
| RESEARCH ARTICLE

Intonational Meanings of Discourse Markers in Spoken Colloquial Arabic

Prof. Reima Al-Jarf

King Saud University, Riyadh, Saudi Arabia

Corresponding Author: Prof. Reima Al-Jarf, **E-mail:** prof.shen_zijun@whu.edu.cn

| ABSTRACT

Intonation is the rise and fall of the voice while speaking. It expresses the attitudes and emotions and have a grammatical, discourse, linguistic, psychological and indexical functions. It makes significant and systematic contributions to utterance interpretation. This study sought to investigate the types of meanings and pragmatic functions that the discourse markers (طيب /Tayyib/ O.K, خلاص /xala:S/ (that's it), إن شاء الله InshaAllah (God willing), ما قَصَّرْتِ & ما قَصَّرْتِي /ma gaSSart/ (much appreciated), لا لا /la: la:/ (no...no), يا سَتِي /ya sitti/ (ma'am), يا سلام /ya sala:m/ (wow), يا عَيْنِي /ya ʔeyni/, يا مَسْهَل /ya: msahhil/ (asking God for making things easy), and يا سَاتِر /ya sa:ter/ (Oh My God) have when each is uttered with different intonation patterns in spoken Colloquial Arabic. Twenty student-translators received training in uttering the discourse markers with different intonations, identifying the meaning and/or purpose conveyed by each intonation, then they performed an elicitation and a judgment/interpretation task in which they were required to pronounce each discourse marker out loud with as variety of intonations and identify the meaning conveyed by each. Data analysis showed that each discourse marker has a variety of meanings and pragmatic functions when uttered with different intonations. The context makes it clear which meaning each intonation implies. Results of the interpretation of meanings that each discourse marker in the sample are reported in detail.

| KEYWORDS

Discourse markers, Arabic discourse markers, intonational meaning, Arabic intonation, pragmatic function, Colloquial Arabic

| ARTICLE INFORMATION

ACCEPTED: 01 July 2024

PUBLISHED: 14 July 2024

DOI: 10.32996/jpda.2024.3.2.1

1. Introduction

Intonation is the rise and fall of the voice while speaking. *This variation in the spoken pitch serves several functions:* It makes a significant and systematic contribution to utterance interpretation. *It expresses the attitudes and emotions of the speaker.* It helps identify grammatical structures *and distinguish words.* It shows how clauses and sentences go together in the spoken discourse. Subordinate clauses often have a lower pitch, a narrower pitch range and a faster tempo than main clauses. This way, listeners can distinguish statements, questions, exclamatory and other sentence types. This distinction is mainly coded *tonally*, exploiting the up-and-down movements of *pitch* (grammatical and discursal functions). Intonation also structures the information conveyed by a speaker and organizes speech into units to facilitate cognitive processing and make it easy for the listener to perceive, memorize and perform. The resultant tune gives the utterance a particular meaning that is independent of that ascribed by the text. *Phrasing* breaks up the flow of speech into manageable chunks that group together what semantically belongs together (linguistic function). Important information can be foregrounded by *accentuation*, i.e., rendering parts of the speech flow that are more prominent than others. The spoken sentence (*You can have it in red, green, yellow, blue, or black*) is more difficult to comprehend and remember than the same utterance when divided into intonation units, *vis*, (*You can have it in red | green | yellow | blue | or black*) (psychological function). In addition, intonation acts as a marker of personal and social identity. For example, group membership can be identified by using intonation patterns adopted specifically by that particular group, such as street vendors or preachers. A high rising intonation, where a statement ends with a high rising pitch movement is said to be typical of younger speakers of

English and might be more widely found among young female speakers (indexical function) (Al-Jarf, 2023; El Zarka, 2014; Wells, 2006, Shakri, 2016; Al-Jarf, 2003; Ladd 1996; Al-Jarf, 1994; Al-Jarf, 1990; Uldall, 1972).

An important feature of intonation is that not all elements of stretch of discourse are equally significant. The pitch is associated with accented syllables and is generally more important than that associated with unstressed syllables. An intonation unit consists of a nucleus (the stressed syllable) and a tail which is any unstressed syllable or syllables that may follow the nucleus. Nuclear tones are conceived as contours which describe the speech sounds that behave as single segments but make an internal transition from one quality, place, or manner to another. The contour is a curve that tracks the perceived pitch of the sound over time. It tends to be marked by cues such as a pause and a shift upward in overall pitch level at its beginning, and a lengthening of its final syllable (Kapatsinski, Olejarczuk & Redford, 2017).

Every language has its own intonation system which means that different languages have different intonation patterns. For example, in Arabic, there are five intonation patterns¹: falling, rising, level, falling-rising, and falling-rising intonation and level. Falling intonation is used at the end of: (i) declarative statements (محمد في الجامعة *Mohammad is at the university*); (ii) in commands (افتح الباب *open the door*); and (iii) Wh-questions (متى غادرت بالأمس *When did you leave yesterday?*). Rising intonation is normally used at the end of yes-no questions (هل هو في البيت الآن *Is he at home now?*); in utterances containing an element of surprise or protest (ما شاء الله *My God; Wow!*); In vocatives (يا سارة *Hey Sara*); in requests (تفضل اجلس *have a seat, please*). In a level tone, the pitch remains at a constant level (أريد الكتاب المتعلق بالقطة *Please, I want the book about cats, بخير I am well*). There is no pitch change that accompanies the production of utterances. Complex Tones which have a single nucleus with a bidirectional pitch movement as falling-rising which consists of two pitch movements: fall and then rise. In the rising-falling tone, a rise followed by a fall. Like the fall-rise, the whole tone movement may occur on a syllable or may spread over the syllables of that tail (Al-Jarf, 2023; Al-Azzawi & Jasim, 2010; Al-Jarf, 2003; Al-Jarf, 1994; Al-Jarf, 1990; Al-Jurf, 1995).

The study of intonation has been approached from different perspectives. For example, numerous studies in the literature have described intonation in several Arabic dialects such as the intonation of statements and questions in Cairo Arabic (Norlin, 1989); variation in the intonation of formal and colloquial Egyptian Arabic (El Zarka, & Hellmuth, 2009); intonation of Lebanese and Egyptian Arabic (Chahal and Hellmuth, 2014); Lebanese Arabic intonation (Chahal, 1999); the intonation of colloquial Damascene Arabic (Kulk, Odé, & Woidich, 2003); intonational patterns of San'aani Arabic, in comparison with intonational patterns of Cairene Arabic (Hellmuth, 2014); analysis and computational modelling of Emirati Arabic intonation (Alzaidi, Xu, Xu & Szreder, 2023); intonation in Moroccan Arabic (Benkirane, 1998); intonation in English-Arabic consecutive interpreting (Al-Azzawi & Jasim, 2010) and others.

Another group of studies provided a pragmatic discourse analysis of single discourse markers in a variety of Arabic dialects. In Jordanian Arabic, several studies investigated the discourse markers عاد *ʕaad*, والله *wallahi* (by God), بس *bas* (enough), عن جد *ʕan ʕad* (*really*) and الآن *ilʔa:n* (now). Harb, Jarrah and Alghazo (2022) found that the discourse marker *ʕaad* provides supplementary information that relates the speaker's attitude (i.e., disagreement) to the proposition expressed by the host sentence. The distribution (and interpolation) of *ʕaad* can be syntactically captured. It heads the Speaker-oriented Ground Phrase, following its main function in expressing the *ʕaad* that the speaker displays towards the proposition rather than asking the addressee for a request of how to respond to the utterance.

The discourse marker *wallahi* (by God) serves ten functions: introducing an acceptance, an apology, a threat, and a compliment, a request softener, a marker of elaboration, a continuer, a marker of confirmation, a marker of compliance with a request, and a filler marker (Al-Khawaldeh, 2018).

The discourse marker *bas* (enough) has many pragmatic functions that include initiating a topic, signalling a topic change, closing a turn, ending a conversation, indicating speaker's hesitancy, mitigating Face Threatening Acts, making a correction, attracting hearer's attention, expressing restrictions and conditions, showing disbelief and indicating a question, providing an interpretation, showing contrast, expressing regret, showing agreement, emphasizing, and filling in gaps in an interaction (Al Rousan, Al Harahsheh & Huwari, 2020). Similarly, Ennasser and Hijazin's (2021) identified twelve different functions of the discourse marker *bas*: Denying an expectation, making a repair, indicating insufficiency of information, returning to main topic, signalling a shift in topic, mitigating a face-threatening act, showing a threat, indicating a completion of cognitive process, acting as a filler marker, as a modifier as an expressive marker, and as a directive marker.

¹ Intonation

ṣandžad “really” communicates sixteen functions namely anger, surprise, apologies, sympathy, commands, requests, challenges, advice, assertions, suggestions, complaints, claims, promises, oaths, threats, and offers (Altaweel & Al-Shaikhli, 2024).

The deictic temporal marker *ʔilʔa:n* ‘now’ has the function of organizing the ongoing discourse. Its use as a discourse marker outnumbers its use as a deictic temporal signal. The lexical use of words is overridden by their grammaticalized and/or discourse use, especially in the presence of other words that convey a similar lexical meaning (Jarrah, Al-Marayat & Salem, 2020).

In Egyptian Arabic, *yaʕni* (it means) is a marker whose main function is to signal the speaker's cognitive efforts to get to a point, i.e., to produce the most satisfying expression of an intended message. *yaʕni* serves to state, elaborate, and stress a point. When *yaʕni* introduces new information, it serves as a foreground device through which the main argument or narrative is further developed. It also serves as a background device that shows a suspension of the current discourse purpose to provide repetitions or elaborations (Marmorstein, 2016).

When taking into consideration the topic type, syntactic position and phonological form as guidelines for interpreting the discourse marker */ja'ni*² in a corpus of 20,000 words of educated female Egyptian Arabic speech, Elshimi (1992) reported that */ja'ni/* has seven types of functions: as an extension marker, a subordination marker, a broad interpretation marker, an inner-negotiation marker, a deictic centre marker, as an indirect intention marker and shows the degree of intensity.

In Spoken Iraqi Arabic, Alazzawie (2015) and Alazzawie (2014) explored the functions of the discourse markers *عادي* *adi* and *يمعود* *Yamawwad*. *ʔadi*³, which means *okay, yes I hear you, no worries, how dare you, or I've gone through the same thing myself*, has the properties that discourse markers typically have. It occurs in phrase-initial or phrase-final positions. It has multiple functions such as offering support and sympathy, consolation, mitigation and encouragement, acceptance of a proposal, disapproval, reprimand and indignation, politeness and courtesy, mild criticism and sarcasm, requesting and granting permission, indifference and obliviousness, a hedging device of softening criticism and face-saving, resignation and submission or surrender to something beyond one's control, divergence in opinion and counter proposal, assurance and facilitation, and confirmation seeker (Alazzawie, 2015).

Similarly, *yamawwad* *يمعود* has various contextual meanings and functions. It has a general introductory function to start a conversation, as a marker of politeness and courtesy, as a pragmatically complete unit that substitutes a sentence to express more than one function. It expresses annoyance and irritation, displeasure, a request or a gentle imperative to get people to do something, and conveys furiousness and indignation (Alazzawie, 2014).

In spoken Gulf Arabic, Abdeljawad and Radwan (2016) examined the position of the marker *zeen*⁴ (Okay) in conversational exchanges, and its role in local and global conversational coherences. They revealed that *zeen* is used to help speakers and listeners locate themselves and their utterances in a conversation. *zeen* establishes coherence in the communication exchange and creates a framework for the information structure.

In Najdi Arabic, the discourse markers *elzibda* (the gist) and *min jid* (for real) have textual, interpersonal, and cognitive functions. *elzibda* was found to be more productive than *min jid* with almost double the number of pragmatic functions. Both share a number of textual and interpersonal functions, but *elzibda* exhibits a cognitive function only and shows more textual functions than *min jid*. By contrast *min jid* shows more interpersonal functions than *elzibda*. Syntactically, *both* occupy medial, final, and alone positions. *min jid* has the alone position as one of the landing sites while this position is quite rare for *elzibda*. Sociolinguistically, *elzibda* and *min jid* are highly used by Twitter student users with a BA degree (Alaswad, 2020).

In Saudi Arabic, the discourse marker *maʕ nafsak* has twelve pragmatic functions based on the context in which it is used. It is used to express objection or refusal, lack of interest, carelessness, indifference, annoyance, reprimanding, doubt, unwillingness, distancing oneself from others, challenge, scolding, disappointment, choice, and preserving personal privacy (Al Rousan, 2015).

To summarize, the studies reported above analysed the functions of several discourse markers used in the flow of speech in some Arabic dialects. Those studies mostly focused on a single discourse marker and the various functions it serves. Some examined the syntactic and sociolinguistic aspects of their use. However, no prior studies have investigated the effect that intonation has on the meaning of discourse markers, i.e., the changes in meaning that result from changing the intonation in which discourse markers are uttered where they have a stand-alone position or when they are used in the flow of speech (in context). Therefore, this study

² As transcribed in the resource

³ As transcribed in the resource

⁴ Corrected to *zeen* by the author

aims to examine the types of meanings and pragmatic functions that the discourse markers (طيب /Tayyib/ O.K, خلاص /xala:S/ (that's it), إن شاء الله /InshaAllah (God willing), ما قَصَّرْتُ /ma gaSSart/ & ما قَصَّرْتِي /ma gaSSarti/ (much appreciated), لا لا /la: la:/ (no...no), يا سَتِي /ya sitti/ (ma'am), يا سلام /ya sala:m/ (wow), يا عيني /ya ʔeyni/, يا مسهل /ya: msahhil/ (asking God for making things easy), and يا ساتر /ya sa:ter/ (Oh My God) have when each is uttered with different intonation patterns in spoken Hijazi Arabic.

These discourse markers are very frequent and are extensively employed in spontaneous speech in Hijazi Arabic. They have not been investigated by any researcher before. The discourse markers investigated in this study have different grammatical categories (exclamatory, conditional clause, affirmative word, and negation particles + verb used as a compliment). They play a vital role in people's daily communication. They aid communication and facilitate the cohesion and flow of a conversation. This study will capture both the cognitive processes, emotional meanings and communicative goals that are strongly present in the use of these discourse markers.

Undergraduate students majoring in translation at the College of Languages and Translation (CLT) have a variety of interpreting problems including polysemous words and the change in meaning resulting from changes in intonation (Al-Jarf, 2015). So, interpreting students and instructors will benefit from findings of this study as they will help them understand the kinds of meanings, contexts and functions carried by intonation contours. They emphasize the importance of context in interpreting discourse markers. The students will understand the functions each discourse marker serves in these contexts.

2. Definition of Terms

2.1 Speech Acts

In linguistics, a speech Act⁵ is an utterance defined in terms of a speaker's intention and the effect it has on the listener. It is the response that a speaker hopes to provoke in his/her audience. Speech acts might be greetings, requests, apologies, promises, warnings, and others. They are an important part of communication. The Speech-Act Theory is a subfield of pragmatics that is concerned with the ways in which words can be used, not only in presenting information but also to carry out actions. It is applied in psychology, legal and literary theories, philosophy, and artificial intelligence.

The Speech-Act Theory considers three levels or components of utterances: (i) *locutionary acts* (the making of a meaningful statement, saying something that a hearer understands); (ii) *illocutionary acts* (saying something with a purpose, such as informing), and (iii) *perlocutionary acts*, i.e., saying something that causes someone to act. Illocutionary speech acts can also be classified into different families and grouped together by their intent of usage.

2.2 Discourse Markers

Discourse markers⁶ or discourse deictic expressions are words or phrases that signal the relationship and connections between utterances and ideas in speech or writing. They come from a variety of word classes, such as adverbs (*well*) or prepositional phrases (*in fact*); particles *oh, well, now, then, you know*, and *I mean*, and the connectives *so, because, and, but*, and *or*. Their main function is at the level of discourse (sequences of utterances) rather than at the level of utterances or sentences. They are relatively syntax independent, and they do not usually change the truth conditional meaning of a sentence. They play a role in managing the flow and structure of discourse. They guide the listener or reader through the content, clarifying, connecting, and organizing the parts of the conversation or text. They make the connections between sentences and paragraphs clear, organize discourse (communication) into segments and make communication clear and coherent.

There are four types of discourse markers: (i) Interpersonal discourse markers that indicate the relationship between the listener and the speaker and express perception, agreement, disagreement, and amazement (*look, believe me and you know, exactly, absolutely, certainly, definitely, okay, and I see, Im not sure, mind you, I dont think so, I beg to differ, not necessarily, wow, wonderful and yay*). (ii) Referential discourse markers that are usually conjunctions used to indicate sequence, causality, and coordination (*now and then, because, as a result of, thanks to and due to, and, so, but*). (iii) Structural discourse markers that indicate the hierarchy of the actions in a conversation at the exact time they are being performed. They express the value the speaker adds to the statements that are uttered in a conversation, highlighting the statements that are the least and the most important to them. They show organization, introduction, and summary (*first of all, secondly, for a start, next and last of all, so, to begin with, to start with, for a start, to conclude, in, the end, to sum up, and in conclusion*). (iv) Cognitive discourse markers that reveal the thought process of the speaker(s) during a conversation. They express processing information, realization, and rephrasing (*uhh, um and erm, oh!, Really?, oh no!, I mean and in other words*). In addition, discourse markers can be formal, i.e. used in academic essays, official work-related documents, formal letters, and emails

⁵ [Speech Acts.pdf \(khnmu.edu.ua\)](#)

⁶ https://en.wikipedia.org/wiki/Discourse_marker

(Appears in formal communication, like diplomatic or business negotiations) as *in addition, furthermore, moreover, however, nevertheless, nonetheless, consequently*; or informal used in casual conversations between friends and small talk between acquaintances as in emails and text as (*what's more, on top of that, but, because*).

3. Methodology

3.1 Participants

A random sample of 20 student translators at the College of Languages and Translation (CLT), Imam University, Riyadh, Saudi Arabia participated in the study. The students were in their junior/third year (sixth semester) of the translation program and were enrolled in a Pragmatics and Semantics course (3 hours). They had completed 8 hours of Arabic language courses (Syntax, Academic Writing, Stylistics Applications); 35 hours of English language courses (Listening, Speaking, Reading, Writing, Academic Writing, Vocabulary, Grammar, Syntax and Morphology); 10 hours of Introduction to Linguistics, Text Linguistics, and Use of Dictionaries in Translation courses; 4 hours of Language and Culture courses; 4 hours of Interpreting courses; and 17 hours of translation courses (Introduction to Translation, General Translation from Arabic to English, General Translation from English to Arabic, Political and Media Translation, Computer-Assisted Translation, Financial and Economic Translation, Scientific and Technical Translation). All the participants are native speakers of Arabic, with English as their foreign/second language.

3.2 Data Collection and Analysis

A sample of 10 discourse markers (طيب /Tayyib/ O.K, خلاص /xala:S/ (that's it), إن شاء الله InshaAllah (God willing), ما قصرتني ما قصرتني ما قصرتني /ma gaSSart (M) / ma gaSSarti (F) much appreciated, لا لا /la: la:/ (no...no); يا ستي /ya sitti/ (ma'am), يا سلام /ya sala:m/ (wow), يا عيني /ya ?eyni/, يا مسهل /ya: msahhil/ asking God for making things easy, يا ساتر /ya sa:ter/ (Oh My God) was selected. The discourse markers belong to different grammatical categories: exclamations/interjections, conditional clause, affirmative words, and negation particles. To be included in the sample, each discourse marker had to have at least three intonational meanings.

The discourse markers were printed on paper and each student was handed a copy. The sample was given to the students as single words and phrases. Some context situations were added to some discourse markers in the sample to help the students generate intonations with multiple meanings.

Before the session, the students received some training in uttering the discourse markers with different intonations, identifying the meaning and/or purpose conveyed by each intonation. The following are examples of meanings of some discourse markers in the training material:

- Example 1: دخیل الله /daxi:l ?allah/ (for God's sake). دخیل الله ما اجمل البنت It is used for admiring a person or some behavior (how beautiful, how cute); دخیل الله تساعدني أنا محتاج for urging someone to do/give something (for God's sake help me. I am in urgent need), دخیل الله ما أثقل دمه for complaining and grumbling (For god's sake. He is such a spoiled brat).
- Example 2: حاضر ?Ha:Dir/ (o.k., of course, definitely, certainly). It shows the acceptance of a request (ممكن تغسلي الأطباق) (Can you do the dishes) > حاضر yes I will; اشرح لي السؤال (Explain the question, please) > حاضر من عيوني yes indeed (with pleasure). It expresses displeasure or annoyance and following instructions or complying with a request.
- Example 3: أكيد /?aki:d/ certainly. It expresses certainty or strong affirmation as in (Are you coming to the party tomorrow? أكيد يا بنتي (Of course, definitely, dear); for requesting confirmation (أكيد Are you sure?). It shows doubt (أكيد.. بهذه السرعة؟) (Are you sure? This fast); and sarcastic exaggeration or mockery (أكيد سيفوز الفريق بهذا الأداء الضعيف (Ara you sure the team will win with this poor performance).

Possible types of meanings, interpretations, and purposes of discourse markers conveyed by intonation were given to the students to choose from such as: showing agreement, acceptance, disapproval, apology, threat, a compliment, confirmation, a request softener, compliance with a request, anger, surprise, sympathy, commands, challenge, advice, assertions, suggestions, complaints, requesting and granting permission, claims, promises, oaths, regret, emphasizing, denying an expectation, offering support, consolation, mitigation, encouragement, reprimand, indignation, politeness and courtesy, criticism, sarcasm, objection, refusal, assurance, facilitation, annoyance and irritation, displeasure, indifference, doubt, unwillingness, scolding, disappointment, choice.

After the training session, the students performed an elicitation and a judgment/interpretation task in pairs. In the elicitation task, a student was required to pronounce each discourse marker out loud with as variety of intonations (at least five different intonations). The other student had to interpret each version of the discourse marker depending on its intonation. Each pair of students had to explain the meaning, purpose, attitude, force, function, and effect conveyed by each intonation of each version of each discourse marker. They could discuss the intonations and meanings conveyed together before recording their final responses. Each pair recorded their responses in the language lab. They could write their interpretations and comments on each item on paper as well. The students yielded more than 700 versions of discourse marker interpretations with different intonations.

In analyzing the intonations of each discourse marker, the stressed and unstressed syllables in each discourse marker, the nucleus or head (i.e., stressed syllable) and the contour (the curve that tracks the perceived pitch of the sound over time) were identified in order to capture the meaning conveyed by each intonation. It should be noted that the intonation units in this study are single words, 2 and 3 short word phrases. In each intonation, the pause and shift upward in the overall pitch level at the beginning of the word/phrase, and a lengthening of the final syllable were also noted.

To validate the intonational meanings of the discourse markers given by the students, the author and another colleague with a Ph.D. in linguistics listened to the recordings of each discourse markers, its various intonations and the meanings conveyed by each. Those were marked as correct or incorrect. Correct intonations that received the same meaning and purpose from 70% of the students were compiled and are reported qualitatively reorted in the results for each discourse marker.

Based on the definition and elements of the speech acts theory, the intonations with which each discourse marker was uttered by the students were classified in terms of the meaning, function, force, attitude, and effect on the hearer. In other words, discourse markers in the students' responses were classified into whether each conveys any of the meanings, interpretations, and purposes mentioned above. Answers were analyzed into a simple *Yes, No, an echo answer or no answer.*

Results of the analyses of the meanings and purposes conveyed by each intonation of each discourse marker are described qualitatively. It was not possible to transcribe about 60 intonation versions of the discourse markers with a speech analysis software due to the multiplicity of the voice recordings for each discourse marker. The spectrograms will be difficult for many readers to interpret. In addition, it is not possible to insert samples of students' recordings in the body of the article.

4. Results and Discussion

4.1 Intonational Meanings of Discourse Markers

Results of the analysis of the responses yielded by the student informants in the current study showed numerous meanings conveyed through the rising and falling intonations of each discourse marker, depending on the context in which it is used. The intonational meanings of each discourse marker are reported and described below.

1) طيب /Tayyib/ O.K.

The adjective طيب /Tayyib/ is a polysemous word that has many denotative meanings in Colloquial Arabic as "delicious, alive, a nice person, I am fine, a good-hearted and a naive person". These meanings are not attributed to differences in intonation. However, as a discourse marker, it is used in response to questions, requests, fillers, a continuation marker. It may render the following meanings when uttered with a falling intonation: when someone gives instructions, when you comply with instructions or requests; when you understand what someone is saying; when you give informal consent; when someone asks for permission you can respond with طيب (O.K.!). طيب also means O.K. that's perfect; ماشي (as you please! I don't mind); حاضر ولا يهملك (O.K. don't worry about it); طيب امرى لله (that's fine, there is nothing I could do about it); يسلموا (Thanks! Really grateful); عدم اهتمام ignoring or showing indifference. With a rising tone, طيب is used for expressing surprise, excitement, enthusiasm or eagerness, or curiosity; responding to someone's call; expressing urgency, displeasure or annoyance and others; showing astonishment at what a person is saying طيب (this is weird); showing helplessness لك ايش اسوي there is nothing I could do for you; said impatiently in response to someone who is repeatedly calling you طيب. It means خلص اسكت Enough! Keep quiet! Cut it out (for ending an argument). in a threatening tone as in أنا بورجيك (wait until we get home); in response to an order it means O.k. give it to her; when listening to someone in a state of suspense شو صار وبعدين شو (ha! What happened next). It means طيب طيب انتظر انا قادم (wait! Wait! I am coming); in requesting confirmation as فاهم علي (O.K. do you understand me, are you listening).

2) خلاص /xala:S/ (That's It)

The Arabic expression خلاص /xala:S/ (that's it) has various meanings depending on the context in which it is used. It is uttered with a falling intonation when it expresses completion. When someone says خلاص it means (that's it! It's done or It's over); خلاص لا تزعل it is o.k. don't worry I will go with you; or in compliance with an offer or suggestion (as you wish). On the contrary, it is pronounced with a rising intonation if someone is bothering you or if you want to end an argument or quarrel. Here is means أوقف الجدل enough, stop it or cut it out, change to topic; in drawing attention to something wrong or asking someone to control his/her behaviour; or reaching the limit.

3) ان شاء الله InshaAllah⁷ (God Willing)

ان شاء الله InshaAllah (God willing) is a discourse marker that is very common in daily speech. It is used in many contexts and has many meanings. It is used for future plans, such as a meeting, a journey, or any other event as نلتقي بكرة ان شاء الله (I'll see you

⁷ [Inshallah Meaning, Its Benefits and Usage: 7 Times When You Should Say Inshallah - AlQuranClasses](#)

tomorrow, inshallah). Culturally, Arab people use it in polite refusal, i.e., as a nice way of saying "No". For example, when someone invites you, but you don't want to go, or if a child is asking for an ice cream, or when a shop keeper invites you into his/her shop, you can say *بعدين ان شاء الله* (maybe later, God willing). People also use it for expressing hopes, aspirations or desires for something good to happen (*ان شاء الله تكبر وتصبح مهندس*) I hope you grow up and become an engineer, Inshallah); and when praying for someone's well-being, success, or happiness, it is customary to include *Inshallah* as in (May you have a safe trip, Inshallah). When Arabs say *على خير إن شاء الله* (hopefully, God willing), they express affirmation, hope, consolation, good will. Moreover, it is used in situations of uncertainty or when discussing possibilities (when someone asks if you will attend an event, you can respond, I will try to make it, Inshallah); when making promises or commitments to complete a task, Arabs say (I will finish it, Inshallah). All of these meanings are conveyed through a falling intonation. In all of these contexts, the discourse marker *ان شاء الله inshallah* is uttered with a level tone.

4) *ما قَصَّرْتِي ma gaSSart & ما قَصَّرْتِي /ma gaSSarti (Much Appreciated)*

The Arabic expression *ما قَصَّرْتِي ma gasart (M) ma gasarti (F)* (literally you have not come short, meaning you have done everything that you are asked to do; you have done your duty without any shortcomings, or you have not let us down; or you have met our expectations). It is used to thank someone; acknowledge someone's efforts, kindness, or assistance; It conveys gratitude and appreciation; recognizing someone's hard work or dedication; valuing the help or support received; acknowledging someone's efforts; showing respect for someone's contributions; affirming good deeds and so on. It also has negative connotations such as expressing disappointment when something is below expectations. *ما قَصَّرْتِي يَخْلِفُ عَلَيْكَ* and expressing dissatisfaction when something is done in an *داعي لا تكمل لا داعي*. In addition, it can be used in refusing an offer or a request, or invitation *مشكور ما قَصَّرْتِي* (no, thank you). In all of these contexts, the discourse marker *ما قَصَّرْتِي/ما قَصَّرْتِي* is uttered with a level intonation.

5) *لا لا/la: la:/ No No*

The Arabic discourse marker *لا لا /la: la:/* is commonly used to negate statements. When repeated as *لا لا لا /la: la: la:/*, it emphasizes the negation even further. It is used to express direct refusal as *لا لا، ما أَيْغِي* (No, I don't want), *لا لا لا مش ممكن آخذ* (No, I cannot take any); polite decline as *لا لا، شكرا* (No, thank you), *لا لا حبيبتِي* (No dear); strong denial/refusal or rejection as *لا لا، مستحيل* (No way), *لا لا ممنوع* (No it is not allowed), *لا لا.. مات؟ غير معقول* (No, he has not died! Impossible!); delay or later as *لا لا، بعدين* (No, later); strong refusal as *لا لا يعني لأ* (No means No). In all of these context, *لا لا* is uttered with a rising-falling intonation.

6) *يا ستي /ya sitti/ (Ma'am, lady, grandma)*

The discourse marker *يا ستي* is commonly used in Arabic and has different meanings. It is uttered with with a falling intonation when someone talks to a close female friend as in *شوفي يا ستي* (listen dear), i.e. *يا ستي* requesting full attention politely and favourably because you are going to explain something important; It is also a way to refer to a lady or woman. Here, *ست* or *ستي* is a shortening of *سيده/سيديتي* which means (Miss or lady). It is used to refer to an adult woman in general, not necessarily a young woman. It is informal and friendly in *شوفي يا ستي*, *Look madam! Madam, would you like to go out for coffee*, to show respect *يا ستي* (my lady). It is with elderly ladies; it is used to refer to women of high social class as in the case of princesses and queens. But it is uttered with a rising intonation when it is used for getting someone's attention politely *يا ستي، هل يمكنك مساعدتي* (Ma'am, can you help me); If someone tells you something surprising or unbelievable, you might respond: *يا ستي، هل هذا صحيح* (Really? Is this true, dear?); when seeking advice, you can say: *يا ستي، ماذا* (Ma'am, what do you think I should do). for denying something *يا ستي، ما فعلت؟ ما رحت؟ ما فعلت؟ ما شفتها* (Ma'am, I did not say that/I did not go; I did not see her). It is used sarcastically or humorously, to approach a woman in a courteous way. Her it is uttered with a rising intonation on the last syllable of */sitti:/*. The particle */ya/* is unstressed.

7) *يا سلام /ya sala:m/ (Wow)*

The expression *يا سلام /ya salaam/* has various meanings depending on the context. It is used for complimenting someone's appearance *يا سلام شكلك حلو* (You look fantastic); astonishment or excitement *يا سلام من أجمل المنظر* (Wow, look at that view); appreciating beauty, *يا سلام ما أجمل غروب الشمس* (this sunset is stunning) with a rising intonation on the final syllable of */sala:m/*; appreciating a well-prepared meal *يا سلام لذيذ جدا* (this food is very delicious); showing admiration *يا سلام فكرة عبقريّة* (great idea); *يا سلام عليك* (How nice! Good for you) is uttered with a level tone; in response to stupid or ignorant actions *يا سلام خربت بها بهذه السرعة* (what! you ruined it that fast); to show satisfaction in response to a situation as buying a car or a house or succeeding in something; a positive surprise as when you unexpectedly meeting an old friend, you could say *يا سلام أخيرا التقينا بعد طول غياب* (Wow! Long time no see! We have finally met); scepticism or doubt as if someone makes a bold claim, you can respond by saying *يا سلام (Really?)* with a rising intonation; frustration or disapproval when faced with a challenging situation; to express criticism and sarcasm in response to stupid or ignorant actions *يا سلام عليك يا فيلسوف* (Good for you. acting smart, *مخك* Smart brain); objecting to an action *يا سلام ما هذا؟ ماذا فعلت؟* (what's this? I never did that); to show disbelief or astonishment in response to an action; taking the speaker lightly, showing disbelief of what is being said; *يا سلام للاستغراب* for denunciation and astonishment in response to a situation such as when a child scribbles on the wall, dirties himself, or fails the test. In most of these

contexts, the highest pitch is on final syllable of salam سلام, hence it is pronounced with a rising intonation on the final syllable of /sala:m/.

8) يا عيني /ya ʿeyni/ (Wow!)

The discourse marker يا عيني /ya ʿeyni/ (wow!) has different meanings depending on the context. It is used for praise and encouragement in response to someone who did something well by saying يا عيني عليك (Good job!" or Bravo!), يا عيني على الجمال (How beautiful). It is sarcastically used in response to someone complaining about something so trivial and you decided to make fun of his unjustified complaining you say يا عيني عليك in response to (I had to wake up early for school مسكين عليك meaning (the poor thing). It can be used to convey sadness or concern along with a few other body parts like يا عيني (I am sorry/sad for you); or when someone is sympathetic مشكلتك معقدة يا صاحبي, يا عيني عليك (I am so sorry pal). It is used to mock someone يا عيني ذكائك (Wow! how smart you are), يا عيني عليك شو فهميم or عيني عليك و علي ذكائك (Good job, Bravo); when you are impressed by what someone has done and you like it very much يا عيني عليك (You got me. That's exactly what I mean). It can also convey awareness of someone's tricks. In all of these contexts يا عيني is pronounced with a rising intonation in which the intonation contour is on the first syllable of /eyni/ and the particle /ya/ is unstressed.

9) يا مسهل /ya: msahhil/ (Asking God for Making Things Easy)

The expression يا مسهل /ya: msahhil/ is commonly used in Arabic, especially in difficult times or when facing challenges. The speaker uses it in seeking Ease when embarking on a difficult task as يا مسهل، سأبدأ العمل على هذا المشروع (Oh God, make this project/work/job easy for me); If you are struggling with something يا مسهل، ساعدني في حل هذه المشكلة (Oh God, help me solve this problem; in supplications to Allah to make things easy. For example, if you are sitting and you want to get up; or if you are embarking on a journey يا مسهل when faced with a challenge يا مسهل، أعطني القوة للتغلب على هذا الصعب (Oh God, make things easy and give me strength to overcome this difficulty). In these examples, /ya:/ is uttered with the highest pitch and thus contains the intonation contour. But when يا مسهل is used in a gentle, euphemistic enquiry about where a person is going: الى اين يا مسهل (Where are you heading/travelling/ going); in showing disapproval, objection or surprise when a person is leaving without permission الى اين يا مسهل؟ قلت عندك اختبار (where are you going? Didn't you say you want to study for tomorrow's exam?); the initial syllable in /msahhil/ is uttered with a rising pitch and hence it contains the intonation contour.

10) يا ساتر /ya sa:ter/ (Oh My God)

The expression يا ساتر /ya sa:ter/ (Oh my God) is commonly used in Colloquial Arabic for seeking divine protection يا ساتر يا رب (Oh my Lord, keep us safe during this journey) or as in the case of turbulence driving in heavy rain can be dangerous. It is also shows a person's reaction to unexpected events يا ساتر كان سيفوتني القطار, (يا ساتر (The car almost hit me! تخبطني ان السيارة (I narrowly missed the train). On the contrary, it is used in grumbling about a person such as saying يا ساتر ما اثقل دمه (Oh my God. He is such a nuisance) and in showing relief as يا ساتر أخيرا غادر (Gosh, I am glad he left). In all of these contexts, يا ساتر is pronounced with a rising intonation.

5. Discussion

The discourse markers يا ساتر /Tayyib/ O.K, يا ساتر /xala:S/ (that's it), يا ساتر إن شاء الله InshaAllah (God willing), يا ساتر ما قصرتي ما قصرتي ma gaSSart (M) / ma gaSSarti (F) much appreciated, يا ساتر لا لا /la: la:/ (no...no); and the exclamatory discourse markers, يا ساتر يا ساتر /ya sitti/ (ma'am), يا ساتر /ya sala:m/ (wow), يا ساتر /ya ʿeyni/, يا مسهل /ya: msahhil/ asking God for making things easy, and يا ساتر /ya sa:ter/ (Oh My God) are interpersonal discourse markers that indicate the relationship between the listener and the speaker and express perception, agreement, disagreement, and amazement and so on.

The pragmatic functions, *attitudes and emotions* conveyed by the intonational meanings of the discourse markers examined in the current study are partially similar to the kinds of functions that the discourse markers investigated by prior studies such as يا ساتر (Harb, Jarrah, & Alghazo, 2022), يا ساتر wallahi (by God) (Al-Khawaldeh, 2018), يا ساتر bas (enough) (Al Rousan, Al Harahsheh & Huwari, 2020; Ennasser & Hijazin, 2021), يا ساتر sandzad (really) (Altaweel & Al-Shaikhli, 2024), يا ساتر الان (now) (Jarrah, Al-Marayat & Salem, 2020), يا ساتر (it means) (Marmorstein, 2016; Elshimi, 1992), يا ساتر (normal) (Alazzawie, 2015) and يا ساتر يمعود Yamawwad (Alazzawie, 2014); يا ساتر (Okay) (Abdeljawad & Radwan, 2016), يا ساتر maf nafsak (Al Rousan, 2015), يا ساتر elzibda (the gist) and يا ساتر min jid (for real) (Alaswad, 2020) as the meanings and functions are limited to those shown by intonation.

Moreover, findings of a study by Armstrong and Prieto (2015) provide evidence for the dynamic relationship between intonation contours and specific context types that differ in the amount and type of meaning they convey.

Regarding the factors that affect the intonational meanings of discourse markers, data analysis has shown the following: (i) Attitude and whether each utterance is affirmative, neutral, polite, humorous, sarcastic, resentful, cooperative and so on; (ii) the context/situation which is reflected in the shared knowledge between the speaker and the listener (favorable or unfavorable actions); the speaker's background knowledge about the listener and whether (he/she did not do a particular action), (passed an

exam and so on); availability of the objects or things they are talking about; the linguistic context, i.e., the words and sentences that precede the discourse marker which help determine its meaning; the social context, i.e., any aspects of an occasion in which a speech-act takes place, including the immediate physical and social setting in which people live or in which something happens and develops. The social context also includes the culture in which the speaker and/or hearer was educated or lives, and the people and institutions with whom they interact. The relationship between the speaker and the receiver and whether it is friendly, aggressive.

6. Recommendations

Data analysis of each discourse marker in the present can be uttered with different intonation, yielding different meanings. This linguistic phenomenon in CA is problematic for students learning AFL/ASL and for student-interpreters. Therefore, intonational meaning of discourse markers should be part of the Semantics and Pragmatics, and Interpreting courses that translations students at CLT take. A variety of online tasks that require the students to listen to and/or produce discourse markers using a variety of intonations in Arabic and English can be provided for comprehension, interpretation and mastery.

Since many textbooks and classroom instruction for teaching Arabic as a Foreign Language (AFL) to non-native speaking students focus on reading, writing, grammar, and translation (Al-Jarf & Mingazova, 2020), the students should practice listening to and producing Arabic oral discourse with discourse markers with a variety of intonations. Teachers of AFL should make sure students taking AFL/ASL courses can utter discourse markers with different rising and falling intonations to convey different purposes, intentions, meanings, and effects. Textbooks for teaching AFL should also contain listening and speaking practice that focus on intonational meanings of discourse markers in Arabic.

In addition, students learning AFL may use a variety of technologies for practicing the pronunciation of discourse markers in Arabic with a variety of intonations and gain pronunciation accuracy by using text-to-speech software (Al-Jarf, 2022b; Al-Jarf, 2022c), and YouTube videos on their own or under the instructor's supervision (Al-Jarf, 2022d). Similarly, undergraduate interpreting students may listen to TED Talks on YouTube or in a digital multimedia language lab for practicing interpreting texts and dialogs with discourse markers with a variety of rising intonations (Al-Jarf, 2021). They can meet online with their instructor via a video-conferencing platform such as Elluminate, Zoom, Microsoft Teams, WebEx and others to engage in listening and speaking activities that focus on discourse markers in Arabic (Al-Jarf, 2013). The students may create their own podcasts in which they create dialogues and conversations with discourse markers, engage in debates and give oral presentations in which they use discourse markers in English and Arabic (Al-Jarf, 2022a).

Since the intonational meanings of discourse markers are under-researched in the Arabic language literature, more research studies that investigate the intonational meanings of further discourse markers as تعال (come on); صح النوم (have you woken up, it is too late); عزيزتي (dear); علي أنا؟ (are you trying to fool me); كيف يعني (how); ماشي (o.K.); امرك (at your disposal); ما شاء الله (MashaAllah); هلا والله (Hi); اهلا وسهلا أهلا (Welcome); تمام (perfect); عليك نور (very enlightening); ليش (why); شكرا (thank you); ميروك (congratulations); مع السلامة (good bye); بالسلامة (have a safe trip); يسلمو (thanks, may God bless you); ممتاز (excellent); رائع (wonderful); عظيم (great) are still needed whether in Standard Arabic or specific Arabic dialects. Studies that explore how student-interpreters interpret discourse markers with a variety of intonations and meanings during an oral interpreting task, in addition to the ability to understand a variety of intonational meanings of Arabic discourse markers by students learning AFL are still open for further investigation in the future.

Conflict of Interest: The author declares no conflict of interest.

ORCID ID: <https://orcid.org/0000-0002-6255-1305>

Publisher's Note: All claims expressed in this article are solely those of the authors' and do not necessarily represent those of their affiliated organizations, or those of the publisher, editors and reviewers.

References

- [1] Al-Jarf, R. (2023). Ambiguity in Arabic negative polar questions. *Journal of Pragmatics and Discourse Analysis*. *Google Scholar*, 2(1),47-58. DOI: [10.32996/jpda.2023.2.1.6](https://doi.org/10.32996/jpda.2023.2.1.6) ERIC ED628264. [Google Scholar](#)
- [2] Al-Jarf, R. (2022a). Challenges that undergraduate student translators' face in translating polysemes from English to Arabic and Arabic to English. *International Journal of Linguistics, Literature and Translation (IJLLT)*, 5(7), 84-97. DOI: 10.32996/ijllt.2022.5.7.10. ERIC ED620804. [Google Scholar](#)
- [3] Al-Jarf, R. (2022b). Text-to-speech software for promoting EFL freshman students' decoding skills and pronunciation accuracy. *Journal of Computer Science and Technology Studies (JCSTS)*, 4(2), 19-30. DOI: 10.32996/jcsts.2022.4.2.4. ERIC ED621861. [Google Scholar](#)
- [4] Al-Jarf, R. (2022c). Text-to-speech software as a resource for independent interpreting practice by undergraduate interpreting students. *International Journal of Translation and Interpretation Studies (IJTIS)*, 2(2), 32-39. DOI: 10.32996/ijtis.2022.2.2.3. ERIC ED621859. [Google Scholar](#)

- [5] Al-Jarf, R. (2021). Feasibility of digital multimedia language labs for interpreting instruction as perceived by interpreting instructors in Saudi Arabia. *International Journal of Linguistics, Literature and Translation (IJLLT)*, 4 (4), 70-79. [Doi: 10.32996/ijllt.2021.4.4.8](https://doi.org/10.32996/ijllt.2021.4.4.8). ERIC ED613819. [Google Scholar](#)
- [6] Al-Jarf, R. & Mingazova, N. (2020). Evaluation of Russian Arabic language teaching textbooks in the light of CEFR criteria. *ARPHA Proceedings #3*. Pp. 101-129. VI International Forum on Teacher Education, Kazan Federal University, Russia. DOI: 10.3897/ap.2.e0101. ERIC ED613172. [Google Scholar](#)
- [7] Al-Jarf, R. (2015). *What instructors and students should know about interpreting problems*. 1st COLT Conference titled: "Linguistics & Translation: From Theory to Practice". King Saud University, Riyadh, Saudi Arabia. <https://www.researchgate.net/publication/362609665>.
- [8] Al-Jarf, R. (2003). Contrastive phonology. King Saud University. [Google Scholar](#)
- [9] Al-Jarf, R. (1994). Contrastive phonetics for translation students. <https://www.researchgate.net/publication/281003427>. [Google Scholar](#)
- [10] Al-Jarf, R. (1990). English and Arabic phonology for translation students. [Google Scholar](#). <https://www.researchgate.net/publication/281003181>
- [11] Al-Jarf, R. (1995). Contrastive analysis for translation students. Riyadh: King Saud University. <https://www.researchgate.net/publication/268274970>. [Google Scholar](#)
- [12] Abdeljawad, H., & Radwan, A. (2016). Conversational coherence: The role of inzeen (Okay) in Arabian Gulf spoken Arabic. *International Journal of Arabic Linguistics*, 2(1), 1-18.
- [13] Al Rousan, R. (2015). The use of discourse marker "maʕ nafsak" in Saudi Arabic: A pragmatic perspective. *International Journal of Linguistics*, 7(3), 33-48.
- [14] Al Rousan, R., Al Harahsheh, A., & Huwari, F. (2020). The pragmatic functions of the discourse marker bas in Jordanian spoken Arabic: Evidence from a corpus. *discourse*.
- [15] Alaswad, I. (2020). *The (Socio) pragmatic and syntactic analysis of discourse markers in Twitter communications among Najdi Arabic Speakers*. Arizona State University.
- [16] Al-Azzawi, M. & Jasim, A. (2010). Intonation in English-Arabic consecutive interpreting. *Adab Al-Rafidayn*, 58, 26-52.
- [17] Alazzawie, A. (2015). ʔadi as a Discourse Marker in Spoken Iraqi Arabic. *Theory & Practice in Language Studies*, 5(7), 1352-1360.
- [18] Alazzawie, A. (2014). Yamawwad: A discourse and pragmatic marker in Iraqi Arabic. *World Journal of English Language*, 4(2), 30.
- [19] Al-Khawaldeh, A. (2018). Uses of the discourse marker wallahi in Jordanian spoken Arabic: A pragma-discourse perspective. *International Journal of Humanities and Social Science*, 8(6), 114-123.
- [20] Altaweel, S., & Al-Shaikhli, M. (2024). Pragmatic functions of the discourse marker ʕandʕad "really" in Jordanian Spoken Arabic. *International Journal of Linguistics, Literature and Translation*, 7(6), 65-80.
- [21] Alzaidi, M., Xu, Y., Xu, A. & Szreder, M. (2023). Analysis and computational modelling of Emirati Arabic intonation—A preliminary study. *Journal of Phonetics*, 98, 101236.
- [22] Armstrong, M. & Prieto, P. (2015). The contribution of context and contour to perceived belief in polar questions. *Journal of Pragmatics*, 81, 77-92.
- [23] Benkirane, T. (1998). Intonation in western Arabic (Morocco). *Intonation systems*, 345-359.
- [24] Chahal, D. (1999). *A preliminary analysis of Lebanese Arabic intonation*. In proceedings of the 1999 Conference of the Australian Linguistic Society (pp. 1-17).
- [25] Chahal, D. & Hellmuth, S. (2014) *The intonation of Lebanese and Egyptian Arabic*. In: Jun, Sun Ah, (ed.) *Prosodic Typology Volume II*. Oxford University Press. pp. 365-404. [DOI: 10.1093/acprof:oso/9780199567300.003.0013](https://doi.org/10.1093/acprof:oso/9780199567300.003.0013)
- [26] El Zarka, D. (2014). Arabic Intonation. *Oxford Handbook*. [DOI: 10.1093/oxfordhb/9780199935345.013.77](https://doi.org/10.1093/oxfordhb/9780199935345.013.77).
- [27] El Zarka, D. & Hellmuth, S. (2009). Variation in the intonation of Egyptian formal and colloquial Arabic. *Langues et Linguistique*, 22, 73-92.
- [28] Elshimi, A. (1992). *Discourse markers: Functions of /ja'ni/ in educated Egyptian Arabic*. M.A. Thesis. The American University in Cairo. AUC Knowledge Fountain.
- [29] Ennasser, N. & Hijazin, R. (2021). The Jordanian Arabic discourse marker bas: A pragmatic analysis. *Kervan. International Journal of African and Asian Studies*, 25(1).
- [30] Harb, M., Jarrah, M. & Alghazo, S. (2022). Discourse markers within sentence grammar: Further evidence from ʕaad in Jordanian Arabic. *Ampersand*, 9, 100082.
- [31] Hellmuth, S. (2014). Investigating variation in Arabic intonation: the case for a multi-level corpus approach. In *Perspectives on Arabic Linguistics, XXIV-XXV* (pp. 63-90). John Benjamins.
- [32] Jarrah, M., Al-Marayat, S. & Salem, E. (2020). The discourse use of ʔilʔa:n 'now' in Jordanian Arabic. *SKASE Journal of Theoretical Linguistics*, 17(1).
- [33] Kapatsinski, V., Olejarczuk, P., & Redford, M. (2017). Perceptual Learning of Intonation Contour Categories in Adults and 9-to 11-Year-Old Children: Adults Are More Narrow-Minded. *Cognitive science*, 41(2), 383-415.
- [34] Kulk, F., Odé, C., & Woidich, M. (2003). The intonation of colloquial damascene Arabic: a pilot study. *Proceedings*, 25, 15-20.
- [35] Levis, J. & Wichmann, A. (2015). *English intonation—Form and meaning*. In Marnie Reed and John M. Levis (Eds) *The handbook of English pronunciation*. Pp. 139-155. John Wiley and Sons.
- [36] Marmorstein, M. (2016). Getting to the point: The discourse marker yaʕni (lit. "it means") in unplanned discourse in Cairene Arabic. *Journal of Pragmatics*, 96, 60-79.
- [37] Norlin, K. (1989). A preliminary description of Cairo Arabic intonation of statements and questions. *Speech Transmission Quarterly Progress and Status Report*, 1, 47-49.
- [38] Shakri, H. (2016). Intonation in languages, Arabic and English models. *ALDEBAL*, 1(1), 64-72.
- [39] Uldall, E. (1972). Dimensions of meaning in intonation. *Readings in Modern Linguistics: An Anthology*, Berlin, Boston: De Gruyter Mouton, pp. 232-239. <https://doi.org/10.1515/9783110820041-015>
- [40] Wells, J. (2006). *English intonation* Pb and audio CD: an introduction. Cambridge University Press.