syyarit iffurTa		'Where is the police car?'
ween		Issafiini(h)		'where is the ship?'
ween		Humme?		'Where are they?'
ween		maHTuuT		"Where is it placed?'
ween		issafiinu(h)		'Where is the ship?'
ween		HumSi		'Where's my peas?'
ween		maSTartik		Where's your ruler?'

Wh-word	(VP)	NP		'Translation'
min ween				'Where from?'
miin	?aal	xarabiiɟ		'Who said scribbles?'
?eeɟ		haada?		'What's this?'
?eeɟ		loonu		'What's its colour?'
ɟu		Saar?		'What happened?'
?addeeɟ		9umrik?		'How old are you?'

6.2 Yes/No Questions:

NP	VP		PP		Translation
?inte	bti9rif t9idd		lal9afara?		'Do you know how to count up to ten?
?inti	biddik DDalli		hon?		'Do you want to stay here?
?inti	bti9irfi tlabsiini				'Do you know how to dress me up?
	biddik	Oyaab	9aleeha ward		'Do you want clothes decorated with flowers?
	?arsum		-lik	siidu	'Shall I draw my grand dad?
	?arruuH	fwayye(h)	9indik		'Shall I go there ?

7.00 One-word Utterances:

- ?aa, ?aa, ?aa 'yes', O.K.
- XalaS, XalaS 'enough'
- Ilyoom, ilyoom, ilyoom to-day'
- Gaad, Gaad 'there'
- foo?, foo? 'above'
- 'hoon' 'here'
- laa, laa 'no'
- ba9deen' 'later on'
- hassa' 'now'
- hai, hai 'this one'
- barra, barra 'outside'
- ktiir 'much'
- 9aʃaan, 9aʃaan 'because'

8. Complex Utterances:

lamma ?ruuH 9almadrased	'bididi ?arkab	ilbaaSWhen I go to school, I shall get on the bus'
maa baDurbik	li?annik SaaHibti'	I won't hit you because you're my friend'
far3iini	ween 9a3alha	'Show me where its wheel is'
hai	illi lawwanta	'This is what I coloured'
?iTtalla9i	fu maktuub	'see what is written'
fuuf	keef baktub	'see how I write'
mif daari	ween HaTTeet sayyaarit iffurTa	' I don't know where I put the policeman's car'
?i ða Sibtha	btsawwi Harii?a	'If you touch it, you'll set fire'
?awar3iiki	ween til9abi	'Shall I show you where to play'
?inti hunaak	?u ?ana hoon.	'You go there and I am here'

APPENDIX II

Sound Substitution:

1. Fronting

1. Fronting:

Arabic Phoneme	Sound Replacement	Adult's Pronunciation	Child's pronunciation	'Translation
/k/	[t]	/kbiir / → /kunt / → /kaff/ → /ilkura/→ /hunaak/ → /kul/ → /bikaffi/ → /kursi/→	Tbiir [tunt] [taff] [ittura] hunaat [tul] ?isi bitaffi [tursi]	'big' 'I was' 'slap' 'he ball' 'there' 'evey thing' 'enough' 'chair'
/s/, /S/	[/θ]	/kasarh/ → /Xala/S/ /ha/s/sa/ → ilbaa[/S] → /balbis/→	ka/θarha Xala/θ ha/θ/θa ilbaa/θ [balbiθ	'He broke it' 'enough' 'the bus' 'now' 'the bus'

Arabic Phoneme	Sound Replacement	Adult's Pronunciation	Child's pronunciation	'Translation
/ʃ/	[s]	biʃʃanteh/ → / ʃams/ → /ʃibis/ → /hi ʃaam/→ /ʃaawirma/ →	[bissanteh] sams] /sibis/ [hisaam [saawirmah]	'in the bag'
/z/		/zGiir/ →	[ðʁiir]	'small'
/dʒ/	[z]	/maradʒiiH/→	[maraziiH]	'see-saws"
/r/	[l]	/mariiD/→	[maliD]	'ill'



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