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A CONTRASTIVE ANALYSIS OF
AMERICAN ENGLISH AND SYRIAN ARABIC QUESTION PATTERNS
AND SOME PEDAGOGICAL IMPLICATIONS

By

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IN THE NAME OF GOD
THE BENEFICENT
THE MERCIFUL

To my dear parents
To my fellow-teachers who take pride in their profession
I dedicate this thesis

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ABSTRACT

The aim of this thesis is to answer the following questions:

1) What are, specifically, the structural similarities and dissimilarities between American English and Syrian Arabic question patterns?

2) On the basis of a contrastive analysis of the question patterns in the two languages, what are the difficulties that Syrian students can be expected to face in learning the English question?

3) How can the findings of the contrastive analysis be applied in learning and teaching situations?

Chapter I is a background study. It consists of two parts: the first part deals with the definitions and the basic terminology; the second discusses the design of the thesis. Chapters II and III present a description of American English and Syrian Arabic question patterns, respectively. Chapter IV presents a contrastive analysis of English and Arabic question patterns. Determining the contrastive analysis are factors of form, meaning, and distribution. Chapter V illustrates how the findings of the analysis can be integrated into learning and teaching practices; particular emphasis is placed on the order of presentation.

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INTRODUCTION

The Problem. People for whom English is a native language are not ordinarily aware of the difficulties involved in learning how to structure an English question. Quite automatically, they produce the correct form of question without knowing that there is anything complicated about its syntactical or phonological structure. For people learning English as a foreign language, however, it is quite a different matter. The patterns of the target language are easy to recognize and to produce only insofar as they parallel those of the source language. Those English patterns that show one-to-one correspondences to the patterns of the learner's language are usually easy to master. On the other hand, those patterns that have no counterparts in the student's native language can be expected to present difficulties for him, and thus may cost him a considerable amount of time and effort.

A great deal of evidence points to the conclusion that the habits that constitute the control of one's native language are not habits concerning items as items but habits concerning an ordered system of structural contrasts and that these automatic habits through which we manipulate our native language signals with such speed and precision have developed blind spots for contrastive features outside our par-

ticular code.¹

That the English question patterns, the second most frequent sentence-types in English², can be particularly difficult for the Arab student can readily be attested to from common experience. In learning the English question patterns as an Arab and in teaching them to Arab students, the writer has noted a number of perennial problems such as those relating to intonation, word order, function words, and response. To the ears of an Arabic-speaking student, an utterance ending on a rising intonation, for instance, means a stimulus calling for a response. When such an utterance signals a question in English, there is no problem in recognition of the question, for the student has learned to respond automatically to a rising intonation as a question. On the other hand, an utterance ending on a falling intonation signals to him an entirely different class of stimuli— a statement or a comment to which he may respond with listening. An English question accompanied by a falling intonation, therefore, can elicit no answer from an Arab. It is easy for him to think of it as a statement

¹Charles C. Fries, "Preparation of Teaching Materials, Practical Grammars, and Dictionaries, Especially for Foreign Languages," Language Learning, IX, Nos. 1 & 2 (1959), pp. 45-50.

²Charles C. Fries, The Structure of English (New York: Harcourt, Brace and Co., 1952), p. 51.

or perhaps an exclamatory utterance but not as a question. He has not learned to respond to the question signals that are significant in English but not in Arabic. His ears have not been sharpened to note the contrast between, say, "Tom was here yesterday." and "Was Tom here yesterday?" when both uttered with the same intonation. Again, where it is natural for an English speaker to respond to the question "Wasn't Tom here yesterday?" with "Yes, he was."— it is perfectly natural, too, for an Arab to respond with "No, he was." Judging from a twenty-year experience in teaching English to Arab students, Addington, a native speaker of English, has confirmed this observation, too.¹

Linguistic research corroborates the findings reached through experience. In a recent study of the effect of transfer from Arabic on the learning of English, El-Witri concludes that the English question patterns are "the area where there is the greatest concentration of native language interference."² Such a conclusion should occasion little surprise as "each lan-

¹C. W. E. Addington, English Grammar for High Schools (Beirut: Khayats, 1965), p. 23.

²Khalida Hashim El-Witri, "A Study of the Interference of Classical and Colloquial Arabic as a Cause of Written Grammatical Mistakes in English," (unpublished Master's dissertation, American University of Beirut, 1966), p. 43. (Italics mine)

guage uses its own patterns of arrangement and form for its grammatical meanings"¹ and as the two languages are historically wide apart, the one being a descendent of the Indo-European family, the other a descendent of the Afro-Asiatic family of languages.

The problem that now arises is this: What are, specifically, the structural differences between American English and Syrian Arabic that present difficulties for Syrian students learning the English question patterns, and what can best be done about such linguistic difficulties?

Research Status. No doubt, then, there is a pressing need for a thorough investigation of the problem. Though contrastive analyses have been done on English question patterns and those of other languages (Persian², Armenian³; Mandarin Chinese,

¹Robert Lado, Language Testing: The Construction and Use of Foreign Language Tests (New York: McGraw-Hill Book Company, 1964), p. 9.

²Parvin Atai, "A Contrastive Study of English and Persian Question Signals," (unpublished Ph.D. dissertation, University of Michigan, 1964).

³Yeranouhi Chaghatzbanian, "A Contrastive Analysis of American English and West Armenian Question Patterns and the Preparation of Model Lesson Plans," (unpublished Master's dissertation, American University of Beirut, 1966).

French and German¹), no adequate analysis has, to the writer's knowledge, been done for Syrian Arabic.²

The present thesis is intended to answer such a need.

¹Lois McIntosh, "A Description and Comparison of Question Signals in Spoken English, Mandarin Chinese, French and German for Teachers of English as a Foreign Language," (unpublished Ph.D. dissertation, University of Michigan, 1952).

²For a brief, yet significant, analysis of English and Modern Literary Arabic question patterns see Raja T. Nasr, The Teaching of English to Arab Students (London: Longmans, Green and Co., 1963), pp. 80-86.

CHAPTER I

Background Study

PART I: DEFINITIONS AND TERMINOLOGY

1. A Sentence. Traditional grammarians classify a question as one of four varieties of a sentence— declarative, interrogative, imperative, and exclamatory.¹ (A declarative sentence states a fact; an interrogative sentence asks a question; an imperative sentence sets forth a command or a request; and an exclamatory sentence expresses a strong emotion ranging from interest to anger.) Using form rather than meaning as their criterion, modern linguists have also recognized a question as a type of sentence defined by context and type of response elicited. Basic to our understanding of a question, therefore, is the identification of a sentence.

Two main criteria have been used in the definition of a sentence: meaning and form. According to traditional grammarians, a sentence is a unit of thought consisting of a sub-

¹ For example, Alfred Dwight Sheffield, Command of Sentence-Pattern: An English Grammar on New Principles (Chicago: Scott, Foresman and Company, 1929), pp. 44-46.

ject and predicate. Nesfield¹, a traditional grammarian, defines a sentence as a "combination of words that makes a complete sense." For "a complete sense," there must be something "said about something else." Then he gives the terminology for the two constituents of a sentence:

The word or words denoting the person or thing about which something is said are called the Subject of the sentence. . . The word or words which say something about the person or thing² denoted by the Subject. . . are called the Predicate.

It hardly seems necessary to labor the point that such a definition, as with the definitions of most traditional grammarians, relies too heavily on logic, and, instead of providing methodologically feasible criteria to identify a sentence, assumes that a sentence is already known and simply provides a terminology (largely drawn from Latin grammar). One difficulty in such a definition is that no sentence can be identified before it is thoroughly understood; but since the perception of meaning is a rather subjective matter, it is consequently hard to arrive at an objective definition. Another difficulty is that, when it comes to such a unit of "complete sense" as "Come in!" the traditional grammarian is ready to postulate an understood subject (you): and this ~~is where~~ ~~this~~

¹J. C. Nesfield, English Grammar: Past and Present (London: Macmillan & Co., 1906), p. 1.

²Ibid.

definition becomes a loose criterion— a matter of intuition. But "intuition is personal," says Robins, "Science requires that its methods be public, and that its results be subject to multipersonal check."¹ One can realize the inadequacy of such a definition based exclusively on meaning by comparing these two examples:

- a) The little boy riding his new bicycle
- b) The little boy is riding his new bicycle.

Here, Nesfield can have no valid objection to grouping (a) as a sentence, for "riding his new bicycle" does say something meaningful about "the little boy", and should, quite logically, be considered a "Predicate".

In contrast, modern linguists provide a more objective and rigorous definition of a sentence. Starting with the assumption that "in every intelligible bit of English. . . there must be signals which indicate at least the major features of the structure,"² they bring form into focus. In the first place, Bloomfield has established that "each sentence is an independent linguistic form, not included by virtue of any

¹R. H. Robins, General Linguistics: An Introductory Survey (London: Longmans, Green and Co., 1964), p. 9.

²H. A. Gleason, Jr., Linguistics and English Grammar (New York: Holt, Rinehart and Winston, Inc., 1965), p. 94.

grammatical construction in any larger linguistic form."¹ Using a phonological criterion, Robins briefly defines a sentence as a "stretch of speech that may be uttered with a prepausal intonation tune."² This definition is further elaborated in Francis's words:

A sentence is as much of the uninterrupted utterance of a single speaker as included either between the beginning of the utterance and the pause which ends a sentence-final contour or between two such pauses.³

Of the two criteria used for the definition of a sentence, that of form lends itself more readily to rigorous analysis, though that of meaning can serve as a secondary criterion to supplement the formal criterion.

2. A Question. Now that we have given an idea about a sentence, we pass on to the definition of a question. Traditional grammarians, to begin with, do not seem to take the trouble to define what makes a question. Rather, they merely tell us that an interrogative sentence is that which asks a question.⁴

Modern linguists, on the other hand, describe a ques-

¹Leonard Bloomfield, Language (New York: Henry Holt and Co., 1933), p. 170.

²Robins, p. 191.

³W. Nelson Francis, The Structure of American English (New York: Ronald Press, 1958), p. 372.

⁴Seem. (1), p. 6 and (1), p. 7.

tion in terms of its occurrence in conversation and the type of response following it. Francis, for example, classifies English sentences into six kinds according to the particular response following them. Thus a sentence may be a) a greeting, b) a call, c) an exclamation, d) a question, e) a request, or f) a statement. Of these we are here interested only in the sentence-type (d).

A question is a sentence that elicits[or is intended to elicit¹] a linguistic response other than the stereotyped responses to greetings², calls³, and exclamation⁴. Questions are marked by certain intonation and word order patterns, and by function words called interrogators.⁵

The above definition will be adopted to describe both the English and the Arabic question.

3. An Interrogative Pattern. An interrogative pattern may be

¹Fries, The Structure of English, p. 23. Of 259 question utterances tested, only 77% elicited verbal responses. (McIntosh, p. 30, Cited by Atai, p. 21.)

²"A greeting is a stereotyped formula used at meeting or parting, eliciting a stereotyped response which often is a repetition of the greeting." (Francis, p. 426.)

³"A call is a brief sentence directed at claiming attention, and eliciting responses of various sorts, commonly brief questions." (Ibid., p. 427.)

⁴"An exclamation is a brief, usually stereotyped, sentence, with characteristic intonation, resulting from some unexpected circumstance in the linguistic or nonlinguistic context. It may evoke no response at all, or a response that is an exclamation or reaffirmation." (Ibid.)

⁵Ibid.

defined as a contrastive arrangement of morphemes which recurs systematically and which is intended to elicit "a linguistic response other than the stereotyped responses to greetings, calls, and exclamation." In broader terms, a question pattern, like any grammatical pattern, is

an arrangement of words that has a meaning over and above the separate meanings of the words that constitute it and is a model into whose parts other words can be substituted without changing the meaning of the arrangement itself.¹

4. An Intonation Contour. An intonation contour is the meaningful combination of stresses, pitches, and terminals accompanying a stretch of utterance.

- a) Stress is the degree of loudness with which we utter a syllable. Four degrees of stress may be noted in American English: 1) primary /'/, 2) secondary /[^]/, 3) tertiary /[\]/, and 4) weak /[˘]/.
- b) Pitch is the frequency of modulation of the vocal cords. Four degrees of pitch may be noted: /1/ low, /2/ mid, /3/ high, and /4/ extra high. Each level of pitch is indicated by the relative height of the line: a line drawn some distance below the word indicates that the word is pronounced on a low pitch; a line at the base of the letters of a word marks a normal pitch; a line above the word marks a high pitch; a line some distance

¹Lado, Language Testing, pp. 143-144.

above the word marks an extra high pitch.

low mid high extra high

Normal American, as well as Arabic, speech ranges between /1/ and /3/. (/4/ is reserved for utterances to be spoken with great emphasis.) In American English, the voice normally starts on pitch /2/, goes up to /3/ on the last sentence-stress, and then either continues on the same high note in the case of a ~~rising~~ terminal, drops to /2/ in the case of a sustained terminal, or fades into /1/ in the case of a falling terminal. In Arabic, the voice normally starts on pitch /2/, as in English, or on a slightly higher pitch, rises to /3/ in the case of a primary (or secondary) stress, and then follows the same methods of closure as in English.

The frequency of vibration of the vocal cords determines, among other factors, the degree of force with which an utterance is produced. In other words, pitch correlates with stress.¹ Words or syllables receiving a primary stress, for instance, are uttered

¹The observed similarity of pitch-stress correlation in American English and Syrian Arabic makes it rather unnecessary to indicate both pitch and stress in our notation. Marking pitch alone will more conveniently serve our purpose.

on a higher pitch than those receiving a secondary stress.

c) A terminal is the method of closure marking an intonation contour. Three terminals may be noted:

1. falling /↓/, 2. sustained ↔/, and 3. rising /↑/.

An intonation contour is designated by a single continuous line: a rising intonation is indicated by an upward hook at the end of the line, a falling intonation by a downward hook, whereas a sustained intonation simply by no hook at the end.

Rising	<u>Is there a dictionary in this building?</u>
Sustained	<u>And if I should refuse?</u>
Falling	<u>Why didn't you tell her yesterday?</u>

The above notation of the intonation contour is oversimplified. The intonation of that part of the question which precedes the last important word may vary widely from one speaker to another according to the point of emphasis the speaker may have in mind. Consider for instance the question, "Why didn't you tell her yesterday?" There are at least five contrastive ways of uttering this question, each being correlated with the particular sentence stress(es) and conveying a particular shade of meaning.

Why didn't you tell her yesterday? (I know you didn't tell her; now I want to know why.)

Why didn't you tell her yesterday? (How could you break your word?)

Why didn't you tell her yesterday? (How about you, Jim?)

Why didn't you tell her yesterday? (Rather than hint to her)

Why didn't you tell her yesterday? (Rather than her mother)

For the sake of convenience, therefore, non-final intonation contours will be designated by a simple straight line:

Why didn't you tell her yesterday?

5. Nominal. A nominal (N) refers to a word or group of words that fits into the slot, "_____ seem(s) good." In the sentences

The idea _____ seems good.

What you are planning to do seems good.

both "the idea" and "what you are planning to do" are examples of N.

6. Verbal. A verbal (V) is a word that can have three or more forms to fit into the paradigm:

Stem	learn
Present Third-Person Singular	learns
Present Participle	learning
Past Tense	learned
Past Participle	learned

7. Modal. A modal (M) refers to any of the following function

words: shall, should, will, would, can, could, may, might, must, ought to; it is also used to mark any of the following when they are not part of a verbal: am, is, are, was, were; have, has, had.

8. BE; HAVE; DO. BE and HAVE (in capitals) refer to the forms am, is, are, was, were and have, has, had when these forms do not pattern with a verbal. Thus in the sentence, "I am here." am is one of the forms of BE, whereas in the sentence, "I am living here." am is a modal— because it does not pattern with a verbal in the first sentence, but it does in the second. DO (also in capitals) refers to any of the forms do, does, did.
9. Pronoun Substitute. When a nominal is not one of I, we, you, he, she, it, they, or there, it is replaceable by he, she, it, and/or they according to the substitute group to which it belongs. Following is an inventory of the English substitute groups with examples.¹ (A slant line stands for "or".)

<u>Nominal</u>	<u>Pron. Substitute(s)</u>
1. uncle, horseman	he
2. aunt, Mary	she
3. arm, box	it
4. teacher, cousin	he/she

¹Francis, pp. 250-251, as illustrated in Norman C. Stageberg, An Introductory English Grammar (New York: Holt, Rinehart and Winston, Inc., 1966), p. 146.

5. snake, rooster	he/it
6. ship, hen	she/it
7. baby, chicken	he/she/it
8. committee, government	it/they
9. everybody, person	he/she/they
10. mathematics, furniture	it (no plural)
11. trousers, cattle	they (no singular)

PART II: OVERVIEW OF THE STUDY

A. The Aim of the Study. The aim of this study is 1) to predict the problems that Arab students will have in learning the English question patterns as a result of transfer from Syrian Arabic, and 2) to suggest methods and techniques to handle these problems effectively and economically.

B. Basic premises of the Study.

1. Language learning problems are largely due to such linguistic factors as resulting from conflicts between the structure of the target language and that of the source language. A corollary of this is that in order to explore the possible problems of a foreign-language learner with a fair degree of accuracy, a contrastive structural analysis should be made of the student's language and the foreign language.

2. The burden of the foreign language learner is not merely that he has new linguistic patterns to learn, but that he may have to learn these within a set of opposing linguistic patterns recurrent in his native language. Therefore, the key to a facile mastery of a foreign language is to determine the differences as well as the degrees of difference in the structures of the two languages, and then to design teaching materials and methods to handle such problems with sufficient drill and in the most feasible order.
3. The materials to be taught should be broken down into smaller units and each unit be drilled adequately and frequently enough. Each unit should build on what has already been drilled and thoroughly learned. This principle of progression can give the learner a sense of achievement and hence render foreign language learning an easy and pleasurable task.

C. Procedure. The procedure for the present thesis will be as follows:

1. To describe, as objectively, exhaustively, and simply as possible, the recurrent question-types in spoken American English and spoken Syrian Arabic. Criteria for description will be form, meaning, and distribution.¹ By form is meant

¹Robert Lado, Linguistics Across Cultures: Applied Linguistics for Language Teachers (Ann Arbor: The University of Michigan Press, 1960), pp. 51-71.

such objective features as word order, intonation, or function words (M, DO; what, how). Meaning as used here has two dimensions: syntactical and psychological. The syntactical meaning refers to whether, for instance, the utterance is a question waiting for an answer or rather some comment made in the form of a question. The psychological meaning refers to the particular effect the speaker wants to impart to his listener, the emotional implications, his expectations of the listener, and so on. By distribution is meant the specific occurrence of the question within a larger linguistic context. To determine the type of response following the question (and possibly the linguistic stimulus preceding it) is to define its distribution.

2. To compare and contrast the question types of the two languages: American English and Syrian Arabic. The determining factors of comparison will also be form, meaning, and distribution. The purpose of this contrastive analysis is to identify the similarities and dissimilarities in the question patterns of the two languages, and thus to guide the teacher and the textbook writer to deal systematically with the problems identified.¹

¹This is not to say that the problems discovered by a contrastive analysis necessarily explain all the mistakes actually made in daily classrooms. Experience shows that the learner may often extend the use of a pattern already learned

3. To assign levels of difficulty to the English patterns from the viewpoint of the Syrian student—which is also of value for English students of Arabic—and then to suggest teaching methods and materials to help improve the learning as well as the teaching of the English question patterns to Syrian students. The relative complexity of the devices signalling an English question will determine the levels of difficulty. For example, an English question that causes the Arab student problems of word order, function words, and inflection will be classified on a higher level of difficulty than a question that causes an intonation problem alone.

D. Sources for Data. The material for the description of the English question patterns will be drawn mainly from secondary

over to wrong situations— though such a pattern may have no place in his native language. "What did happen?" and "Tell me when can you come." are examples of wrong analogy that both Arab students as well as native speakers of English are likely to draw. Furthermore, the student's age, his mental ability, his physical and emotional conditions, the set-to-learn, and other non-linguistic factors can account for a number of linguistic mistakes. The writer makes no claim to investigate any such factors; the task he sets himself for is to deal with the problems of carryover from the source language. For a comprehensive analysis of learning problems, refer to Wilga M. Rivers, The Psychologist and the Foreign-Language Teacher (Chicago: The University of Chicago Press, 1964).

sources, the purpose of the writer being to approach the problem from different angles, and thus to arrive at a relatively more exhaustive description. In synthesizing the large bulk of varied data, the writer will consult native speakers of General American English for accuracy and consistency.

In describing the Arabic patterns, on the other hand, the writer will draw upon secondary sources, and, to a greater extent, on his own idiolect (as he is a native speaker of Syrian Arabic). Both the colloquial and literary forms will provide data for analysis. It is important to note that, unlike American English, Syrian Arabic has two distinct varieties of the spoken language, one being used informally, the other formally. Syrian colloquial Arabic is the natural medium for daily conversations; Syrian literary Arabic is the medium for communication on the radio, on the television, and in almost all formal conferences. Research has shown that both varieties can account for mistakes made by Arab students learning English question patterns.¹

Using a single idiolect for the description of the linguistic patterns of a certain dialect need not render the generalizations about that dialect invalid. In the first place, language operates within a system of recurrent patterns, and it is only such a system in common among the speakers of a certain dialect that enables one speaker in one area to under-

¹El-Witri, p. 43.

stand, as well as make himself understood to, another speaker in another area. And what is a dialect if not the sum of characteristics shared by the people of the area?¹ In the second place, the speech of an individual can reflect some idiosyncrasies, but these, in themselves, tend to develop along a system. Regularity of variation is true not only of idiolects but also of dialects and related languages.² But "systematic divergence from the shared habits of the community as a whole are [sic] likely to be of minimal significance."³ Clearly, then, one specific idiolect can reveal the language system more "systematically", and is more amenable to objective observation and further re-checking.

Assuming that the tendency is for educated speech to be "less markedly different as between one region and another than the speech of less educated people,"⁴ the writer, a native of Idlib⁵, contends that his idiolectal divergencies from the dialect of the average educated Syrian are insignificant—

¹Archibald A. Hill, Introduction to Linguistic Structures: From Sound to Sentence in English (New York: Harcourt, Brace and Company, 1958), p. 13.

²Charles C. Fries, Linguistics and Reading (New York: Holt, Rinehart and Winston, Inc., 1966), p. 47.

³Charles E. Osgood and Thomas A. Sebeok, Psycholinguistics (Bloomington: Indiana University Press, 1965), p. 9.

⁴Robins, p. 56.

⁵Idlib is a Province (Muhafaza) in North Syria. It lies about 40 miles to the west of Aleppo.

especially in regard to a fundamental means of communication as the question patterns.

E. Problems of Classification. In dealing with the English interrogative system, a completely satisfactory classification of the various question patterns is almost impossible. Linguistic changes brought about by variation in time and place, together with a counter tendency toward uniformity and regularity of linguistic patterns, render the interrogative system of a widespread language like English far too complex to be described efficiently. An efficient description of the language should be complete, consistent, and simple or economical.¹ As a matter of fact, any attempt at classification can be useful— but never perfect. The problem is that one criterion has often to be sacrificed for another. Empirical completeness, for instance, can be achieved at the expense of consistency and/or simplicity; on the other hand, consistency can be secured at the expense of exhaustiveness. At any rate, the best should not be the enemy of the better. In other words, the writer hopes to achieve a fairly satisfactory balance between the three criteria.

Related to the problem of criteria for classification is the problem of dimension. English questions can be classified in several ways according to the particular purpose of

¹Hill, p. 48.

classification. On one dimension, for example, they can be divided into five classes:

1. Questions normally answered by "yes";

e.g., He is coming, isn't he?

2. Questions normally answered by "no";

e.g., He isn't coming, is he?

3. Questions normally answered by either "yes" or "no";

e.g., Is he coming?

4. Questions answered by a piece of information;

e.g., Who is coming? (John. or I don't know.)

5. Questions normally not answered by any of the above;

e.g., "If winter comes, can spring be far behind?"

On another dimension, English questions can be placed under two main categories according to the intonation contours accompanying them:

- a) Questions ending on a rising intonation;
- b) Questions ending on a falling intonation.

English questions can also be grouped into those formed by inversion and those formed without it. On another dimension, they can be classified into those that open with M, BE, HAVE or DO and those that open with a question word like when, how, etc. or with a question-word phrase like "for what," "by whom," and so forth. On still another dimension, they can be labelled as positive and negative questions. In a word, there is no one right way to classify the English questions.

Obviously, similar problems will arise in the classification of the Arabic question patterns. But enough has been said to illustrate the many-sidedness of our problem of description and classification. Nevertheless, the writer will attempt to bring together those aspects of the problem that provide as systematic and comprehensive a survey as possible.

CHAPTER II
A DESCRIPTION OF ENGLISH
QUESTION PATTERNS

The purpose of this chapter is to present the main question patterns in American English.

Pattern I- Simple Yes/No Questions.

The basic formula for this pattern is as follows:

<u>Statement</u>		<u>Question</u>
N { M BE HAVE V }	(X)	N { M BE DO DO } have (X) v

where have refers to the simple word "have", where v refers to any verbal in its stem form, where X refers to what follows M, BE, HAVE, or v in the statement, and where braces indicate choice.

You can do it.	Can you do it?
This is fair.	Is this fair?
You have the registration card.	Do you have the registration card? ¹
Mr. and Mrs. Brown attended the party.	Did Mr. and Mrs. Brown attend the party?

¹The simple inversion of V and HAVE with N was, historically, the predominant question pattern in English until, in

Sometimes, N is transposed to the beginning of the question, and a pronoun substitute functions in its place. The transposed N, not a pronoun substitute, is set off from the rest of the utterance by means of a brief pause technically known as a juncture.

Normal order: Did Mr. and Mrs. Brown attend the party?

Transposed N: Mr. and Mrs. Brown, did they attend the party?

Sometimes, too, a short construction consisting of M (will, won't, would, can, can't, could) plus N (you) is transposed to the end of the utterance. This is the case in a short question appended to a command¹, the purpose of the speaker being to soften the abruptness of his imperative.

Take care of your little brother, Johnny, will you?

(Will you take care of your little brother, Johnny?)

the fourteenth century, DO was introduced as a question signal. The introduction of DO is explained as a result of analogy with M in question utterances.

(R. Cosper, "English Question Patterns from 1100 to 1600," [unpublished Ph.D. dissertation, University of Michigan, 1947], pp. 59-61, cited by ~~Atari~~ app. 24-25.)

Reversal of HAVE with N is a feature still surviving in modern American English. "Have you a card?" and "Has he a card?" may be heard as possible, though rare, variants of "Do you have a card?" and "Does he have a card?" Several native speakers of General American English reacted to the "non-DO" forms as not quite idiomatic in everyday American English and rather rare in formal speech. These two reasons would, therefore, make a formal treatment under pattern I needlessly cumbersome.

¹For this treatment, I am indebted to Professor R. Yorkey. A slightly different form is the transposition in "Let's do it once more, shall we?" where "let's" opens the command.

Do this exercise for tomorrow, won't you?

(Won't you do this exercise for tomorrow?)

Another syntactical variation in Pattern I is made when the full form of the question is reduced to a clipped form.

I can't do it— can you (do it)?

(Shall I meet you) on Sunday?

(Are) you coming?

Tom is very punctual. Is Jim (very punctual), too?

The intonation pattern accompanying a question of a Pattern-I type can be either rising or falling. The specific contour used is an index of the speaker's attitude but not a function of the grammatical structure of the question.¹ Nevertheless, the rising intonation is the "most frequently" used pattern.²

Can you do it?

Is this fair?

Do you have the registration card?

Did Mr. and Mrs. Brown attend the party?

¹Kenneth L. Pike, The Intonation of American English (Ann Arbor: University of Michigan, 1953), p. 163.

²Ibid., p. 57. It must be pointed out, however, that "the excessive use" of this pattern may "[leave] the conversation and the hearers. . . 'up in the air'." (Ibid., p. 54.)

Oftentimes, the rising and the falling intonation contours seem to be in complementary distribution, i.e., where one occurs, the other does not occur:

Oftentimes rising contours are somewhat POLITE or CHEERFUL, and sound less brusque than falling ones.¹

Thus if the speaker wants to be particularly courteous, the rising intonation can better serve his purpose. If, on the other hand, "it becomes pertinent to insist on focusing the hearer's attention on some point,"² then he uses a falling intonation instead. For example, the busy official asks "Do you have the registration card?" with a rising intonation but receives an irrelevant answer or no answer at all; hence he may repeat the question but with a falling intonation this time:

Do you have the registration card?

Questions calling for repetition or clarification are accompanied only by a rising intonation:

First Speaker: Can I do it?

Second Speaker: Yes, that's what I asked.

The intonation contour /312→/ can express deliberation and indecision.³

¹Ibid., p. 51.

²Ibid., p. 53.

³Ibid., p. 55.

Could he have forgotten the whole thing?

Yes/No questions are either positive or negative. Negative questions are formed by the addition of the contracted form of "Not" /-nt[∞]-ɪnt[∞]-t/¹ to M, BE, or DO, and, more formally or emphatically, by the addition of "Not" in its full form /nat/ after N.

Informal Negative Questions

Can't you do it?

Isn't this fair?

Don't you have the registration card?

Formal Negative Questions

Can you not do it?

Is this not fair?

Do you not have the registration card?

There is usually a subtle difference in meaning between a positive and a negative question. A negative question may be said to have three implications.²

1. "A negative question may suggest an emotional tone or bias on the part of the speaker";

Positive

Can you do it?

(Please tell me if you can.)

Negative

Can't you do it?

(It's a pity you can't do it.)

¹For phonemic notation see "Key for Phonemic Transcription," pp. 12-5 in the Appendix. Slant lines enclose transcribed elements. The symbol [∞] means that the forms used are morphologically but not phonologically distributed.

²Rebecca E. Hayden et al., Mastering American English (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), pp. 6-7.

Is this fair?

Isn't this fair?

(What do you think of it?)

(I would think it is fair;
what do you think of it?)

2. "A negative question may also suggest that the speaker expects a certain response, usually agreement";

Do you have the registration card?

Don't you have the registration card?

(In case you don't have it, you may line up on this side.)

(I've seen it in your file.)

3. Though a positive and a negative question may sometimes be used interchangeably, a negative question "seems to suggest greater interest or concern on the part of the speaker";

Will you come in?

Won't you come in?

The basic formula for answers to a Pattern-I question

is

Yes N $\left\{ \begin{array}{l} M \\ BE \\ DO \end{array} \right\}$ Neg. (X)
NO

where N is usually a pronoun substitute, I, we, you, or there; where Neg. stands for negative; and where (X) stands for an optional complementary response.

<u>Question</u>	<u>Short R</u>	<u>Normal R</u>	<u>Long Response</u>
Can(-'t) you do it?	Yes. No.	Yes, I can. No, I can't.	Yes, I can do it. No, I can't do it.

Note that the response "Yes" can be followed by a positive complementary response, whereas "No" only by a negative complement. Note that, in answer to the negative question "Can't you do it?" "Yes" states the fact that "I can do it" and that

"No" states the fact that "I cannot do it."

Not all questions of Pattern-I type, however, need necessarily elicit a "Yes" or "No" answer. A question may be attached to the end of a command by a process of transposition. Such a question form is not intended to elicit a response, but rather to be a polite command-adjunct:

Try it again, can't you?

In soliloquy, the speaker may ponder over a certain matter in the form of a question. Here, the answer is implicit rather than explicit: "Could he be sick?" For the sake of variety and dramatic effectiveness, the speaker may resort to what is commonly known as a rhetorical question, in order to emphasize a negative statement.

"If winter comes, can spring be far behind?"

(Spring cannot be far behind.)

Or, reacting to a particularly moving remark, he may put a comment in the form of a question, with the point of emphasis often spoken on an extra high pitch.

First Speaker: Rumors say that the recent Cabinet will shortly resign, too.

Second Speaker: Is that so? (Ridiculous)

First Speaker: Unfortunately, Johnny hasn't been able to pass the exam even this time.

Second Speaker: Hasn't he? (How unlucky!)

Inversion is one of the chief mechanisms to produce an English question. It can signal a contrast between a question

and a statement:

<u>Question</u>	<u>Statement</u>
<u>Can you do it?</u>	<u>You can do it.</u>
<u>Is this fair?</u>	<u>This is fair.</u>

An important question signal, but secondary to inversion, is the inclusion of DO (plus inflection). A third question signal significant here only at the psychological level is intonation:

<u>Do you have the registration card?</u>	(Polite inquiry)
<u>Do you have the registration card?</u>	(Adds a note of insistence and brusqueness)

These signals are basic not only to Pattern I but also to Patterns II, III, and IV, which are modifications of this pattern.

Pattern II- Tag-Question

As has already been mentioned, Pattern II is a specialized variety of Pattern I. It employs inversion, DO, and intonation (both rising and falling). But it has a slightly different distribution and a stereotyped morpho-syntactical structure. Furthermore, it employs intonation patterns for entirely different meanings.

A very common device in spoken English is to make a statement and at once to invite the listener to confirm it. But a question attached to the end of a statement is called a "tag-question". Unlike Arabic, French, or German (where there is a stereotyped phrase for a tag-question), English has a variable form of tag that correlates with the form of the preceding

statement. Whereas the Arabic speaker has /muheek/, or /sahilla la?/, or the French speaker has "n'est-ce pas?" or the German speaker has "nicht wahr?" the English speaker has a variety of forms, each being conditioned to the particular grammatical status of the introductory statement and has a particular intonation pattern according to the particular situation and the expectation of the speaker. Thus such forms as "aren't there?" "should we?" and "do you?" are tags only when related to such statements as "There are some letters for me," "We shouldn't quibble about that," and "You don't mean it," respectively.

Varied and complicated as the English tags may be, their forms can usually be predicted from the formal structure of the preceding statement. As far as word order goes, Pattern II has the same formula as that of Pattern I, except that nothing may follow M, BE, or DO other than Neg.

Morphologically and syntactically, a tag-question correlates in specific ways with the preceding statement. Morphologically, N is restricted to a group of eight morphemes: I, we, you, he, she, it, they, and there. If N happens to be one of these morphemes in the statement, it repeats itself in the tag. But if it is not, it is replaced by he, she, it, or they—according to the particular substitute group to which it belongs. Syntactically, tag-questions show two categories of correlation with the positive or negative statement that goes before. There

is a parallel correlation, where the tag is positive or negative according as the statement may be, and there is a converse correlation, where the tag is positive or negative according to whether the statement is negative or positive, respectively. A positive tag preceded by a negative statement will be referred to as Negative-Positive; a negative tag preceded by a positive statement will be referred to as Positive-Negative.

A. Tags Showing Converse Correlation with the Statement.

Tags under this category may be divided into two groups:

1. Negative-Positive. The basic formula for this sub-pattern is as follows:

<u>Statement</u>			<u>Tag-Question</u>	
N	$\left\{ \begin{array}{l} \text{M} \\ \text{BE} \\ \text{DO} \end{array} \right\}$	Neg. X	$\left\{ \begin{array}{l} \text{M} \\ \text{BE} \\ \text{DO} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{I} \\ \text{we} \\ \text{you} \\ \text{he} \\ \text{she} \\ \text{it} \\ \text{they} \\ \text{there} \end{array} \right\}$

Examples:

- | | | |
|---|-------------------------|-----|
| <u>You</u> <u>can't</u> do it, | <u>can</u> <u>you?</u> | (a) |
| <u>This</u> <u>isn't</u> fair, | <u>is</u> <u>it?</u> | (b) |
| <u>You</u> <u>don't</u> have the registration card, | <u>do</u> <u>you?</u> | (c) |
| <u>Mr. and Mrs. Brown</u> <u>didn't</u> attend the party, | <u>did</u> <u>they?</u> | (d) |

Note that in (b) and (d) a pronoun substitute replaces N in the statement.

2. Positive-Negative. The basic formula for this sub-

pattern is as follows:

Statement

Tag-Question

N	{ M BE HAVE V }	X	{ M BE DO ¹ DO }	Neg. ²	{ I we you he she it they there }
---	--------------------------	---	--------------------------------------	-------------------	--

Examples:

You can do it, can't you?
This is fair, isn't it?
You have the registration card, don't you?
Mr. and Mrs. Brown attended
the party, didn't they?

A more formal or emphatic tag uses the full form of
"Not" after N-substitute:

can you not?
is it not?
do you not?
did they not?

¹See n. 1, pp. 25-26.

²The formula permits the combination "amn't I", which is ungrammatical. Three forms are used instead: "am I not," "ain't I," and "aren't I". "Am I not" is used in educated speech. "Ain't is already tolerably respectable in the first person. Aren't has never got a foothold in the American first person singular; when it is used at all, which is rarely, it is as a conscious Briticism." (H. L. Mencken, The American Language [New York: Alfred A. Knopf, 1946], p. 202.) To some native speakers of American English, Mencken's statement concerning aren't is untrue, as aren't is the only possibility.

The difference in meaning between a positive and a negative tag of Category A is the same as that between a positive and a negative question of a Pattern-I type: "short negative questions attached to affirmative statements have the effect of regular negative questions."¹ The type of response expected is "No" after a positive tag and "Yes" after a negative tag, optionally followed by a negative or a positive complementary response, respectively. In other words, the answer is attached to the preceding statement. Failure to conform to such linguistic patterns of response gives rise to ambiguities, and thus invites misunderstanding between native speakers and foreign students of English. Being confused with the answers they get, "Englishmen living abroad learn by bitter experience to follow a rule of their own: Never use a negative question when addressing a foreigner."²

The intonation contour of the tag-question determines its psychological meaning. The contrast between a tag ending on a rising intonation and another ending on a falling intonation is, at the psychological level, perhaps much more significant here than in Pattern I. The speaker uses a rising intona-

¹Hayden et al., p. 15 (n. 3). For the difference between positive and negative questions see pp. 29-30. in this thesis.

²Bernard Blackstone, A Manual of Advanced English for Foreign Students (London: Longmans, Green and Co., 1961), p. 13.

tion when he is rather uncertain; a rising note at the end of a tag invites the listener to correct him if he is mistaken.

A tag-question with a rising. . . [intonation] is an appended expression of mild doubt. We rather expect a confirmation but would not be surprised at a contradiction.¹

However, he uses a falling intonation when he expects a confirmatory response from his listener. Indeed,

a tag-question with a falling. . . [intonation] is not a real question. Its function is to make an utterance which otherwise would be a simple announcement of something the speaker is sure about—or makes a show of being sure about—but wants it confirmed by the listener.²

The following pairs of questions show the contrast.

- 1a. You can do it, can't you? (I'm sure you can; I'm only making conversation.)
- 1b. You can do it, can't you? (I really don't know whether you can do it or not; please tell me if you can.)
- 2a. This is fair, isn't it? (You've already hinted to me that you are happy about it.)
- 2b. This is fair, isn't it? (I wonder if you feel the same as I do.)
- 3a. You have the registration card, don't you?

¹Maria Schubiger, English Intonation: Its Form and Function (Tübingen: Max Niemeyer Verlag, 1958), p. 67.

²Ibid., p. 66.

(I've seen you put it in this file.)

3b. You have the registration card, don't you?

(Perhaps you have it.)

4a. Mr. and Mrs. Brown attended the party, didn't they?

(They are telling me it was enjoyable.)

4b. Mr. and Mrs. Brown attended the party, didn't they?

(They usually attend such parties; perhaps they attended it.)

5. It doesn't really matter, does it?

(I hesitate to say that; what do you think?)

Clearly, then, tag-questions of category A are used either as conversation openings or as polite methods of seeking confirmation. A third use of these tags is as courteous methods of carrying on a dialogue. The speaker may insert a tag in the middle of his speech, his purpose being not to inquire into a certain fact or to elicit a particular answer, but rather to establish greater rapport with, and thus win the credulity of, his listener;

e.g. You know, don't you, that you are dearer to me than even the heart that beats within. And you can tell, can't you, whether a person like me can ever be incapable of sympathy.

B. Tags Showing Parallel Correlation with the Statement.

In contrast with A, tags of this category have the same status as that of the positive or negative statement that

goes before; namely, a positive statement is followed by a positive tag, and a negative statement by a negative tag.

Unlike a tag of category A, a "parallel" tag is used more as a response than as a stimulus. This tag can be charged with a variety of emotional implications like "interest, amusement, surprise, disbelief, anger, and so on."¹ The speaker may have a truculent or a sarcastic comment to pass on another person's remark²— or he may want to express sympathy. Hence he echoes the remark and attaches to it a parallel tag. Here are a few illustrations. (Note that intonation varies considerably from one speaker to another— as the tag becomes an expression of a strong emotion not subject to the speaker's control.)

First Speaker: The President is sending me his apology.

Second Speaker: The President is sending you his apology,
is he? (or Oh, he is, is he?)

(Would you stop this nonsense please?)

First Speaker: I love you passionately, passionately, dear.

Second Speaker: You love me passionately, passionately,
do you? (or Oh! You do, do you?)

(And you expect me to be foolish
enough as to believe it?)

¹John Millington-Ward, Peculiarities in English
(London: Longmans, Green and Co., 1957), p. 173.

²W. Stannard Allen, Living English Structure (London:
Longmans, Green and Co., 1955), p. 167.

First Speaker: Who told you to do it this way, you fish-
faced idiot?

Second Speaker: Oh, I am, am I?

(Wasn't it you, ingenious simpleton?)

In summary, the sub-patterns of Pattern II are all varieties of Pattern I, contrastive, at the lower level of classification, by virtue of specific morphological and syntactical correlations with statement, and, generally, by virtue of similar phonological and syntactical correlations with the response that follows. The division between Patterns I and II has been made solely for greater clarity.

The division between Patterns I and III should be seen in this perspective, too.

Pattern III- Alternative Questions.

An alternative question is a combination of more than one Pattern-I questions joined by or.¹ It follows, then, that its intonation contour is a sequence of more than one Pattern-I contours. The pre-final contour or contours are rising. The final contour may be either rising or falling; this contour determines the answer expected. An alternative question uttered on a final falling intonation invites the listener to indicate preference. An alternative question uttered on a final rising

¹When an alternative question is a combination of three or more Pattern-I questions, or may join only the last two, and a juncture functions in place of or elsewhere.

contour seeks confirmation rather than indication of choice.

<u>Question</u>	<u>Answer</u>
<u>Would you like tea or coffee?</u>	Tea. Coffee. Both. Neither.
<u>Would you like tea or coffee?</u>	Yes, I would. No, thank you; I've just had a drink.

In writing—where intonation is not represented—an alternative question may become ambiguous, unless it is clarified by the context.

Ambiguous: Did you study Wordsworth or Coleridge?

Unambiguous: Did you study Wordsworth or Coleridge? (Or any romantic poet?)

Ambiguous: Have you taught in a public or private school?

Unambiguous: Have you taught in a public or private school?

1. Public 2. Private 3. Both
(Check correct box)

Interestingly, in answer to the question, "Has your attitude towards world affairs become more or less isolationist as a result of your foreign language studies?" 20% of the students of an American university responded with "Yes" or "No".¹

¹D. L. Bolinger, "The melody of Language," The Modern Language Forum (California: Organ of the Modern Language Association of Southern California), XL (1955), p. 26, cited by Schubiger, p. 106.

An alternative question can be either closed or open. Closed questions give a complete list of alternatives; open questions suggest to the person addressed a free choice even beyond the alternatives given. The following pairs of examples illustrate this point.

1a. Would you like to drink tea, coffee, cocoa or juice?

(We have only these to offer.)

1b. Would you like to drink tea, or coffee, or cocoa, or juice? (Or some other drink?)

2a. Shall we meet on Saturday, Sunday, or next Friday?

(I'm free only on these days.)

2b. Shall we meet on Saturday, or Sunday, or next Friday?

(Actually, I don't mind when.)

The foregoing examples show that finality correlates with a falling intonation, and that indefiniteness is expressed by means of a rising intonation, as well as the repetition of the function word or.

The speaker may sometimes be pressing for a definite answer. This he suggests by asking a two-alternative question in which the second alternative is a simple negation of the first:

Did I pass the exam or not? (Give me an answer one way or another; please don't leave me in suspense.)

Are you going to lend me some or not? (You can say either "Yes" or "No"; but don't be so evasive.)

One point has yet to be said about alternative questions. Very frequently in casual speech an ordinary alternative question is reduced to a "clipped" form, where only points of contrast are presented in an "A-or-B" pattern:

Did you see Mr. or Mrs. Richardson? or

Mr. or Mrs. Richardson?

Shall we stop here or there? or

Here or there?

Pattern IV- Question-Word Questions: Word Order of Pattern I.

Basically a Pattern-I construction, this pattern makes use of inversion and the function word DO.¹ Pattern IV, however, shows two points of departure. First, it employs a question-word like where, why, etc. at the beginning as a third question signal. Second, it ends "most frequently" with a falling intonation instead of a rising one.²

Question-words commonly used in modern English are where, when, why, how, whose, which, what, who, whom.

¹Reversal of V with N (see n. 1, pp. 25-26) before a question-word still survives in a couple of alternative question forms with a limited number of verbals (go, come);

e.g. "How goes work?"

Because of very limited applicability, these forms do not warrant a formal treatment.

In rapid speech the pronunciation of does /daz/ may be reduced to /-z/ as in "How's it strike you?"

²Pike, p. 46.

Where asks about the location of something;
When asks about the time of some event;
Why asks about the purpose or reason for an action;
How asks about [1] the manner of accomplishment; [2] the state or condition of something or somebody; [3] the extent or degree of a quality: how old, how far. . . how long. . . how much, how many, etc.;
Whose asks about the ownership or relationship;
Which asks about the identity, choice, or selection among a small or limited number of persons or things;
What asks about the identity, choice, or selection among a large or unlimited number of persons or things;
Who [and] whom ask about the identity of one person or several people.¹

Question-word questions can open with any of the above question-words or question-word phrases. Question-word phrases can consist of a question-word

- a) preceded by a preposition: e.g., with whom, for what;
or be followed by
- b) N: e.g., whose sister, what time, which car;
c) an adverb: e.g., how often, how far;
d) an adjective: e.g., how tall;
e) "else": who else, what else, where else;
f) "-ever": whoever, whatever.

Here are a few examples to illustrate the use of question-words and question-word phrases in Pattern IV.

<u>Statement</u>	<u>Question</u>
Jim visited Mary <u>in the hospital</u> yesterday.	<u>Where</u> did Jim visit Mary yesterday?

¹Grant Taylor, Learning American English (New York: Saxon Press, 1956), pp. 114-116.

Jim visited Mary in the hospital <u>yesterday</u> .	<u>When</u> did Jim visit Mary in the hospital?
Jim <u>visited</u> Mary in the hospital yesterday.	<u>What</u> did Jim do yesterday?
Jim visited <u>Mary</u> in the hospital yesterday.	<u>Who(m)</u> did Jim visit in the hospital yesterday?
She cut it with <u>the sharper</u> knife.	<u>Which</u> knife did she cut it with?

The type of response elicited is a piece of information related to the point of the question word used.

<u>Question</u>	<u>Answer</u>
<u>Who</u> did Jim visit in the hospital yesterday?	<u>Mary</u> .
<u>When</u> did Jim visit Mary in the hospital?	<u>Yesterday</u> .

As pointed out earlier, the intonation contour accompanying this pattern is normally falling.

Who did Jim visit in the hospital yesterday?

A rising intonation is, however, used when the speaker a) asks for repetition or clarification of a point he has misheard or misunderstood, or b) suggests greater interest on his part.

a) First Speaker: Who did Jim visit in the hospital yesterday?

Second Speaker: Mary.

or First Speaker: Who did Jim visit in the hospital yesterday?

Second Speaker (confused): Who did Jim visit in the hospital yesterday?

First Speaker: Yes. That's what I asked.

b) First Speaker: How's your thesis coming?

Second Speaker: Fine, thank you. How about yours?

Again, a full form of a Pattern-IV type can, within context, be reduced to a clipped form consisting of a question-word or a question-word phrase alone. Such a clipped question preserves the same intonational properties of the original question and evokes the same answer.

First Speaker: Mr. King wants to speak to somebody about a strange incident.

Second Speaker: Who?

First Speaker: Mr. King. Steve King.

(In case the second speaker asks, "Who?" the first speaker may respond with "Mr. Flogg".)

Second Speaker: About what?

First Speaker: About his meeting with the ghost.

Second Speaker: I'm sorry; about what?

First Speaker: About his meeting with the ghost.

Note that the intonation contour here, as in the full form, determines the type of response.

Heretofore we have been dealing with four main question signals: inversion, as in all the preceding patterns; the function word DO, as in questions containing a verbal; the function word or, as in alternative questions; and, finally, question-words, as in Pattern IV. Of these four signals, only inversion can alone be the differential feature between a ques-

tion and a statement¹:

Tom was here yesterday (Statement)

Was Tom here yesterday (Question)

Intonation in the foregoing patterns has been a contrastive feature significant only at the psychological level. It can determine the psychological implications of the utterance, and, consequently, the response expected. But intonation never affects the syntactical meaning of utterances included in the four question patterns: it cannot, for instance, convert a question into a statement.

Our next set of patterns signal questions by means of question-words or intonation alone, while the word arrangement of the statement is kept constant.

Pattern V- Question-Word Questions: Word Order of Statements

This pattern contrasts with Pattern IV in only one aspect— that it does not employ inversion. The formula is as follows.

¹This is not to say that all English utterances showing inversion need necessarily be questions. "Had the commander-in-chief been there himself, the coup d'état would have been foiled," "So is John," "Only then can we have time to do it"— these are examples of inversion, but they are not questions. One of the limitations of our study is that we are primarily interested in utterances where inversion does signal a question. (For a definition of a question refer to pp. 9-10.)

Statement

Question

N { M
 BE
 HAVE } (X)
 DO
 V }

 who { M
 whose } (N) { BE
 which } { HAVE } (X)
 what { DO
 V }

Examples:

Mr. Jones will appreciate such an offer on your part. Who will appreciate such an offer on your part?

Betty was scared by the dog. Who was scared by the dog?

Framton's bicycle has no bell. Whose (bicycle) has no bell?

The black cat doesn't scratch. Which (cat) doesn't scratch?

This makes sense. What makes sense?

As far as intonation and response are concerned, Pattern V is identical with Pattern IV. There is no need, therefore, to discuss these points any more.

A variety of Pattern IV or V is the appended question. The speaker may have two questions to put into one utterance unit. This he achieves either by making a compounded question, where he joins two questions by means of a connector like and, or by using an appended question, where two question-words are used— one at beginning and another at end.¹ Here are two examples:

Compounded: How and which are you going to choose?

Appended: How are you going to choose which?

¹Note that in appended questions the question-word at beginning and that at end show specific patterns of co-occurrence and order; such patterns need not concern us here.

Pattern VI- Questions Signaled by Intonation Alone.

The last pattern in our description is distinguished from a statement solely by means of a rising intonation. Very frequently in daily conversations a statement is converted into a yes/no question not by means of inversion, but simply by substituting for the falling terminal of the statement a rising one. Notice the contrast between the two.

Statement

Question

You've been waiting for me.

You've been waiting for me?

You're hungry, I suppose.

You're hungry, I suppose?

This pattern is often used to express surprise or to ask for repetition, especially when it ends with a question word.

First Speaker: He'll be coming by train in a week's time.

Second Speaker: He'll be coming by what? or

He'll be coming when?

First Speaker: And he'll be staying at the Star Hotel.

Second Speaker: He'll be staying at which hotel? or

He'll be staying where?

Throughout the present analysis, the question patterns have all been potentially complete utterances "not included by virtue of any grammatical construction," to revert to Bloomfield's definition of a sentence, "in any larger linguistic form."¹

¹See pp. 8 & 9.

The question that poses itself now is this: "What are the mechanisms with which an independent question can operate when included in a larger 'linguistic form'?" This question need not be answered here with great detail as it borders on an area beyond the scope of the present thesis. At any rate, a brief account will serve to give a more comprehensive view of the English interrogative system.

For the purpose of our discussion here, English questions will be divided into two categories. Category A will include questions that open with M, BE, or DO; Category B, those that open with a question-word or a question-word phrase. Questions of the first category can be introduced as part of a larger sentence by a verb like ask, inquire, or wonder, followed by if or whether. The structure of the question is then converted into that of a statement—intonationally and syntactically.¹ Moreover, certain morphological changes such as those relating to tense, the personal pronoun, the adverbs of time and place, etc. may also be introduced to adjust the new linguistic construction.

¹A casual form of included question is the use of the same word order as that of the independent question without if or whether; e.g., ". . . and you will see am I telling you the truth." In Modern English Usage, Fowler condemns the use of inversion in included questions. Such an inversion, he remarks, is used "among writers who are fain to make up for dullness of matter by verbal contortions. . .!" To him, "Tell me how old are you?" sounds "abnormal". (p. 268.)

Independent

May I go?

Would you like tea or coffee?

Do they give the verbal or the
quantitative part first?

Included

He asks if he may go. or

He asked if he might go.

Our host wanted to know whether
we would like tea or coffee.

She inquires whether they give
the verbal or the quantitative
part first.

Similarly, questions of the second category can be introduced by a verb like ask, inquire, or wonder, followed by the question-word or the question-word phrase itself. Structural changes parallel to those in the first category can also be introduced.

Who can do it?

The teacher wonders who can
do it.

Who do you want to speak to?

He wants to know who you want
to speak to.

In summary of the preceding analysis, we can state the following points:

1. Word order is the most basic question signal in the English interrogative system. It can be the only differential feature between a statement and a question of a Pattern-I, -II, or -III type and a fundamental question signal in a Pattern-IV type.

<u>Statement</u>	He	is	happy.
Pattern I	Is	he	happy?
Pattern II	———,	isn't	he?
Pattern III	Is	he	happy or not?
Pattern IV	Why	is	he happy?

(Note that the above question patterns can all be accompanied by the falling intonation of the statement.)

Where there is a verbal in the statement, however, inversion of word arrangement becomes secondary to two signals: DO and inflection. The following set of examples makes the point clear.

<u>Statement</u>	He speaks English.
Inversion:	Speaks he English? (Archaic)
Inversion } DO	Do he speaks English? (UG: Ungrammatical)
Inversion } DO Inflection }	Does he speak English? (G: Grammatical)

2. Question-words constitute a second important signal of question, because they alone can signal a contrast between a question and a statement, as in Pattern V.

<u>Statement</u>	<u>Question</u>
John loves Mary.	Who loves Mary?

However, besides this signal Pattern IV uses inversion and (in the case of a verbal) DO plus inflection; this relegates a question-word to a secondary importance.

Statement John is waiting in the lounge.

Where John is waiting? (UG)

Where is John waiting? (G)

Statement John loves Mary.

Who John loves? (UG)

Who(m) does John love? (G)

3. Or is a question signal that contrasts not a question with a statement but Pattern-I types with those of Pattern III.

Pattern I Would you like tea? Would you like coffee?

Pattern III Would you like tea or would you like coffee?

Pattern III Would you like tea or coffee?

4. Though a rising intonation instead of a falling one can signal a question as in Pattern VI, intonation cannot be considered a basic question signal elsewhere. Patterns I, II, III, IV, and V—which constitute the great bulk of English questions—can all operate with the intonation pattern of the statement (falling): Nevertheless, intonation is a feature that signals a contrast in meaning and psychological implication between one question and another. Following is a summary of the distribution of the rising and falling intonation patterns.

Intonation	I	II	III	IV & V	VI
Rising	Normal Politeness	Uncer- tainty	Courteous Open choice	Clarifica- tion, courteous	Normal
Falling	Insistence Indifference	Certain- ty	N o r m a l		State- ment

5. The majority of English questions are followed by either a confirmatory or an informatory answer. A confirmatory answer consists of a word of agreement or disagreement optionally followed by a positive or a negative complementary response, respectively; an informatory answer is otherwise. Pattern-I, -II, and -IV questions—as well as questions of the remaining patterns accompanied only by a rising intonation—can elicit a confirmatory answer. Other question-types can elicit an informatory answer. Command-adjuncts, rhetorical questions, and question-types uttered in soliloquy or, in response to a particularly moving remark, in the form of a comment—these do not usually elicit an answer.

Having described the main English question patterns, we now turn on to the description of the Arabic patterns.

CHAPTER THREE
A DESCRIPTION OF SYRIAN ARABIC
QUESTION PATTERNS

The chief mechanism with which an Arabic question operates is a non-falling intonation, as contrasted with the falling intonation of a statement. A non-falling intonation refers here to any intonation pattern ending on mid, high (or extra high), or, perhaps more commonly, an intonation contour ending on a mid-high pitch.¹

The reader will recall that in dealing with the English patterns we started with the most basic question signal--inversion. To adopt the same criterion here means to start with intonation.

Pattern II-- Questions Signaled by Intonation Alone.

Intonation can be the only differential signal between a statement and a question. A statement can be converted into a confirmatory question solely by pronouncing it on a NFI. Following are examples from colloquial Syrian Arabic.

¹For the sake of convenience, a falling intonation will hereafter be abbreviated as FI, a non-falling intonation as NFI.

(The examples are complete, independent utterance units.)

Statement

Question

/saami ba9at maktuub/ FI
(Sami sent-he letter)¹

/saami ba9at maktuub/ NFI
Sami sent a letter? or
Did Sami send a letter?

/ba9at saami maktuub/ FI
(sent-he Sami letter)

/ba9at saami maktuub/ NFI
Sami sent a letter? or
Did Sami send a letter?

- Notes:
1. The Arabic counterparts of the English Patterns I and VI do not contrast.
 2. In Arabic, a highly inflectional language, word order is highly flexible. Reversal of the noun with the verb construction is significant at the stylistic level but not at the grammatical level. Various shades of emphasis can be produced by manipulating word arrangement.
 3. The Arabic verb construction is a complex system of morphemes inflected with the base, a discontinuous morpheme (i.e., /b-9-t/), to indicate subject, (object,), tense, aspect, number, gender, voice, and mood.²
 4. Concord is a characteristic feature of the verb construction. The Arabic verb construction concords,

¹Parentheses enclose literal English translation.

²See p.126 in the Appendix for minimal pairs.

or shows specific morphological correlations, with another form class. Note that the verb construction /b^a9at/ (to send) shows concord of number and gender with the subject pronoun:

1st	{	Sg.	?ana	bib9at	(I I-send)
		Pl.	nihna	mnib9at	(we we-send)
2nd	{	Sg. m.	?inti	btib9at	(you you-send)
		Sg. f.	?inte	btib9ate	
		Pl.	?into	btib9ato	
3rd	{	Sg. m.	saami	byib9at	(Sami he-sends)
		Sg. f.	saamya	btib9at	(Samia she-sends)
		Pl.	hinna	byib9ato	(they they-send)

Statement

/?ana na9saan/ FI
(I sleepy)

/lmudiir mawjuud/FI
(the-headmaster present)

/hay muudeelaat jdiidi/ FI
(these fashions new)

Question

/?ana na9saan/ NFI
Am I sleepy?

/lmudiir mawjuud/ NFI
Is the headmaster in?

/hay muudeelaat jdiidi/NFI
Are these fashions new?

Note: The English present-tense forms of BE (am, is, are) do not exist in Arabic.

Statement

/lmudiir huwwi hoon/ FI
(the-headmaster he here)

Question

/lmudiir huwwi hoon/ NFI
Is the headmaster here?

Note: The use of a personal pronoun together with a noun may indicate emphasis.

Statement

/lmudiir kaan hoon/ FI

Question

/lmudiir kaan hoon/ NFI

(the-headmaster was-he here) Was the headmaster here?

Note: The past tense forms of BE (i.e., was and were) exist in Arabic. These are expressed by inflected forms of the verb construction /k-n/ (to be). Each form is, as any regular verb construction, inflected with a pronominal affix:

- kint I was, you (Sg. m.) were
- kinte you (Sg. f.) were
- kinto you (Pl.) were
- kinna we were
- kaan he (it— m.) was
- kaanit she (it— f.) was

Statement

Question

/rah ta9te dars/ FI
(going-you give you lesson)

/rah ta9te dars/ NFI
Are you going to give a lesson?
Will you be giving a lesson?

- Notes:
1. Future in Arabic is expressed by an inflected form of the verbal /raayih/ (going to). The inflected forms follow a pattern of inflection similar to that of any verb construction.
 2. Both /raayih/ and /ta9te/ indicate subject by means of a pronominal affix.
 3. The verbal /raayih/, which expresses futurity, precedes the principal-verb construction.

Statement

Question

/kaanit rah ta9te dars/ FI
(was-she going-she give-she les-son)

/kaanit rah ta9te dars/ NFI
Was she going to give a lesson?

/kaan rah ya9te dars/ FI /kaan rah ya9te dars/ NFI
(was-he going-he give-he lesson) Was he going to give a lesson?

Note: The past form of the verbal /raayih/ expressing futurity is expressed by means of an inflected past form of /kaan/ (to be) placed before it.

Statement

/ma9ak t tazkara/ FI
(with-you ticket)

Question

/ma9ak tazkara/ NFI
Do you have atticket?

- Notes: 1. There is no verb construction in Arabic equivalent to the English HAVE.
2. HAVE is expressed in Arabic by means of a prepositional construction inflected with a pronominal suffix:

9ande	I have	(with- <u>me</u>)
9anna	we have	(with- <u>us</u>)
9andak	you (Sg.m.) have	(with- <u>you</u>)
9andik	you (Sg.f.) have	(with- <u>you</u>)
9andkon	you (Pl.) have	(with- <u>you</u>)
9andu	he has	(with- <u>him</u>)
9anda	she has	(with- <u>her</u>)
9andon	they have	(with- <u>them</u>)

Statement

/byi?dir yije bukra/ FI
(he-can he-comes tomorrow)

Question

/ byi?dir yije bukra/ NFI
Can he come tomorrow?

Note: The English uninflected word can is represented by a verb construction inflected with a pronominal affix in Arabic.

Statement

Question

/mumkin yije bukra/ FI
(possible he-comes tomorrow)

/mumkin yije bukra/NFI
Will he come tomorrow? or
Is it possible for him to come tomorrow?

/kaan mumkin yije mbaarih/ FI
(it-was possible he-comes yesterday)

/kaan mumkin yije mbaarih/
Would he come yesterday? or
Was it possible for him to come yesterday?

Note: will and would can be represented by the adjectival /mumkin/ (possible).

The above illustrations should give an idea about the uniqueness with which Arabic and English questions are structured morphologically and syntactically.

As in English, the Arabic noun can be transposed to the beginning of the question where a juncture /|/ sets it off from the rest of the utterance.

Not Transposed

Transposed

/ba9atlu saami maktuub/ NFI
Did Sami send him a letter?

/saami| ba9atlu maktuub/ NFI
Sami, did he send him a letter?

Questions can be used as command-adjuncts. These are appended questions intended to soften a command.

/ b9atlu maktuub | 9lee šee/ (. . . is there anything wrong with it?)
Send him a letter, will you?

/xood halktaab ma9ak | fii maani9/ (. . . do you have
any objection?
Take this book with you, will you?

Pattern-I questions can also appear in a clipped form, where a word or phrase that is usually a part of a larger utterance stands alone. Here, a clipped form maintains the same intonation and elicits the same response as that of the full form.

/ba9at/ NFI

Did he send (anything)?

/mawjuud/ NFI

(Is he) in?

/bti?dir/ NFI

Can you?

/ma9ak/ NFI

Do you have (something)?

So far, illustrations have all been drawn from colloquial Syrian Arabic. Similar examples can possibly be drawn from formal Syrian Arabic, but these are more commonly expressed as Pattern-II types.

/haqqan/ NFI

Really?

/musta9idduun/ NFI

Are you (Pl.) ready?

Formal as well as informal Pattern-I questions are normally uttered with a non-falling intonation. They "may be pronounced with a rising intonation similar to that of American English questions, or else with a level or slightly rising medium-high pitch and a long drawl on the last syllable."¹

¹Mark W. Cowell, A Reference Grammar of Syrian Arabic (Washington D. C.: Georgetown University Press, 1964), p. 379.

There are times, however, when the speaker must use a falling intonation for his question. This is the case when it becomes of primary importance for the speaker to get an unequivocally final answer from his listener. In a court of law, for example, the magistrate's attention may be drawn to an important statement the witness has made—apparently without giving it enough thought. Hence he uses a falling intonation, the effect being to hold the witness strongly to his statement.

Witness: /zaarne ?abl lhaadis byawmeen/

He visited me two days before the incident.

Magistrate: /zaarak ?'abl lhaadis/ FI

He visited you before the incident?

Witness: /na9am ?'abl lhaadis/

Yes, before the incident.

Or the speaker may use the falling intonation to suggest greater certainty on his part. (Here the answer is frequently a repetition of the question-utterance with possible morphological changes related to the change of speaker.)

First Speaker (Having been informed of the matter):

/máa hada 9aarad/ FI

Nobody objected (I suppose)?

Second Speaker: /la? maá hada 9aarad/

No, nobody objected.

First Speaker: /wála hada štaka/ FI

And nobody complained (I presume)?

Second Speaker: /wala hada štaka/

No, nobody complained.

Or the speaker may use the falling intonation to make a comment as a sort of reflection on what he has heard.

(This type of question is often accompanied by the word /lakaan/ "then".)

First Speaker: /saami ba9at jawaab lmaktuub/

Sami has sent a reply.

Second Speaker: /ba? a wislu lmaktuub lakaan/ FI

He must have received the letter then?

First Speaker: /?ee wislu lmaktuub/

Yes, he received the letter.

Pattern-1 question can be either positive or negative according as the basic statement may be. (A negative statement has the prefix {maa-} attached to the verb construction.) Positive and negative questions are often interchangeably used, though the latter can, as is the case in English, suggest emotional bias, or surprise, or greater concern on the part of the speaker. Compare the following pairs of examples:

<u>Question</u>	<u>Implication</u>
1a /bithibba/NFI Donyou love her?	Perhaps you do.
1b /maa bithibba/NFI Don't you love her?	I'm inclined to believe that you do.
2a /ba9at maktuub/ NFI	Perhaps he did.

Did he send a letter?

2b /maa ba9at maktuub/ NFI The delay puts me off.

Didn't he send a letter?

3a /btisrab ?ahwi/ NFI I wonder if you would.

Would you have some coffee?

3b /maabtisrab ?ahwi/ NFI It gives me pleasure.

Won't you have some coffee?

Answers to a Pattern-I question consist of a linguistic response, often reinforced by a paralinguistic response.¹

A. Answers to Positive Questions.

In answer to a Pattern-I positive question, the speaker may respond in any of the five ways:

1. By using a stereotyped word or phrase denoting agreement (e.g. /?ee/, /?aywa/, /?ee walla/, /na9am/, /?ee na9am/) or disagreement (e.g. /la?/, /laa/, /laawalla/, /kallaa/).

<u>Question</u>	<u>Answer</u>
/ba9at maktuub/ NFI	/?ee/ (Yes)
Did he send a letter?	/la?/ (No.)
/mabsuutiin/ NFI	/?ee walla/ (Oh, yes.)
Are you happy?	/laa walla/ (Oh, no!)

¹A paralinguistic response is a meaningful gesture or facial expression following a question-utterance and signaling agreement or disagreement. Hands, shoulders, lips, eyebrows, head— these can signal confirmatory or non-confirmatory responses. Paralinguistic responses fall beyond the scope of this thesis.

/ḥadirtak min tarablos/ NFI /na9am/

You come from Tripoli (sir)?

2. By using a freer construction that implies agreement (e.g. /tab9an/ "of course", /maafi šakk/ "certainly") or disagreement (e.g. /mustahiil/ "impossible", /ʔabadan/ "never").

Question

Answer

/btib9at maktuub/ NFI

You'll send a letter?

/walaw/NFI or /lakaan/NFI

(How could I not send a letter?)

/lašuuf/

((I'll see.))

/fii ʔamal yišsaalaḥo/ NFI/

Is it possible for them
to be reconciled?

/leeš la?/

(Why not?)

/ʔabadan/

(Impossible; never.)

/mabsuutiin/ NFI

Are you happy?

/lḥamdilla/

(Praise be to God.)

/ya9ni/

(Oh, only so so.)

/mumkin/ NFI

Will you?

/tikram/

(You're welcome.)

3. By repeating the whole question-utterance—or at least the verb construction—on a falling intonation to indicate agreement, or by repeating it with the morpheme maa- attached before the verb construction

to indicate disagreement. (Certain morphological changes such as those relating to subject and object may be necessary to adapt for the change of speaker.)

Question

Answer

/ba9atlak maktuub/ NFI

/ba9atle maktuub/ FI

Did he send you a letter?

He sent me a letter.

/maa ba9atle maktuub/ FI

He didn't send me a letter.

/mabsuutiin/ NFI

/mabsuutiin/ FI

Are you happy?

We are happy.

/fhimt ?azde/ NFI

/fhimt ?azdak/ FI

You see what I'm driving
at?

I see what you mean.

4. By using a confirmatory word or construction of agreement or disagreement followed by repetition of the question-utterance, or some other complementary response.

/ba9at maktuub/ NFI

/ma9luum ba9at maktuub/ FI

Did he send a letter?

Of course he sent a letter.

/la? maa bayat maktuub/ FI

No, he didn't send a letter.

/fhimt 9layye/

/?ee fhimt 9leek/

You see what I mean?

Yes, I see what you mean.

/ħadirtak min idlib/ NFI /na9am min idlib/

You come from Idlib, sir? (Yes, from Idlib.)

5. By using a semi-linguistic response. A very casual method of answering a question in the negative is to use an alveolar click /t̥/.

/siftu/

/t̥/

Did you see him?

No!

B. Answers to Negative Questions.

Structurally, an answer to a negative question can have any of the five varieties just indicated for positive questions. For the descriptive linguist, the relationship between the word of agreement or disagreement and the complementary response may be particularly misleading. At one time, for example, the Arabic speaker uses /la?/ (no) before a negative complementary response and /?ee/ (yes) before a positive complement— just as the English speaker does. At another time, however, he uses /?ee/ where the English speaker would say "No" and vice versa. Paradoxically enough, the same intended answer can, depending on the attitude of the speaker and the point of emphasis he wants to make, begin with /?ee/ or /la?/— without any grammatical contrast.¹

¹This flexibility in the use of "Yes" and "No" before a negative complementary response is also a characteristic of the Ethiopian languages which, like Arabic, are des-

/la? ba9at/

/?ee bayat/

No, he sent (something).

Yes, he sent (something).

It seems that either of the introductory words is grammatically non-functional— though Amin assigns a specific grammatical meaning to each. This is a translation of how "Yes" and "No" are taught formally to elementary pupils:

if [in answer to the question "Haven't you seen our garden?"] you respond with "No", then you mean that you have seen the garden; if you respond with "Yes", then you mean that you have not seen it.¹

The writer of this thesis contends, however, that this is not necessarily the case— unless the introductory word is followed by a complementary response, which, in the case of a negative question, alone can be unambiguous. Furthermore, "Yes" and "No" are considered to be of a logical and psychological relevance— but not of a grammatical relevance. Consider, for example, the following pairs of answers to the question /maa ba9at maktuub/ NFI, "Didn't he send a letter?"

(a) / ?ee ba9at maktuub/

(Yes, he sent a letter.)

cendants of the Afro-Asiatic family of languages. For further information see Wolf Leslan, "'Yes' and 'No' in the Ethiopian Languages," Language, XXXVIII, No. 2 (1962), pp. 147-148.

¹Mustafa Amin and Ali Jarim, An-Nahwul Wadeh fiy Qawa'id il-Lughati l-'Arabiya l'il-Madaaris il-Ibtida'iya (Cairo: Al-Ma'arif Printing Press, 1948), p. 165.

- (b) /la? ba9at maktuub/ (No, he sent a letter.)
(c) /?ee maaba9at maktuub/ (Yes, he didn't send a letter.)
(d) /la? maaba9at maktuub/ (No, he didn't send a letter.)

All these answers are, to the writer, perfectly grammatical. (a) and (b) can be rendered in English as "Yes, he did."; (c) and (d) can be rendered as "No, he didn't." It follows, then, that it is the complementary response (/ba9at . . ./ or /maaba9at . . ./) which signals a grammatical contrast; the complementary response in Arabic is an index to the status of fact.

As for the introductory word /?ee/ or /la?/, it can (as in English) correlate with a positive or a negative complement respectively; here it becomes a mere reinforcer of the response utterance. Or it may be logically related to the speaker's supposition implied in his negative question. Here is an illustration. Embedded in the question /maaba9at maktuub/NFI "Didn't he send a letter?" is the supposition that "he didn't send a letter." In answers (b) and (c), it is precisely this supposition that the speaker rejects or accepts. Stated explicitly, (b) and (c) will be interpreted as follows:

- (b) No, your supposition (that he didn't send a letter) is false;
(c) Yes, your supposition (that he didn't send a letter) is true.

Not all questions are necessarily followed by an an-

swer. In soliloquy, the speaker does not expect an answer:

/mumkin ykuun mariid/ NFI

Could he be sick?

Or the speaker may put a negative comment in the form of a question— a rhetorical question.

/fii dixxaan bala naar/ NFI

Can there be smoke without fire?

Implication: There can be no smoke without fire.

(A rhetorical question may often be used as a lecture comment.)

We have seen that in Pattern I the morphological and syntactical structure of the statement pertains through the question. The contrastive signal is in terms of the phonological structure.

A Pattern-I question can be either positive or negative. A positive and a negative question can be used interchangeably, though the latter can have psychological or logical implications. Answers may consist of a word of agreement or disagreement and/or a repetition of the question-utterance on a falling intonation. In positive questions, the introductory word of agreement or disagreement correlates formally with the complementary response. But this is not necessarily the case in negative questions, where the introductory word can refer either to the status of fact or to the speaker's supposition embedded in his negative question.

Closely related to Pattern I is the next pattern, which signals a question both phonologically and morphologically.

Pattern II- Questions signaled by Intonation and Question-Markers

Pattern II has the same phonological, syntactical and distributional properties as Pattern I. Both these patterns are characterized by a non-falling intonation. Both preserve the word arrangement of the statement. And both seek a confirmatory response.

Pattern II is different from the earlier pattern in that it employs a question-marker as a second question signal besides intonation. (Note, too, that Pattern II is used in colloquial speech and in formal speech as well.)

A question-marker is a word or group of words that signal a question of a confirmatory type. A question-marker has a grammatical function similar in a way to that of the English function word DO (and to that of the French question opener "Est-ce que?"). Question-markers all denote wonder and curiosity for an answer.

Question-markers commonly used in informal Syrian Arabic are /ʕajab/, /yaatara/, /yaahaltara/ used normally in initial position in a question, and /šee/ elsewhere. Question-markers commonly used in formal Arabic are /ʔa/ and /hal/. /hal/ and /ʔa/ are used interchangeably in positive questions; /ʔa/ can also occur in negative questions.¹

¹Aug. Périier, Nouvelle Grammaire Arabe (Paris: Presses Universitaires de France, 1940), pp. 214-215.

A. Colloquial

statement

/ba9at saami hdiyyi/FI

Sami sent a present.

/maasiftu bissiinama/FI

You didn't see him in the
cinema.

Question

/9ajab ba9at saami hdiyyi/NFI

/yaatara ba9at saami hdiyyi/NFI

/ba9at saami hdiyyi see/NFI

Did Sami send a present?

/9ajab maasiftu bissiinama/NFI

/yaatara maasiftu bissiinama/
NFI

/maasiftu see bissiinama/NFI

Didn't you see him in the
cinema?

B. Formal

/tawaddu ?an tufassira
aaalek/ FI

(you-would-like-to you-
explain that)

/yumkinuka ?an tufassira
aaalek/FI

/hal tawaddu ?an tufassira
aaalek/NFI

/?atawaddu ?an tufassira
aaalek/NFI

Would you explain that?

/hal yumkinuka ?an tufassira
aaalek/NFI

Can you explain that?

Note: In formal Arabic, both "like" and "can" require
the function word "to" before the main-verb
construction.

/sayazuuru dima'sqa haa'a
l?usbuu9/FI

(will-he-visits Damascus
this the-week)

/kaana lqaadii raadiyan/FI

(was-he the-judge content)

/hal sayazuuru dima'sqa haa'a
l?usbuu9/NFI

Will he visit Damascus this
week?

/hal kaana lqaadii raadiyan/NFI

Was the judge content?

Soliloquy: /9ajab mumkin ykuun mariid/ NFI (Informal)

Could he be sick?

Rhetorical Question: /?awahal say?on ?afдалu mina
lhaqq/ NFI (Formal)

But can there be anything better to do than
that which is right?

(There can be nothing better than doing
right.)

Lecture Comment: /?ata?muruuna nnaasa bilbirri
watansawna ?amfusakom/ NFI (Koran)

Should ye exhort people to do righteous
things while ye think not of yourselves?

In summary, three points may be mentioned:

1. Like Pattern I, Pattern II is accompanied by a non-falling intonation; it has the word arrangement of the statement; and it elicits a confirmatory response.
2. Besides a non-falling intonation as a question signal, Pattern II employs a question-marker (such as /hal/ and /?a/ in formal speech, and /9ajab/ and /yaatara/ in informal speech).
3. Unlike Pattern I, Pattern II is used not only in informal speech but also in the formal variety.

Pattern III- Alternative Questions.

This pattern includes alternative questions derived from a combination of two or more Pattern-I types, and those derived from a combination of a Pattern-II type (used initially)

and one or more Pattern-1 types. In other words, an alternative question may or may not begin with a question-marker. The constituents questions are joined by means of one or more choice-words.

Choice-words commonly used in informal Syrian Arabic are /ʔilla/, /willa/, /aw/, /yamma/. Choice-words commonly used in formal Arabic are /ʔam/ and /ʔaw/: alternative questions beginning with /hal/ use /ʔaw/, whereas those beginning with /ʔa/ use either /ʔam/ or /ʔaw/.¹

The intonation contour of an alternative question is a sequence of two or more contours: "The first term. . . has a slightly rising pitch, while the following term may end on a medium-low level pitch; or else—as in English—fall all the way to the 'bottom'."²

bitriid ʔabatt | ʔilla lʔahhad

Would you prefer Saturday or Sunday?

The type of response following an alternative question may be an indication of preference or mere confirmation of the question. Questions calling for indication of choice are accompanied by either a falling or a non-falling final intonation contour, and are characterized by a juncture before the choice-word. Questions seeking confirmation are

¹Périer, p. 215.

²Cowell, p. 395.

accompanied by a non-falling final intonation; these use /ʔaw/ as a choice-word, with no juncture preceding it.

1. Indication of Preference

a) Informal:

/bitriid ssabt willa lʔaḥḥad/

Would you prefer Saturday or Sunday?

1a. /ssabt/

Saturday.

2a. /laʔ lʔaḥḥad/

(No, Sunday.)

b) Formal:

/hal tamiilu ʔila rrasmi |ʔam →

ʔila lmuusiiqaa/

Are you inclined to drawing or to music?

1b. /ʔinnani ʔamiilu ʔila rrasmi/

I am inclined to drawing.

2b. /ʔamiilu ʔila lmuusiiqaa/

I am inclined to music.

3b. /kalla ʔinnani ʔamiilu ʔila lmuusiiqaa/

(No, I am inclined to music.)

Note that the pattern of response here is similar to that of Patterns I and II; the answer that indicates choice may begin with an introductory word of agreement or disagreement. Such a word is directed at one of the choices offered. "Yes" could suggest strong acceptance of an alternative, while "no" could suggest strong rejection of another.

2. Confirmation

a) Informal:

/bitriid ~~ssabt~~ ?aw l?ahhad/ 1a. /?ee mniih/
 Would you prefer Saturday or Sunday? Yes, that's good.
 2a. /la? bakkiir/
 No, that's early.

b) Formal:

/hal tamiilu ?ila rrasmi ?aw lb. /na9am ?amiilu ?ila
 ?ila lmuu~~liqaa~~/ jamii9i
 lfunuun/
 Are you inclined to drawing or music? Yes, I am inclined to all arts.
 2b. /?ajal walaaken laysa ladayya lwaqt/
 Yes, but I don't have time.

Arabic alternative questions may appear in clipped forms. As we have seen in English, the intonation pattern of the complete utterance pertains to the clipped form. Also, a clipped form of an alternative question usually elicits the same type of response as that of a non-clipped variety.

Examples:

1. Indication of Preference:

/~~ssabt~~ | willa l?ahhad/ /ssabt/
 Saturday or Sunday? Saturday.
 /la? l?ahhad/
 (No, Sunday.)

/anraasmu/ /?am ilmuusiigaa/	/arrasm/
Drawing or music?	Drawing.

2. Confirmation:

/ssabb/ /?aw l?ahhad/	/9aal/
Saturday or Sunday?	Fine.

We have seen that Pattern III is a combination of Pattern-I question-types that may or may not be preceded by a Pattern-II type and that these question types are joined by choice-words. Alternative questions may be intended to elicit a specific choice or simply confirmation of the person addressed; those of the first type are marked by a juncture before the choice-word, whereas those of the second type are marked by the choice-word /?aw/ and by a non-falling intonation contour.

Pattern IV- Tag-Questions.

Arabic tag-questions are short question-utterances appended to a statement to evoke agreement or disagreement of the listener. These questions are derived from Patterns I, II, or III.

The clipped form of a Pattern-I question, to begin with, can be used as a tag.

Statement

/lmudiir msaafir

The headmaster is away,

Tag

muuheek/

isn't he? (lit. isn't that so?)

/ba9at maktuub	ṣahh/
He sent a letter	didn't he? (lit. right?)

The intonation contour accompanying this type of tag can be either rising or sustained. A rising intonation suggests surprise or uncertainty on the part of the speaker; a drawled sustained intonation implies a degree of certainty:

Rising: <u>muuḥeek</u>	(Please correct me if I'm wrong.)
Sustained: <u>muuḥeek</u>	(I think this is true.)

The answer to a tag-question can refer either directly to the tag or to the introductory statement.

/ba9at maktuub <u>muuḥeek</u> /	/ʔee ba9at/
He sent a letter, didn't he?	Yes, he did. (lit. yes, he sent.)

/rah y9almak frinsaawe wʔinti /laʔ muuḥeek/ t9almu inglize <u>muuḥeek</u> /	No, it's not so.
He'll teach you French and you'll teach him English, isn't that so?	

Another type of tag is the clipped form of Pattern II. This is more or less restricted to the stereotyped phrase /ʔalaysa kaḏaalek/ "Isn't that so?" used in formal Arabic.

/la9allaka tuḥibbu baaqi rriyaadaat <u>ʔalaysa kaḏaalek</u> /
You probably like other kinds of sports, don't you? (lit. isn't that so?)

/ʔaṭṭaqsu hasanon haaḏa lyawm <u>ʔalaysa kaḏaalek</u> /
The weather is fine today, isn't it? (lit. isn't that so?)

The intonation contour accompanying this kind of tag can be either rising or sustained, depending on the degree of certainty of the speaker.

1. /?alaysa kadaalek/ (Actually I don't know.)
2. /?alaysa kadaalek/ (I have evidence to show that what I say is true.)

Response is directed either at the statement or at the tag. It may be similar to a Pattern-I or -II answer; it may consist of the construction /?innahu lakaadaalek/ or /?innahaa lakaadaalek/(depending on gender), or it may or may not be preceded by a word of agreement or disagreement.

/?aahunnu bi?annaka qad
?arsalta barqiywatan
?alaysa kadaalek/

I guess you have cabled,
isn't that so?

/?ajal ?innahu
lakaadaalek/

Yes, it is so. or

/na9am laqad ?arsaltu
barqiywatan/

Yes, I have sent a tele-
gram.

A third type of tag is the clipped form of Pattern III, often having /la?/ "no" as the second alternative.

/ba9att bar?ii mazbuut willa
la?/

(You cabled, true or not.)

The intonation contour accompanying this pattern can end on either a high (or extra high) pitch or a low-mid pitch. These two contours are contrastive at the psychological level. The first one strongly suggests uncertainty, the other one certainty.

/baytak fiṭṭaabi? rraabi9

saḥ willa lā? /

Your apartment is on the fifth
(lit. fourth) floor,
isn't it? (lit. true or not?)

Implication: I can't remember correctly.

/baytak fiṭṭaabi? rraabi9

saḥ will lā? /

Your apartment is on the fifth floor,

isn't it?

Implication: I'm sure of that.

Similar to tag-questions of the other two types, this last type elicits answers that are directed either at the tag itself or at the statement.

/ba9rfak biṭṭibb l?ahwi
saḥ willā lā? /

I know you like coffee;
isn't that true?

/saḥ/

True.

/?ee bḥibb l?ahwi/

Yes, I like coffee.

Heretofore we have been dealing with four patterns that constitute one set of Arabic patterns. Pattern I is basically a statement converted into a question simply by means of a non-falling intonation. Pattern II uses a question-marker as an additional signal. Pattern III is a combination of two or more Pattern-I questions or a combination of a Pattern-II question and one or more Pattern-I questions; this pattern uses another signal— choice-word. Pattern IV is a Pattern -I, -II, or -III type having a specific distribu-

tion: the question follows a statement made by the same speaker. It follows then that Patterns II, III, and IV are directly derived from Pattern I, which essentially preserves the morpho-syntactical structure of the statement.

The next set includes only one main pattern: question-word question. The distinction between this set and the earlier one is not made on the basis of phonological contrast, for both sets employ a non-falling intonation. Neither is the distinction made on the basis of contrast in the other question signals employed, for that criterion would then allow Patterns I, II, and III to be grouped as distinct sets. Rather, the distinction is made on the basis of contrast in the process through which the morpho-syntactical structure of the question is derived. Whereas in Patterns I, II, III, and IV the morpho-syntactical structure of the statement remains intact, in Pattern V it is arrived at by means of transformation.

Pattern V- Question-Word Questions.

As has already been pointed out, this pattern employs two question signals: a non-falling intonation, and question-word (or question-word unit). Question-words are function words that replace a certain form class in the basic statement.¹

¹Cf. question-marker, which replaces nothing in the statement but simply adds to it.

Simple question-words commonly used in Syrian

Arabic are:

<u>Informal</u>	<u>Formal</u>	<u>English Equivalent(s)</u>
miin	man	who, whom
šuu, (?iššū, ?ašū) ¹	maa, maaāaa	what (inanimate)
?eemta (?aymat)	mataa	when
ween (feen)	?ayna	where
kiif (šloon)	kayfa	how
kaam	kamm	how much many
?ayy, ?ayna	?ayy-	which

Question-word units commonly used are:

a) A question-word preceded by a nominal:

(beet) miin (baytu) man whose (house)

b) A question-word preceded by a preposition:

lamiin, minmiin liman, minman to whom, from whom

laween, minween ?ilaa?ayn,
min?ayn where to,
where from

lašuu, leeš limaaāaa why; wherefore

la?eemta, min?eemta hattaa mataa until when,
munāu mataa since when

bkaam bikam how much

c) A question-word inflected with a pronominal suffix:

¹Syncopation of /?ayy/ "which" and /šee/ "thing".

miinu, minu	who (is he)?
weenu, feenu	where (is he)?
kiifu, 'sloonu	how (is he)?
?aynahuu	which one (m.)?

d) A question-word inflected with a prepositional-pronominal suffix:

'subu, ?i'sbu	what's wrong (with him)?
---------------	--------------------------

When any of the above-mentioned question-words or question-word units is employed as a question signal, it replaces a certain part in the morpho-syntactical structure of the statement, as illustrated in the charts below.

Informal

	rah	yije	la9anna	deef	lmasa	We are going to have a guest tonight.
la9and miin	rah	yije	————	deef	lmasa	Who(m) is the guest going to visit tonight?
miin	rah	yije	la9anna	————	lmasa	Who is going to visit us tonight?
?eemta	rah	yije	la9anna	deef	————	When are we going to have a guest?

Formal

	yubdi	saami	htimaaman	bilfan	Sami shows interest in art.
man	yubdi	————	htimaaman	bilfan	Who shows interest in art?

bimaaḏaa	yubdi	saami	htimaaman	_____	What does Sami show interest in?
maaḏaa	yubdi	saami	_____	_____	What does Sami show?

The normal position of the question-word appears to be initially. Variation of its position is possible for special emphasis. A question-word may occur medially in the question-utterance to give prominence to what precedes it. (This is in part equivalent to transposition of N in English.)

/leeš maadaawam rfii?ak lyoom/

Why didn't your classmate turn up today?

/rfii?ak leeš maadaawam lyoom/

Your classmate, why didn't he turn up today?

Emphasis on the question word itself is indicated either suprasegmentally (as in English) by pronouncing it on a high or extra high pitch (with a primary stress) or syntactically by shifting it to the end of the question-utterance.

/leeš maadaawam rfii?aklyoom/

Why didn't your classmate turn up today?

/maadaawam rfii?ak lyoom leeš/

Why didn't your classmate turn up today?

As in English, a Pattern-V question can appear in a clipped form; the clipped form preserves the intonation characteristics of the full form and elicits the same response.

/miin/ NFI Who? Whom?

/laween/ NFI Where to?

Pattern-V questions "are commonly pronounced with level medium or medium low final pitch, and a drawl"¹; "the question word generally carries the main accent of the sentence, and the highest pitch."²

/ʔeemta biddu yiʒe laʒanna ʒeef/ or / . . . ʒeef/

When are we going to have a guest?

(Note that "the question usually begins with with [sic] high pitch, on the word itself."³)

/ʔeemta/ or /ʔeemta/

When?

A rising intonation is used to indicate surprise or to ask for clarification:

First Speaker: /lxat̪iibi baʒtitlu hdiyyi ʔalam hibir/
His fiancée sent him a fountain pen as
a present.

Second Speaker: /su baʒtitlu/
What did she send him?

First Speaker: /rfiiʔak saami saʔal ʒannak/
Your friend Sami has asked about you.

Second Speaker: /miɪn/
Who?

¹Cowell, p. 379.

²Ibid., p. 566.

³Ibid.

The type of response following a Pattern-V question is determined by the question-word. /ween/, for example, demands an answer that indicates place; /?eemta/, an answer that indicates time.

<u>Question</u>	<u>Answer</u>
/ween raah/ NFI Where did he go?	/9assiinama/ To the cinema.
/?eemat raah/ NFI When did he go?	/lmasa/ In the evening.
/?eemta raah wlaween/ NFI When and where did he go?	/raah lmasa 9assiinama/ He went to the cinema this evening.

The examples used throughout this chapter have all been complete, independent linguistic utterances. Independent question-types, however, may be included in a larger linguistic form.

<u>Independent</u>	<u>Included</u>
/šiftii/ NFI (Informal) (you-saw-him) Have you seen him?	/9am bis?alik šiftii/ NFI (I-ing I-ask-you you-saw-him) I'm asking you if you have seen him.
/hal šaahadtiihi/ NFI (Formal) Have you seen him?	/ša?altuhaa hal šaahadtiihi/NFI I asked her: "Have you seen him?" /sa?altuhaa 9ammaa ?iáaa kaanat qad šaahadathu/ FI I asked her if she had seen him.

(Note that of the two varieties of the included formal question, the first form seems to be the commoner. Note, too, that the second form requires a number of structural changes and raises problems of tense particularly.)

Here we conclude the description of the Arabic patterns. The next chapter will present a contrastive analysis of American English and Syrian Arabic question patterns.

CHAPTER IV

A CONTRASTIVE ANALYSIS OF ENGLISH AND ARABIC QUESTION PATTERNS

In Chapters II and III we have given a description of the main question patterns in American English and Syrian Arabic. The purpose of this chapter is to compare and contrast the English patterns with the Arabic patterns, and then to determine the language learning problems involved. As has been pointed out earlier, the problems thus identified are merely hypothetical. The approach to the isolation of the linguistic problems is theoretical. No attempt has been made to investigate the actual problems that face the students learning the question patterns of the other language. Rather, it is considered of greater value for teachers and textbook writers to see language learning problems in a wider perspective, and to "understand the structural reasons which lie behind a given observed error."¹

The procedure for this contrastive study is to compare and contrast the English patterns with their Arabic counter-

¹William G. Moulton, "Toward a Classification of Pronunciation Errors," The Modern Language Journal, XLVI, No. 3 (March, 1962), p. 101. (Emphasis added)

parts. The English pattern will be used as the starting point, as the analysis is intended primarily for Syrian students learning American English rather than for American students learning Syrian Arabic. The problems to be identified will be classified under three major headings: form, meaning, and distribution.

A. Problems of Form.

1. Morphological:

- a) The Verbal. We have seen that the Arabic verb construction is a complex system of inflectional morphemes affixed to the stem to indicate various grammatical relationships. Furthermore, the Arabic stem of the verb is a discontinuous morpheme bound to these affixes. Unlike the English stem form of the verbal, the Arabic stem consequently never stands alone.

Therefore, the patterning of the Arabic verb construction can be a source of interference in the learning of the English verbal. In the first place, Arab students may fail to reduce the English verbal "works", for instance, to its stem form "work" when it patterns with M, or DO. *"Can he works?" is an example of such a transfer of different morphological pattern and of wrong analogy with the English pattern, "He works."

In the second place, the distribution of the inflectional affixes of the Arabic verb construction is entirely different from that in English; hence Arab students can be expected to make mistakes in assigning the present morpheme of the third person singular, for example, to the correct pronoun. Note how the distribution of the past and the present morphemes is arbitrary and unique in the pronominal affix in both languages.

<u>Pronoun</u>	<u>Past</u>		<u>Present</u>	
	<u>Arabic</u>	<u>English</u>	<u>Arabic</u>	<u>English</u>
I	ba9átt	sent	bib9at	send
we	ba9átna	sent	bnib9at	send
sg.m.	ba9átt	sent	btib9at	send
you sg.f.	ba9átte	sent	btib9ate	send
pl.	ba9átto	sent	btib9ato	send
he (it)	bá9at	sent	byib9at	send
she (it)	bá9 tit	sent	btib9at	send
they	bá9ato	sent	byib9ato	send

Note, too, that Arabic has an identical verb form for the English "she sends" and "you send", while English has an identical form for the Arabic /ba9at/ and /ba9tit/.

In the third place, the Arabic verb con-

struction contains a pronominal affix or affixes to indicate subject and object; these are indicated in the verb construction, even though they may be expressed by free morphemes elsewhere in the whole utterance unit. The problem here—and this is more or less hypothetical—is that Arab students may use a redundant pronoun that concords with the subject or object.

- b) M. We have also seen that the Arabic equivalents of English M belong to various categories of grammatical construction. A few examples may be analyzed here. Can¹ and could are rendered in Arabic by inflected forms of a regular verb construction that has the stem /ʔ-d-r/ (informal) or /m-k-n/ (usually formal). Problems of concord and inflectional distribution can be expected.

May is expressed in Arabic by means of the adjectival /mumkin/ or /jayiz/; might is expressed similarly but with the past form of {kaan} "to be" preceding it. The problem here can be the wrong inclusion of was or were before may.

The equivalents of can, could, may, and might, are used with /ʔan/ "to" followed by the

¹The English form can /kaen/ is rather homophonous with the Arabic form /kaan/ "he was". Can is likely to be taken for was.

verb construction.

/hal yumkinuka ?an tabqaa hunaa/ (Formal)

(QM you-can to you-stay here)

Can you stay here?

/hallbil?imkaan ?an tabqaa hunaa/ (Formal)

(QM possibly to you-stay here/

Can you stay here?

Cf. /hal tawaddu ?an tabqaa hunaa/ (Formal)

(QM you-like to you-stay here)

Would you (like to) stay here?

The problem that arises is that Arab students may use "to" both after verbals as well as after modals.

3 Shall and will are rendered in Arabic by means of the stereotyped form /rah/ in colloquial Arabic or /sa-/ in formal Arabic. The problem here is one of underdifferentiation: the student may use shall or will indiscriminately with all the pronouns.

- c) BE. The English past forms of BE are rendered in Arabic by the past forms of {k-n} "to be". {k-n} is inflected as a regular verb.

1st	{	sg. kint	"I-was"
		pl. kinna	"we-were"

2nd	{	sg.m. kint	"you-were"
		sg.f. kinte	
		pl. kinto	

3rd	{	sg.m. kaan	"he-was"
		sg.f. kaanit	"she-was"
		pl. kaano	"they-were"

Note again that the pattern of distribution of inflectional affixes in Arabic does not correspond to that in English. The English form was is conditioned to the first and third person singular, and the form were is conditioned to the second person and first and third person plural. In Arabic, the rather phonologically similar affixes /-i-t/, /-i-te/, /-i-to/ are conditioned to the first and second persons, whereas the affixes /-aa-/, /-aa-it/, /-aa-o/ are conditioned to the third person. Obviously, then, there is the problem of morphological distribution.

The English forms am, is, and are have no Arabic counterparts; they are simply expressed by zero. The problem of the Arab is that he may fail to include the present forms of BE, and that, on the analogy of the Arabic verb construction, he may fail to use am, is, are in their correct distribution, and that he may use a redundant pronoun for concord.

- d) HAVE. The Arabic equivalents of HAVE consist of the Arabic equivalents of BE plus a preposi-

tional-pronominal construction. The past form had is expressed by the past form /kaan/ "was, were" followed by any of the constructions /?il-/, /9and-/, or /ma9-/. Correspondingly, the forms have and has are expressed by the Arabic equivalent of the present form of BE /ø/, followed by one of the above constructions.

HAVE can present two morphological problems: the problem of a different grammatical construction (verbal in English versus prepositional-pronominal in Arabic) and the problem of a different distribution of inflectional affixes. Related to the problem of grammatical construction is the problem of the inclusion of /kaan/ "was" before the prepositional-pronominal construction; e.g. /kaan ma9e/ "was with me".

- e) DO. The English question signal DO has no equivalent in Arabic. This immediately raises the problem that the Arab student may fail to include it.

When DO is used in Yes/No questions, it can be roughly rendered by one of the Arabic question-markers. If the student equates the function of DO with that of an Arabic question-marker (like /hal/, for example), then we can expect him to use DO with any Yes/No question, and

perhaps to use only one form of DO as a regular equivalent of that question-marker. In other words, he will fail to use do, does, and did in their correct distribution as far as tense and subject or object are concerned.

f) Correlation of Tag-Question with Preceding Statement.

English tag-questions are morphologically defined by the preceding statement. In the example, "John hit the cat, didn't he?" did is determined by the presence of the past morpheme in hit; he is determined by the substitute group to which the morpheme John belongs. These restrictions on the morphological structure of the English tag-question are not characteristic of the Arabic tag. The problem that arises, therefore, is that Arab students can fail to recognize such specific correlations between the morphemes of the tag and those of the statement. * "You come from Germany, isn't it?" is a typical mistake of an Arab beginning to learn the English tag-question.

g) Question-Words. English question-words show morphological similarities and dissimilarities with their Arabic equivalents. They can be divided into two groups: (a) those that show one-to-one correspondences to the Arabic equivalents (question-word versus question-word); (b) those that do not necessarily

show such correspondences (question-word versus question-word or prepositional question-word unit).

(a)

(b)

English	Arabic		English	Arabic	
	Informal	Formal		Informal	Formal
how	kiif	kayfa			
which	?ayy	?ayy-			
when ¹	?eemta	mataa			
what	suu	maa aa	why	lasuu	lima aa
who	miin	man	whose	lamiin	liman
			whom	(la)miin	(li)man
			where	(la)ween ¹	(?ilaa)?ayn

2. Syntactical:

a) Inversion. As we have seen in Chapter II, word order is a basic question signal in English. Inversion of M, BE, (HAVE,) and DO with N can be the only differential feature between Patterns I, II, III, and IV on the one hand, and the statement, the included question, and Patterns V and VI on the other hand. Whereas inversion signals a syntactical contrast in English, it never does so in Arabic:

<u>English</u>	<u>Tom was</u> here	(Statement)
	<u>Was Tom</u> here	(Question)

¹Note that the English question-word "when" /wen/ and the Arabic /ween/ "where" are rather homophonous. Beginners have been noted to make the mistake of responding to "when"-questions with answers indicating place rather than time.

Arabic /tom kaan hoon/ NFI (Statement)

/kaan tom hoon/ FI (Statement)

Arab students of English, therefore, can be expected not to recognize inversion as a question signal. And since inversion is basic to the majority of the English questions, it may constitute a major problem for an Arab learning the English question patterns.

b) Correlation of Tag-Question with Preceding Statement.

English tag-questions show parallel or converse relationship with the status of the preceding statement. Arabic tag-questions, on the other hand, are short yes-or-no questions independent (morphologically and) syntactically from the preceding statement. A possible problem of transfer, consequently, is that Arab students may fail to establish a correct syntactical relationship between an English tag-question and the positive or negative statement that goes before.

c) Question-Word.

cl. Order of Preposition and Question-Word. In

Arabic, a question-word may be preceded by a preposition to form a question-word unit; this unit may occur initially, medially (after transposed N), or finally in a question-utterance—depending on the point of emphasis the speaker

wants to make.

/lamiin bi9t sayyaartak/ (Informal)

/liman bi9ta sayyaarataka/(Formal)

(to-whom sold-you car-your)

Who(m) did you sell your car to?

/sayyaartak lamiin bi9ta/ (Informal)

/sayyaaratuka liman
bi9tahaa/ (Formal)

Your car, who(m) did you sell it to?

/bi9ta sayyaarataka liman/(Formal)

Whom did you sell your car to?

Similarly, in the formal variety of American English a question-word may be preceded by a preposition to form a question-word group, which can occur initially, medially (after transposed N), or finally in a question-utterance.

To whom did you sell your car? (Formal)

Your car, to whom did you sell it?(Formal & Informal)

You sold your car to whom? (Informal)

So far, the syntactical distribution of a prepositional question-word group in English parallels that of a prepositional question-word unit in Arabic. Nevertheless, in everyday English, the tendency is for the speaker to

open his question with the question-word, and to transpose the preposition to the end of the question.

To whom did you sell your car? (Formal)

Who(m) did you sell your car to? (Informal)

But such a transposition of the preposition is not paralleled in Arabic: the Arabic preposition patterns with the question-word as a unit. Arab students, therefore, can fail to separate the preposition from the question-word.

Moreover, the English preposition may immediately follow the question-word:

First Speaker: Let's go somewhere.

Second Speaker: Where to?

(Cf. /laween/ "to-where" in Arabic.)

A second problem, therefore, is that Arab students can fail to place the preposition after the question-word as in clipped questions.

c2. Whose + N. The English question-word

whose may be followed by N:

Whose turn is it?
N

Note that the equivalent question-word in Arabic may be either preceded or followed by the noun.

/door miin halla?/

(turn who now)

Whose turn is it?

/miin dawru halla?/

(who turn-his now)

Whose turn is it?

This flexibility in the position of whose in Arabic can make the English question-word confusing to Arab students.

- c3. Appended Question-Word. We have seen that an English question may both open and end with a question-word (appended question):

How are you going to choose which?

We have also noted a similar type of question which is a combination of two questions joined by a connecting word (compounded question):

How are you going to choose and why?

In Arabic, these two types are rendered by only one form of question-- the compounded question:

/kiif biddak tixtaar w?ayna huu biddak
tixtaar/

How are you going to choose and which one
are you going to choose?

/kiif biddak tixtaar wlees/

How are you going to choose and why?

Evidently, then, the Arab student can have

difficulty in learning the appended form of question.

d) Transposition in Questions.

d1. Transposition of N to the Beginning of the Question. This is familiar to Arab students:

Untransposed: Who did you sell your car to?

Transposed: Your car, who did you sell it to?

Untransposed: /lamiin bi9t sayyaartak/

Transposed: /sayyaartak lamiin bi9ta/

d2. Transposition of M Plus N. In English, a command-adjunct is formed by means of a transposed M (will, can) plus N (you) to the end of the question.

Do it for tomorrow, will you?

Command-adjuncts in Arabic can be expressed by any yes-or-no utterance that is semantically related to the command or request.

/b9atlu maktuub 9lee šee/

Send him a letter; is there anything wrong with it?

/————— fiimaani9/

do you have any objection?

/————— mumkin/

is it possible?

/————— šuu ra?yak/

What do you think of it?

3. Phonological: Suprasegmental

a) Pitch and Stress.

Syrian Arabic speech tends to begin on a medium-high pitch, whereas American English speech tends to begin on a medium pitch. Transfer of pitch from Arabic can produce a rather unnatural English utterance where words that would otherwise remain weakly stressed receive a heavy stress.¹

Examples:

<u>Was Tom here?</u>	(Normal English question)
/kæən tom heə/	(Normal Arabic pronunciation)
<u>Was Tom here?</u>	(In English: I'm interested to know if Tom really <u>was</u> here.)
<u>When was Tom here?</u>	(Normal English question)
<u>when was Tom here?</u>	(Normal Arabic pronunciation. In English: a question with a foreign accent.)

b) Intonation.

We have seen that Arabic questions are almost always accompanied by a non-falling intonation. We have also seen that some English questions are usually accompanied by a falling intonation, others by a non-falling intonation, while still

¹Some English speakers think Arabs are perpetually excited or angry: it is perhaps the Arabic pitch and stress patterns that give such an impression.

others by either— depending on the attitude of the speaker.¹ Misuse of an intonation contour can therefore lead to a misinterpretation of the speaker's attitude and can evoke the wrong answer.

Since Arabic questions are almost always accompanied by a non-falling, rising, intonation, we expect that all English questions uttered on a rising intonation should present only minimal phonological difficulty. On the other hand, we can expect all English question uttered on a falling intonation (which is usually a statement signal in Arabic) to present intonational problems of recognition (as well as production). For our purpose here we can divide English questions into two groups: (a) those that are accompanied by a rising or a non-falling intonation; (b) those that are accompanied by a falling intonation.

Group (a) includes the following types of questions:

1. Normal, polite Yes/No questions (I)
2. Tag-questions indicating uncertainty, sarcasm or surprise (II)

¹Pike, p. 163.

3. Polite or open-choice alternative questions (III)
 4. Question-word questions indicating surprise or greater interest on the part of the speaker and those calling for repetition or clarification (IV & V)
 5. Questions having the morpho-syntactical structure of the statement. (VI)
- Group (b) includes the following question-

types:

1. Yes/No questions indicating insistence or indifference (I)
2. Tag-questions indicating certainty on the part of the speaker (II)
3. Normal alternative questions (III)
4. Normal question-word questions (IV & V)
5. Included questions.

It is hypothesized that Arab students can have difficulty in mastering the intonation of the second group. The difficulty is both in recognition (as the student has not learned to respond to the falling intonation as used in question-utterances) and in production (as he has not learned to use the falling intonation in the English distribution).

B. Problems of Meaning.

Problems of meaning are closely related to the intonation pattern accompanying a question. For an Arab student, a falling intonation may frequently fail to convey the syntactical meaning of a question, and/or the psychological implications of insistence or certainty. A falling intonation simply accompanies a normal statement in Arabic. On the other hand, the rising intonation of an English question may fail to convey to such a student the psychological implications of courtesy or politeness— as it accompanies a normal question in Arabic; such psychological features tend to be indicated by the voice quality in Arabic.

Negative question, too, can present problems of misunderstanding of the speaker's attitude. Arabic seems to show more flexibility than English in the use of a negative question in free variation with a positive question. Such a flexibility can make a negative question intended to elicit pure information sound rather discourteous to a native speaker of English.

A third problem is related to response. Arab students can find particular difficulty in assigning a definite meaning to the introductory word of agreement or disagreement—unless it is followed by a complementary response.

A fourth problem is related to "non-answer" question-types. The Arab student may take a parenthetical tag, for instance, to mean a real question calling for an answer.

C. Problems of Distribution.

English questions calling for a confirmatory answer can be answered mainly in one of three ways:

- a) By using a word (or more) of agreement or disagreement. (Short answer) This answer pattern has its Arabic counterpart.
- b) By using (a) plus a positive or negative complementary response consisting of N (usually I, we, you, he, she, it, they, or there) followed by a form of M, BE, (HAVE,) or DO as required by the question. (Normal answer) This pattern has no Arabic counterpart.
- c) By using (a) plus repetition of the question converted into a statement. (Long answer) This pattern has its Arabic counterpart.

Arab students, therefore, can be expected to find no problem in learning the short and the long answer patterns, but to find difficulty in learning the normal answer pattern (b). Am, is, are, and the question signal DO are not represented in Arabic, and the Arabic equivalents of some forms of M never stand

independently of the verb construction. The long form can present problems of word order if it is introduced too early, that is before the student has mastered the word order of the statement and that of the question. The long form of answers to questions with DO can become a more complex problem as DO may incorrectly be repeated in the answer.

Other problems of response are those caused by transfer of an answer pattern existing in Arabic but not in English;

e.g. Can you swim?

*I can swim. (Answer)

*I can to¹ swim. (Answer)

In answer to negative English questions, the introductory word of agreement or disagreement is followed by a positive or a negative complementary response, respectively; both constituents of the English response are related to the status of fact.² In Arabic, the same complementary response can be preceded either by a word

¹The Arab student who has learned to use /?an/ "to" after the verb construction meaning can may even fail to recognize the absence of "to" after can in the question.

²Refer to pp. 30-31.

of agreement or one of disagreement. Thus while the complementary response is related to the status of fact, the introductory word can be either similarly related (as in English), or directed at the speaker's supposition embedded in his negative question.¹ Transfer of such a flexible use of "Yes" and "No" before the complementary response can yield such incorrect answers as the following:

<u>Question</u>	<u>Answer</u>
Wasn't Tom here?	* No, he was.
	* Yes, he wasn't.

The fact that answers to Arabic tags are directed either at the introductory statement or the tag itself, but that answers to English tags are tied only to the statement—while they are usually determined by the specific intonation pattern used—this fact can partly account for the tremendous difficulty Arab students frequently have in mastering the English tags and their correct answers.

Questions calling for information, namely question-word question, can present problems of response related to word order particularly— as Arabic makes no contrast between the word order of a question and that of a statement.

¹Refer to p. 69.

Question

Answer

When was Tom here?

* Was Tom here yesterday.

* Was Tom yesterday here.

Hence, another problem of word order is related to the position of the adverbs of place, time, and manner: the position of these adverbs is relatively fixed in English but not in Arabic.

Short answers to a question-word question presents a problem in common with normal confirmatory answers: the use of M, BE and DO alone after N. "Sami will," "Sami is," and "Sami does" are examples of unfamiliar response patterns for an Arab student.

Here we conclude the contrastive analysis of the English and Arabic question patterns. The next chapter will illustrate how the findings of this chapter can be integrated in English-language teaching practice.

CHAPTER V
PEDAGOGICAL IMPLICATIONS

This chapter purports to demonstrate how the findings of the descriptive linguist can be integrated in teaching practices, and how they can be of help both for the student as well as for the teacher. It hardly seems necessary to labor the point that one who can locate the problem areas to be emphasized will be better able to "decide upon priorities and arrange the succession of teaching steps, to devise well-conceived lesson-material and pertinent exercises and tests, to choose and also if need be to compile textbooks which are appropriate. . . ." ¹

The contrastive analysis of the English and Arabic question patterns has shown that, for Syrian students, the majority of English question (Pattern I, II, III, and IV) can present, among other problems, morphological and syntactical problems. These problems are basic to the question itself as well as to the answer following it. Obviously, the student has to overcome such problems before he can pro-

¹W. R. Lee, "Linguistics and the 'Practical' Teacher," English Language Teaching, XIII, No. 4 (1958), p. 164.

duce the English question and answer correctly and with sufficient ease. And to attempt, for example, to deal simultaneously with the morphological, the syntactical, and the suprasegmental problems can result in a psychological block on the part of the learner, and can allow mistakes to take place.

One way to facilitate the learning process of the student is to break down the learning burden into smaller units and to arrange to have each smaller unit thoroughly practiced before a new unit is introduced. To apply this principle operationally means that the problems involved in learning the English question patterns should be divided into a number of major units such as morphological, syntactical, phonological, and response problems, and be subdivided each into smaller units. The morphological problems, for example, can be broken down into those dealing with M, BE, and DO, and those dealing with HAVE and V; problems pertaining to BE can further be broken down into those dealing with the present-tense forms, and those dealing with the past-tense forms— and so forth. The assumption is that effective learning can best take place only when the material to be learned is so programmed that each new unit builds on what has already been sufficiently practiced.¹

¹For further discussion refer to B. F. Skinner, The Behavior of Organisms (New York: Appleton-Century-Crofts, 1938).

But the question that arises is this: How is it possible to deal with one particular aspect of the problem without having to deal simultaneously with other aspects of that problem? More specifically, how is it possible, for example, to deal with inversion in such a question as "What does Mr. Smith teach?" without having to face the problems of DO, inflection, and ~~the~~ falling intonation? In answer to such a question, the following guidelines may be suggested.

Step 1: Introduce the Negative Form.

As we have seen in the description of the English patterns, the chief mechanism with which an English question operates is inversion. Basic to correct inversion is the ability 1) to pick out M, EE, and DO, 2) to respond to HAVE or V with the use of the correct form of DO, and 3) to identify N. A program for the teaching of the English question should aim at developing the first two skills particularly (as N is less a problem for an Arab).

One suggestion for developing these two skills is to give the student early practice in the production of the negative form of the statement-- the contracted form.¹ (Questions may be introduced in the early stage but only on a

¹A less useful suggestion perhaps is to introduce the student to the emphatic form of the affirmative rather than the negative:

He goes → He does go → Does he go?

He walked → He did walk → Did he walk?

recognition level.) It is hypothesized that the student's ability to manipulate the negative form—i.e., the ability to attach the negative morpheme to M and BE, and to include DO as a negative-carrier where there is HAVE and V—will have a transfer value in the learning of most English questions. The student who has learned to isolate and manipulate M, BE, DO as negative-carriers can be expected to find little difficulty in dealing with these same forms as inversion elements, too— a perfectly analogous situation.

The choice of the negative form rather than the question form as the starting point in dealing with the morphological problems is in accordance with the principle of easy-to-difficult sequence of presentation. In the first place, while the negative form focuses on the same morphological problems as those of the question, it does not introduce such peripheral problems as those of intonation and response. In the second place, the question form has been shown to be "the area where there is the greatest concentration of native language interference."¹ But since the easy-to-difficult order has been shown to be "significantly more facilitative in learning words than the difficult-to-easy order,"² it can

¹El-Witri, p. 43.

²Masanori Higa, "The Psycholinguistic Concept of 'Difficulty' and the Teaching of Foreign Language Vocabulary," Language Learning, XVI, Nos. 3 & 4 (1965), p. 175.

also be tentatively hypothesized that such an order will be equally significant in the learning of grammatical patterns.

Step 2: Teach Inversion.

Once the student has acquired the skill of identifying M and BE as negative-carriers, and of using the correct form of DO as a negative-carrier in the case of HAVE and V, he can then be taught to perform an analogous task— inversion of M, BE, and DO with N.

In order to minimize the learning burden it is suggested that the intonation pattern to begin with should be that used in the native language, i.e., non-falling.¹ Also, it is suggested that answers should not be introduced until the student can produce the question form with sufficient ease. Needless to say, the vocabulary load and the grammatical constructions should be reduced to a minimum.

The patterns that can be used for the specific purpose of teaching inversion can be I and then III²; Patterns

¹The falling intonation can be taught as soon as the student has mastered the word arrangement of Patterns I and III.

²In "The Alternative Question as a Teaching Device," Language Learning, XIII, No. 2 (1963), pp. 65-75, Charles W. Kreidler points out how various important language skills can be developed concomitantly through the alternative question.

II, IV, and V can be introduced in this order later; Pattern VI can be introduced only incidentally as it is easily picked up by the native speakers of Arabic. The order in which the sub-classes of Pattern I may be introduced can be as follows:¹

1. M N (X)
 - a) can
 - b) have, has
 - c) shall, will
 - d) am, is, are, etc.
 - e) other members of M

2. BE N (X)
 - a) was, were
 - b) am, is, are

3. DO N have (X)

4. DO N v (X)
 - a) regular V
 - b) irregular v

Step 3: Teach the Answer.

Perhaps the easiest answer patterns for Arab students are the short and the long forms; normal answers requiring the use of one of the eight words i, we, you, he, she, it,

¹Patterns I and III can also be used successively to give practice in each smaller unit before a new unit is introduced. For the sake of learning convenience, it is suggested that the positive form be generally introduced before the negative form.

they, there plus M, BE, or DO can be expected to be difficult as they do not have their equivalents in Arabic. To apply the easy-to-difficult principle, therefore, means to introduce either of the first two patterns. It is suggested here that the focus should be on the long form in the beginning stage as it can reinforce the learning of inversion in contrast with normal word order in statements and answers. As for the short form, the students can be exposed to it incidentally: it is expected to be easily picked up by Arab students.

The next answer pattern to be taught formally is the normal form. The last pattern is a combination of both the normal and the long answer. It must be made clear, however, that the normal answer should not be required from the student before he has fairly mastered the form of the question (with a weak or tertiary stress on M, BE, or DO).

Since the answer to a tag question is only a specialized variety of the normal answer to a Pattern-I question, it is suggested that the place to introduce that answer should be after the normal answer to Pattern-I questions. All that the student needs here is to acquire a more specific skill in adjusting the answer to the positive or negative statement preceding the tag. Here are a few suggestions on how to deal with a tag and its answer.

1. Teach only one category at a time: either positive-negative or negative-positive.

2. In order to minimize the difficulty of the student, use the rising intonation (which is familiar to the Arabic-speaking student) until the student finds no problem in producing the English tag or in responding to it. As soon as the student has mastered the tag on a rising intonation and its answer, he can be given intensive practice in the falling intonation.
3. Give one or two illustrations. Write them on the board and focus the students' attention on the point of contrast, namely positive-negative or negative-positive. A quick explanation in Arabic may be illuminating. Make sure that you eliminate as far as possible such distracting factors as unfamiliar vocabulary or grammatical structures or excessive sentence length. In the early stages, you may do well to control also N in the statement: restrict it to I, we, you, he, she, it, they, and there. Other nominals may be introduced later starting from the simple to the modified construction.
4. Try to sharpen the students' recognition by using colored chalk, capitalization, underlining, arrows, etc. Visual clues can help a great deal in reinforcing the correct pattern as presented orally. Provide more examples until you can tell from the response that the students are ready to produce the correct form with ease.

5. Give then focused pattern practice using single, double, or multiple substitution drill. Leave the frame of the master example on the board: such a frame as "_____ ==, ==n't —?" can continue to stimulate the students to use the negative form of M, BE, DO in the tag. Cue them with the statement and require them to respond with the tag. Then ask a group of students to read out the statement in their books, and another group to supply the correct tag. Then do the same with individuals.
6. When it appears that the students have learned to produce the tag fairly automatically, introduce them to its answer. Tell them that the answer is directed not at the tag but at the preceding statement. With their books shut, give them a simple mechanical drill on the answers to the exercises in their books. Such a mechanical drill can counteract the tendency of the students to use the opposite answer. The student who has already practiced orally the series of answers, "Yes, I do." "Yes, she can." "Yes, they will." etc., is not likely to respond with a negative answer as he reads out the tag in his book.

Other answer patterns can be dealt with later.

Step 4: Focus on Intonation.

As has been suggested earlier, the rising intonation can be advantageously introduced in early stages in patterns

where it is normally used in English. As for the falling intonation, the best place to start with it is perhaps with the tag-question— immediately after the rising tag and its answer have been taught. The falling tag will demonstrate a clear contrast in psychological meaning with the rising tag. Furthermore, it is in the tag-question that both the rising and the falling intonation patterns seem to be equally commonly used. Once the falling intonation has been introduced, it is important thereafter to give the students intensive and frequent practice in it: it is the pattern an Arab needs to master. Pattern IV, V, and I can be used perhaps exclusively with the falling intonation in the intermediate stage. The subtle shades of difference in meaning can be pointed out incidentally, especially in the advanced stage.

The sustained intonation can be introduced incidentally, too, and only where the context itself can be indicative of its implication.

The techniques to be used in teaching such problems as word order or intonation can be summarized as follows:¹

I- Introduce the Problem.

¹For these techniques the writer has drawn intensively upon Robert Lado's "Linguistics and Foreign Language Teaching," Language Learning, XI, No. 2 (1961), pp. 35-41.

1. Call the students' attention to the problem point.
2. Give an illustration to focus attention on it.
3. Sharpen recognition by giving more examples.
4. Help the students to arrive at an explanation or a generalization.

The chalkboard, charts, and colors are excellent tools to highlight the problem.

II- Practice.

1. Conscious Practice:

a) Repetition.

The command of the language is not a matter of knowledge. . . . The command of a language is a matter of practice. . . . To understand the forms is only the first step. Copy the forms, read them out aloud, get them by heart, and then PRACTICE THEM OVER AND OVER AGAIN, DAY AFTER DAY, until they become entirely natural and familiar. LANGUAGE LEARNING IS OVERLEARNING; ANYTHING LESS IS OF NO USE.¹

b) Substitution Drill.

Develop flexibility by using single, double, and multiple slot substitution pattern practice.

2. Unconscious Practice:

Distract the students' attention from the problem point to another point in the same exercise, so that they can produce the correct form without

¹L. Bloomfield, Guide for the Study of Foreign Languages (Linguistic Society of America, 1942), p. 12, quoted by Atai, pp. 104-105.

thinking.

III- Reinforce.

1. Make sure to tell the student about the success he has made. The sense of achievement can sustain interest and motivation.
2. Give an assignment as frequently as possible. Short assignments to be done as homework help to reinforce habits learned in class.
3. Plan for short but frequent reviews of what has been taught.

The above suggestions should never be taken as hard and fast rules. The ingenious teacher can improvise other ways of dealing with the particular problems of his students. The present thesis leaves much to do for the classroom teacher and the textbook writer. All that has been attempted here is to sensitize the teacher particularly to the problems of transfer— and it is the latter's job to integrate the findings of this thesis into his teaching practice. If these findings turn out to be effective and helpful then it is the classroom teacher who makes them what they are.

APPENDIX

I- Key for Phonemic Transcription.

The Consonants

1. Stops

	<u>English</u>	<u>Arabic</u>	<u>Eng. Equivalent</u>
/p/ vl.	< <u>pet</u> >		
/b/ vd. bilabial	< <u>bet</u> >	/taab/	"he avowed"
/t/ vl.	< <u>bet</u> >	/taab/	
/d/ vd. dental/alveolar	< <u>bed</u> >	/daab/	"it melted away"
/t̤/ vl. dental velarized		/ṭaab/	"he recovered"
/d̤/ vd.		/ḍabb/	"he grabbed"
/k/ vl. velar	< <u>beck</u> >	/kabb/	"he spilled"
/g/ vd.	< <u>beg</u> >	/kill/ /gill/	"all" "glass-ball"
/q/ vl. uvular		/qadd/	emphatic func- tion word
/ʔ/ vl. glottal		/ʔadd/	this size

2. Affricates

/tʃ/ vl. alveo-palatal	< <u>chew</u> >	/čaa/	"tea"
/dʒ/ vd.	< <u>Jew</u> >	/jaay/	"(she's) coming"

3. Fricatives

/f/ vl. labio-dental	< <u>feel</u> >	/fann/	"art"
/v/ vd.	< <u>veal</u> >		
/θ/ vl. (inter-)dental	< <u>wreath</u> >	/eumma/	"then"
/ð/ vd.	< <u>wreath</u> >	/əamma/	"he condemned"
/ð̤/ vd. interdental velarized		/əanna/	"he thought"

/s/ vl.		<hiss>	/saal/	"it poured off"
	alveolar			
/z/ vd.		<his>	/zaal/	"it disappeared"
/s/ vl.			/saabir/	"patient"
	alveolar velarized			
/z/ vd.			/zaafir/	a name
/ʃ/ vl.		<pressure>	/ʃaal/	"he carried"
	alveo-palatal			
/z/ vd.		<pleasure>		
/x/ vl.			/xaab/	"he was disap- pointed"
	velar			
/ɣ/ vd.			/gaab/	"he disappeared"
/h/ vl.	glottal	<hat>	/hadd/	"he pulled down"
/h/ vl.			/hadd/	"hot; peppery"
/ʁ/ vd.	pharyngeal		/ʁadd/	"he counted"
4. <u>Nasals</u>				
/m/ vd.	bilabial	<him>	/maal/	"he slid"
/n/ vd.	alveolar	<thin>	/naal/	"he won"
/ŋ/ vd.	velar	<thing>		
5. <u>Laterals</u>				
/l/ vd.	alveolar	<lamb>	/ʔalla/	"he told her"
/ɭ/ vd.	alveolar velarized		/ʔalla/	"God"
b. <u>Semi-Vowels</u>				
/r/ vd.	alveolar	<ram>	/marra/	"once"
/y/ vd.	palatal	<yet>	/yalla/	"Come on!"
/w/ vd.	labial	<wet>	/walla/	"by God"

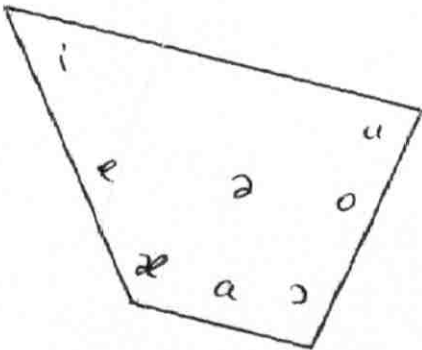
The Vowels

A. English Vowels

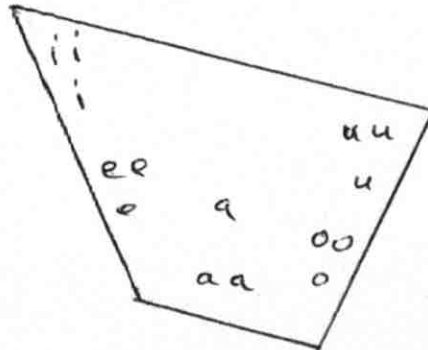
- /i/ <bit>
- /e/ <bet>
- /æ/ <bat>
- /ə/ <but>
- /a/ <bat>
- /u/ <put>
- /o/ <boat>
- /ɔ/ <bought>

B. Arabic Vowels

- i/ii /min miin/ "from whom"
- e/ee /ʔille leēs/ "tell me why"
- a/aa /mall/ /maal/ "he was bored" "wealthes"
- u/uu /šuu biddu/ "what does he want?"
- o/oo /kitaabon/ "a book"
- /boon/ "a coupon"



English Vowels



Arabic Vowels

II- The Arabic Verb Construction.

1. Base morpheme: /b-9-t/ "to send"
2. Tense: /ba9at/ "he sent"
/byib9at/ "he sends"
3. Aspect: /byib9at/ "he sends"
/9am yib9at/ "he's (been) sending"
4. Number/Person: /ba9at/ "he sent"
/ba9ato/ "they sent"
5. Gender: /ba9at/ "he sent"
/ba9 tit/ "she sent"
6. Subject: /bá9at/ "he sent"
/ba9átt/ "I/you sent"
7. Object: /ba9atu/ "he sent him"
/ba9ata/ "he sent her"
8. Voice: /ba9átt/ "I sent"
/nba9átt/ "I was sent"
9. Mood: /ba9att/ "You sent"
/b 9aat/ "Send!"

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