

Expressing Fear via Intonation in Kurdish with Special Reference to English

Safwat Al-Bazzaz¹ Sarkawt Qadir²

1. College of Education for Humanities, Kirkuk University, Kirkuk 36001, Iraq.
2. Faculty of Education, University of Raparin, Darwaza Street, Rania 46012, Iraq.

Abstract

Intonation is an inseparable part of human speech. It can perform several functions. One of these functions is the expression of attitudes or emotions, among them is fear. The present research paper investigates the relation between intonation and expressing fear both in Kurdish and English. To achieve this aim, the study endeavours to clarify the intonation patterns used to express fear by depending on seven variables: the tone, the height of the pre-head and the head, the width of pitch range, the key, and markedness. In addition, references are also made to other prosodic and paralinguistic features which are also integral parts of speech and important factors for the expression of emotions.

The study elaborates the function in question in Kurdish by drawing and thoroughly describing the diagrammatic representations of twenty-two selected tone-groups of various syntactic structures. Whereas in English, the relation between intonation and fear depends on the literature available. One of the most important conclusions which can be drawn from the study is that fear is carried out mostly by the falling tone, either from high to mid or mid to low, and a narrow pitch range as well as the accompaniment of whispering and shivering as paralinguistic features.

Keywords: Intonation, Attitudinal functions, Emotions, Fear, Pitch range

1. Introduction

1.1 The Problem

Intonation is used by speakers to shape utterances to convey different shades of meanings. Therefore, it plays a great role in encoding utterances with several types of meanings. Poor intonational skills can have a devastating effect on communication and can make conversation frustrating and unpleasant. Since there are no studies that have been conducted in the area of expressing fear in terms of the attitudinal function of intonation in Kurdish, investigating this topic is very well justified.

1.2 The Aim

The ambitious aim of this work is to examine the function of intonation in expressing fear both in Kurdish and English within authentic natural speech. Moreover, the study tries to check what intonation patterns are used to express this attitude with the aid of some prosodic features such as loudness, tempo and paralinguistic features.

1.3 The Hypothesis

The study assumes that there is not only one tone pattern used to convey fear. Rather, there are various tone patterns that might be employed to express fear both in English and Kurdish.

1.4 The Scope and Limits of the Study

This study is conformed to elaborate the fear function of intonation, i.e. it deeply delves into the pitch patterns used to carry fear in Kurdish. No other functions are mentioned with fear. All in all, the study is limited to the following:

1. Only the primary tones which include: falling, rising, falling-rising, rising-falling and level tones are utilized in the investigation.
2. The data analysis is totally carried out on an auditory basis.
3. The English data is not limited to a variety of English while the Kurdish data is restricted to analyzing Hawleri Kurdish contextual utterances.

1.5 The procedure

The Kurdish data are based on two different types of sources. The first is the selection of emotionally forceful utterances from two Kurdish films which are:

1. Tapo Haqi Chya?! (What Affiliation does the Bond Have?!)
2. Kawakani Qarachugh (The Partridges of Qarachugh)

The second source of the data, which is given number three, is comprised of recorded materials of everyday spoken Kurdish. Whereas the English data are based on the literature available in books and journals.

To fulfill this study, the following procedures are followed:

1. Choosing utterances which are colourful with fear according to their contexts.
2. These utterances, which are of different syntactic categories, are put under scrutiny in terms of tonality, tonicity and, tone.
3. The height of the pre-head and head are discussed and their roles are shown as well as explaining the width of pitch range and key.
4. The focus, in this study, is on pitch variations, though several other factors such as sequential, prosodic and paralinguistic features are taken into serious consideration as well.

2. Literature Review

2.1 Intonation and other prosodic features

At first blush, intonation (the greasy part of speech in Bolingerian terms) colours what you say; it provides utterances with different shapes and shades of meanings and it is an essential and integral part of speech. It may be interchangeably used with several other terms such as 'prosody, suprasegmental, speech melody, sentence melody,...' (Chun, 2002: 3). From a phonological standpoint, intonation simply refers to pitch fluctuations used by a speaker to express meanings. This is, to Tench (2011: 130), the linguistic use of pitch. These pitch variations form various pitch patterns in clauses, phrases and even single words (Fattah, 1997: 59). Interestingly enough, Roach (2002: 151) states that not all the aspects of a speaker's pitch are linguistically significant. For a pitch to be linguistically significant, he adds that, it must be controllable, perceptible and contrastive.

Intonation, according to Hawkins (1984:193) cited in Fattah (1997:59), has three basic characteristics: The first one is the universality of pitch change, which means that no language is monotonous and there are certain common features among the languages of the world. This is consistent with Wells (2006: 6) who asserts that intonation is partly universal and partly language-specific. The second characteristic is the functionality of pitch change, i.e. pitch variations are not used at random but each has a particular purpose. The third one is systematicness, in the sense that pitch variations have certain rules. According to Wells (2006: 3), prosodic features of speech include pitch, loudness, tempo, duration and pause which are combined together to constitute the rhythm of speech. To him (p.5), the intonation system of English constitutes the most important and complex part of English prosody. However, to Crystal (1969: 195-6), intonation can be taken in two different senses; in a narrow (restricted) sense, in which intonation is viewed as a single system of contours and levels, and in a wide sense, in which intonation is viewed as a complex of features from different prosodic

systems including tone, pitch range, loudness, tempo and rhythmicality. In this research, the parametric approach to intonation is adopted, i.e. intonation is taken in a broad sense being equated with prosody though pitch variations will be the central parameter of intonation.

2.2 *The Attitudinal Function of Intonation in English*

It is uncontroversial that one of the most important functions of intonation is to signal attitudes or emotions. This function is variously referred to in the literature as 'emotive, affective, emotional, or expressive'.

The attitudinal meaning is interrelated with four other types of meanings, namely social, illocutionary, discursive, and cognitive which are all types of pragmatic meanings. All these types of meanings can be expressed by intonation with the accompaniment of other intonational features such as pause, rhythm, loudness, length, and pitch range either separately or in combination (Vandepitte, 1989: 279).

There are sometimes different arguments on whether the information which is carried by intonation to express attitudes is non-linguistic or paralinguistic. To Lemann (2012: 19) and Vandepitte (1989: 279), the expression of attitudes through intonation is the non-linguistic function of intonation. Inversely, Tench (2011: 130) states that intonation is used to express attitudes on the paralinguistic level.

Concerning the expression of attitudes or emotions, some generalizations have been made. Pakosz (1981: 158) asserts that intonation can function emotively but paralinguistic, kinesic and situational cues should accompany intonation to infer exact emotions. Ladd (1996: 34) affirms that paralinguistic features can powerfully and effectively communicate the speaker's emotional states such as, fear, surprise, anger and boredom regardless the linguistic message. For instance, someone may call someone's name with fear or surprise, but it is still the same name. Wells (2006: 218) establishes the difference between a high fall and a low fall. He states that the high fall connotes greater interest while the low fall connotes lack of interest. Bolinger (1986: 2003) cited in (Ladd, 1996: 113) links the degree of emotional involvement to pitch. He states that high or rising pitch is used to convey interest while low or falling pitch is used to express absence of interest. He also asserts that raised voice is used for active emotions such as anger or surprise but low voice for boredom or sadness and the like. He further states that speakers are more aroused at an accented word than at an unaccented word and in the middle of an utterance than at the end of a sentence, e.g.

- (1) A. I'll be ↑ staying for a ↓ month. (Excited and enthusiastic)
B. I'll be ↑ staying for a ↓ month. (Less excited, factual, and objective)

To account for the attitudinal meanings of intonation, Wells (2006: 11) suggests that one should take the tone as bearer of the attitudinal meanings. However, Pakosz (1981: 154) reckons that few attitudes can be represented by unique tones. For instance, both surprise and anger, he says, might display the same prosodic manifestation in Wh-questions. To Vandepitte (1989: 279), the whole tonal structure of the utterance, which includes pre-head, head, tonic syllable, tail, and tone, should be considered, e.g.

- (2) A. ↑ What's ↓ that?
B. ↑ What's ↓ that? (O'Connor, 1995:111)

Both renderings have the same tonal structure except for the tone. The high fall tone in the first rendering indicates that the question is serious while the low rise tone in the second shows interest and friendliness. Both have high heads which provide the utterances with more attitudinal colour. This illustrates the fact that the tone can participate in the expression of attitudes in English as well as heads and pre-heads.

Opposed to all of these, Pakosz (1981: 153) thinks that researchers have not been able to establish the relation between intonation and attitude for two reasons: Firstly, they have made only generalizations and secondly, they have used "arbitrary, impressionistic and imprecise" terms. In this respect, Crystal (1969: 195) affirms this and states that the most important difficulty in the semantic analysis of

intonation is the problem of using the attitudinal labels. To solve the problem of labels, Pakosz (1981: 155) believes that the dimensional model is a useful way of relating emotion to prosody and of categorizing the emotions in a correct way. The most common dimensional model consists of three dimensions: first, evaluation; according to which each emotion can be either positive or negative, secondly, activation, which classifies emotions into either strong or weak, and thirdly, control, by which an emotion is classified into active or passive. Accordingly, the label 'startled' can be described as: [-positive], [+strong], [-active].

2.3 Relative Strength Hierarchy

In the literature available concerning the relation between intonation and attitude, there are two trends: at one end, some linguists propose that intonation per se can indicate attitudes, on the other end, some other scholars propose that intonation alone cannot indicate attitudes. To end this controversy, Pakosz (1981: 159) proposes an intermediary level which can describe intonation meanings in a principled way. This intermediary level which runs from high to low is called 'Relative Strength Hierarchy'. It refers to the potential strength of tone patterns to reflect a given degree of attitudinal colouring. According to this principle (ibid, 157), an intonation contour is not inherently laden with a specific attitudinal meaning. Instead, the semantic interpretation of a pattern is dependent on several factors such as the strength of the pattern, the communicative type of the utterance, and the accompanying situational, paralinguistic and kinesic information.

This hierarchy suggests several principles; the following is a brief account of the principles (Ibid, 172-175):

1. If there are two intonation patterns with the same tonic syllable preceded by static heads, the strength of the pattern with wider pitch interval between the tonic syllable and the head is higher than that of the pattern without such an interval, e.g.

(3) A. $\bar{\text{G}}$ ive me some \downarrow more. (The pattern is stronger, i.e. more emotional)

B. $_$ Give me some \downarrow more. (The pattern is weaker)

2. If two intonation patterns have the same tonic syllable but one is preceded by a level head and the other by a non-level head, the strength of the pattern with the non-level head is higher than that of the pattern with the level head, e.g.

(4) A. $_$ What a beautiful \uparrow dress you have got. (Less genuine admiration)

B. \nearrow What a beautiful \uparrow dress you have got. (Genuine admiration)

3. If two intonation patterns have the same tonic syllable preceded by an ascending head and a descending head, the strength of the pattern displaying an endocentric relation in the direction of the pitch movement between the head and the tonic syllable, will be greater than the strength of the pattern exhibiting an exocentric relation between the head and the tonic syllable, e.g.

(5) A. \nearrow Give me some \downarrow more. (suggestion)

B. \searrow Give me some \downarrow more. (plea or entreaty)

4. If there are two intonation patterns, one with a simple tonic syllable and the other with a complex tonic syllable, the strength of the one with the complex tonic syllable will be greater than the strength of the one with a simple tonic syllable, e.g.

(6) A. \nearrow Give me some \uparrow more. (emotive but less emotive than 'B')

B. \nearrow Give me some \wedge more. (highly emotive)

2.4 The Tone Patterns Used to Express Fear in English

Fear is a bad or painful emotion that someone experiences when he is in danger. It is also an unpleasant emotion which is caused by the threat of danger, pain, or harm (Hornby, 2006: 561; and Qarachatany, 2006: 125). Fear, which is one of the potent and active emotions, can be expressed by

up contours (Scherer, 1974: 251) cited in (Bolinger, 1986: 194). This is compatible with (Murray and Arnott, 1993) cited in (Leemann, 2012: 19) who state that a high pitch range is associated with emotions such as joy, anger, fear or surprise.

Scherer (1979: 106) cited in Chun (2002: 13) found that the parameters which are relevant in the expression of emotions are tempo and pitch variation. In this regard, Scherer (1986) cited in (Silvia, 2006: 19) states that fear is conveyed by “a higher rate of articulation, higher intensity of speech, and increases in the range and average pitch of the voice”.

Though it is extremely ambitious to undertake the task of identifying a particular meaning expressed by a particular tone, if it is not impossible, the following are some generalizations about the tone patterns used to express fear:

Pakosz (1981: 165) states that the rising-falling tone is used to express an ‘awed’ attitude. This is consistent with O’Connor and Arnold (1973: 78) who affirm that the jackknife (rise-fall) tone with no head is used in statements to express awe ‘fear’, e.g.

(7) A) “He’s got two wives.” B) “I ^know”

The rise-fall tone is sometimes employed to express horror ‘fear’ in statements with or without a low pre-head or tail providing the utterance is prolonged, e.g.

(8) “^Yes. It was a^palling?” (Gimson, 1970: 280).

The high rise tone with a low head can also be used to express horror ‘fear’ in Yes, No, questions, e.g.

(9) You actually 1 saw him? (Gimson, 1970: 281)

The high rising nucleus in exclamations and interjections is employed to convey horror ‘fear’ in utterances having a low head or without head, e.g.

(10) “What, 1 me?” (Gimson, 1970: 281)

To conclude, high pitch range, rise-fall, high rise tones and a fast tempo can be used to express fear in English.

3. Intonation and Functioning Fear in Kurdish (Data Analysis)

In this section, the expression of fear through intonation in Kurdish is investigated. To get this aim, twenty-two tone-groups, which are laden with fear, are analysed. The meaning of most of the tone-groups is not taken from the meaning of the individual words of the tone-groups, rather their fear can be inferred from the vocal expression of the tone-groups as well as the situations.

The examination of fear in this section is based on seven variables, namely the syntactic category, the tone, the height of the pre-head, the height of the head, the width of pitch range, the key and markedness. Sometimes references are also made, where relevant, to loudness, voice quality, tempo, and paralinguistic features such as facial expressions, gestures and body movements. Moreover, the contexts of the utterances that indicate fearful situations are also taken into account. The following is the analysis of fear in different syntactic categories.

3.1 Statements

(1) /ʔəmɪn lo xom ʔi:sraħət dəkəm// (I myself take in a rest).

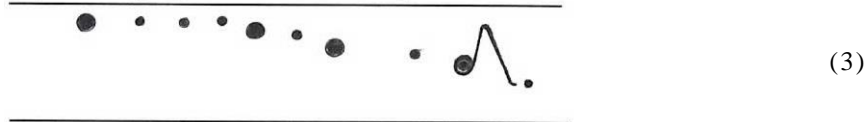


(*) The number beside each tone-group on the left side shows the number of the tone-group while the number on the right side shows the source of the data which is explained in section 1.5 above. The sentence written beside or below each tone-group is the translation of the tone-group into English.

In this unmarked utterance, the speaker feels fearful and hesitated; therefore, she is afraid that she cannot get what she wants and it seems that the speaker has to do something which is necessary and to get something which is not granted. The fear and hesitation here have been expressed by the level tone. The tone-group also indicates that the speaker inaugurates something more and implies continuation on the part of the speaker.

The pitch remains on the same level, it neither ascends nor descends. Very narrow pitch range, low pre-head, mid head and mid key accompany the tonic to convey the fear exactly. A slight whisper, a slow tempo and low loudness are also other characteristics of this tone-group.

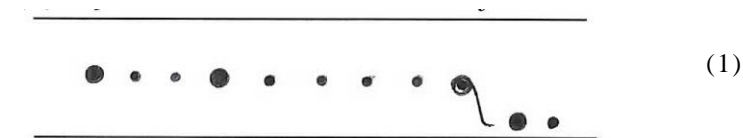
(2) /mangi rəməzane hi:tʃt pe nakre// (It is Ramadan; you couldn't do anything).



This negative statement sounds rather definite and complete, the speaker is impressed and thinks what she says is right. Thus, the speaker fears the addressee's ability of not doing what he is responsible for. There is a descending high head which shows the speaker's involvement and interest in the situation.

The rise-fall tone is used to express this type of fear. The pitch of the tonic syllable rises to high from mid and falls to just below mid. The key is mid and the pitch range is slightly wide. A slight whisper, a slow tempo, and low loudness also accompany the above factors in the expression of fear in this unmarked utterance.

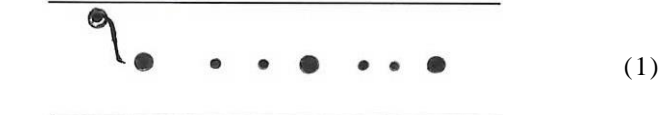
(3) /djarə ʔətu:ʃ hərə bəzməkəj hati// (It seems that you have come for the same purpose).



Although the speaker laughs silently, there is chilling in his expression; he is chilling the addressee. This can be inferred from his hesitation.

The tonetic interpretation is as the following: the mid falling tone is employed. The pitch starts from mid position and falls to low. The head and the key are in mid position. Additionally, the pitch range is narrow and the utterance is marked. Low loudness, a slow tempo, reddening in the speaker's face and a conspiratorial fierce whisper are also utilized to convey fear.

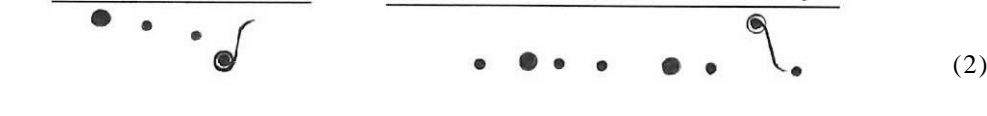
(4) //ba xom bgəjenmə bələdjəj// (Let me get to the municipality)



The implication of this marked utterance is (there may be a danger). The utterance is produced with a slight whisper and a rapid tempo and the speaker is face reddened. There is low loudness which is another feature of the conveyance of fear to distinguish it from the other functions.

The pitch is high and the tone is falling; high fall, it falls from high to mid position. Further, there is a high key and a narrow pitch range.

(5) //ʔəgər ʔazaj / (6) bə kakə dʒəwhəri:ʃ narej//



(If you are brave, you won't even tell Kaka^(*) Jawhar).

This speech implies that (I fear you tell this dangerous thing to Kaka Jawhar). The utterance is composed of two unmarked tone-groups; the first is articulated by employing a mid rise tone which fearfully makes the conversation go on. The pitch of the tonic syllable begins from the mid level and rises to high which results in a mid key and a slightly wide pitch range. The head is high. The tail here has two important functions: it carries the rise and it completes the meaning. The second tone-group is performed by using a high to mid fall tone which sounds definite. There is a mid pre-head, a mid head, a high key and a narrow pitch range. Above all, both tone-groups are prolonged and produced with a fierce whisper, a slow tempo and very low loudness.

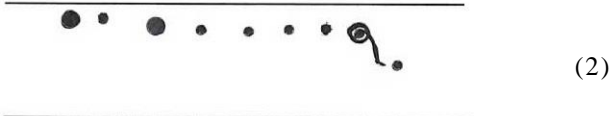
(7) //dəmeki di: ʃəw dade / (8) /nəfamə//



(A few moments later, night comes) (He is ignorant!)

The present utterance contains two tone-groups. The former implies (I fear the night since bad things may happen at night), while the latter implies (I fear him because he is ignorant and he may not know what is good or bad for him). Both are performed by using the mid fall tones. The pitch of each falls from mid to low. The head of the former is in the mid level which increases the effect of fear. The key is in the mid position and the pitch range is narrow in both tone-groups. Both the first tone-group which is marked and the second which is unmarked are produced with a slight whisper, low loudness, and a slow tempo.

(9) /ʔəwə dəngi ɖəwərayajə// (This is Jawharagha's voice).



From the tone of the speaker, it can be implied that someone who is cruel might come and harm them. It also seems that this person is in authority and he is powerful. The tone which is used is the high fall tone. The pitch descends from high to mid. This results in a narrow pitch range and a high key. The head is high; which is why it takes a share in introducing fear. Moreover, the utterance is unmarked and produced with some sort of whisper and low loudness.

According to the above analysis, the tone, pre-head, head, key, pitch range and markedness are distributed in the following way for statements: of nine tone groups, six (66.66%) are produced with falling tones. This demonstrates that the falling tone is the commonest for the expression of fear in statements. The pitch descends either from high to mid or from mid to low which results in a narrow pitch range. One TG (11.11%) is articulated by the rise-fall tone, one TG (11.11%) is produced by using the rising tone and the remaining one (11.11%) is produced by using the level tone.

The analysis of the pre-head is as the following: two pre-heads (22.22%) are low, one (11.11%) is in the mid level and the other six (66.66%) are without a pre-head.

For heads, the statistics shows that four (44.44%) heads are in the mid level, three (33.33%) are high and the other two (22.22%) are headless.

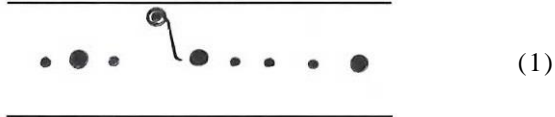
As far as the key is concerned, six TGs (66.66%) have mid keys and the other three (33.33%) have high keys. As regards the pitch range, it is narrow and very narrow in seven (77.77%) TGs; this illustrates the fact that narrow pitch range is mostly used in the expression of fear because of not

^(*) Literally, it means 'older brother'. Though, it is sometimes used as an honorific term to politely address a male adult which could be an equivalent of 'Mr.' in English.

having a wide interval between the beginning and the end of pitch. The pitch range is wide in the other two (22.22%). Finally, six statements (66.66%) are unmarked while only three of them (33.33%) are marked.

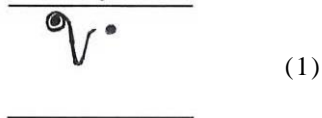
3.2 Wh-questions

(10) //dægəjə tʃɪ nədʒatə fəndi:// (What are you going to get to, Najata Effendi^(*)?)



In this marked utterance, the interrogative word is intoned since the speaker is interested in the thing which he asks about. Moreover, the speaker trembles with fear and impatiently seeks information to be given. The tonetic description is as follows: The tone is a high fall tone. The tonic syllable is in the high level and descends to the mid level. This results in a narrow pitch range and a high key. The head is also in the mid level. Low loudness and whisper accompany these factors to convey fear in this utterance.

(11) // dwaje// (Later?)



This unmarked utterance is like a Wh-question as it asks for information to be given although there is not a Wh-word. There is a syntactic elision here in which the Wh-word (What) has been elided. The implication of the utterance is (what else).

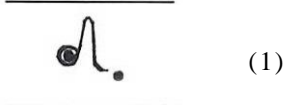
The speaker employs a fall-rise tone to show his chilling. Attaching to the tonic, there is shuddering and trembling of the speaker in addition to the presence of low loudness. The pitch gets going from high, to mid position and then rises up to below high. The key is high and the pitch range is narrow as if the speaker were in a narrowed down situation. The elongation of the tail is significant since it carries the rise and plays a role in conveying the meaning.

(12) //tʃɪ// (What?)



The speaker shudders with fear since he is given bad news about his health by the addressee. The only word in the utterance is the interrogative word, so it is intoned. The tone is one of rising. The pitch commences with mid position and rises to high. The key is in the mid level and the pitch range is very narrow. The speaker repeats the question word which is another characteristic of the expression of fear, especially with those TGs which are short. The utterance is also produced with low loudness and a slight whisper.

(13) //kejə// (Who is it?)

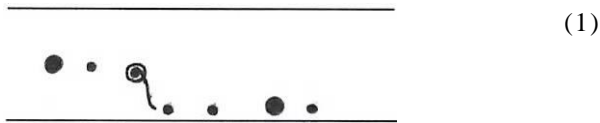


This unmarked utterance is prolonged and the speaker fearfully seeks information to be given. The tone which is used is a rise-fall tone. The pitch begins from the mid level, rises to high and dips to below mid. This causes a mid key and a slightly wide pitch range. The speaker is paralyzed with fear

^(*) It refers to a man of high education or social standing. It can also be used as a title of respect or nobility. In Kurdish, this word is used after the noun it refers to.

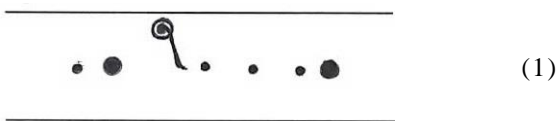
because he is afraid of the addressee of winning the contract. A very low loudness and a fierce conspiratorial whisper accompany the above factors in conveying fear in this TG.

(14) // ʔəjro tʃijə ʔəw parə// (Oh! what is that money?!)



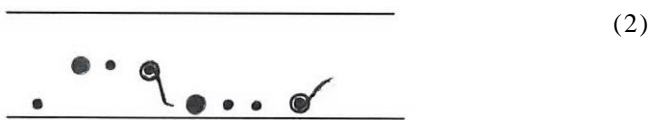
To begin with, there is involvement of the speaker in the situation and she is afraid because her husband has got a lot of money. The utterance is marked. The speaker uses a mid fall tone, which conveys her fear. The tone-group contains a mid head which has belittled the degree of fear in the utterance since there is not a great interval of pitch variation between the head and the tonic syllable. The key is in the mid position and the pitch range is narrow. Above all, whisper, which is a paralinguistic feature, accompanies the above factors.

(15) //dəbi: tʃi bi: məsələ// (What should the matter be?!)



The fear of this marked utterance has been expressed by using a high fall tone. The pitch falls from high to the mid level. The key is high but the head is mid in addition to narrow pitch range. Here, the speaker is interested in the subject, thus, he asks the question fearfully and produces the utterance with a whisper and low loudness. The utterance implies (I fear that there may be a problem).

(16) // ʔe rorə lo nətʃujə dɔj// (Then my lad, why didn't you pursue him?)



The implication of this marked utterance is (I fear something dangerous may have happened to him). The speaker uses the falling-rising tone. The fall occurs on the interrogative word (why) which is the most important word in the tone-group since the speaker is interested in the reason of the action and the rise occurs on /dɔj/ which comes second in importance. The pitch drops from mid to low and then rises to below mid. More than that, there is a mid key, a narrow pitch range and a mid head which have increased the degree of fear in the utterance. Following this, the utterance is produced with whisper.

(17) //lo// (Why?)



The speaker seems awed since according to the context dialogue, someone who is dominant and powerful, has sent after him. To show this feeling, the speaker employs a falling tone; below high fall tonic, the pitch falls from high to below high which results in a very narrow pitch range and below high key. In addition, shivering and some whisper make the utterance sound more fearful on the part of the speaker.

The analysis of the above examples and the table show eight (36.36%) wh-questions out of an average of twenty-two examples. Of the eight wh-questions, four are produced with falling tones, one (12.5%) with rise, one (12.5%) with rise-fall and the other two (25%) are produced with fall-rise tones. As for pre-head, it is mid in two TGs (25%) and low in another one (12.5%). The other five TGs are without a pre-head. The table pictures out the heads in this way: four heads are in the mid level and the

remaining four are headless. As far as the key is concerned, four keys are high and the remaining four are mid. Concerning the pitch range, six (75%) TGs have narrow pitch ranges, one TG (12.5%) has a very narrow pitch range and the other one (12.5%) has a slightly wide pitch range. Finally, four TGs are marked and the other four are unmarked.

3.3 Yes, No, questions

What the analysis of the data shows is that Yes, No, questions are not the most reliable area in which fear is plainly and pithily indicated. The table shows only one (4.54%) example which is a Yes, No, question and conveys fear. The falling tone has been used to show this function.

(18) //jəʃni: tʃa bʊwə// (You mean he has recovered (from his sickness)?)



The speaker in the dialogue, informs the addressee of having pain in his back. The addressee frightens him by telling him that this pain is related to the kidney not to the back. The addressee narrates the story of someone who had pain in the same area. Then the speaker, gripped with fear, asks to know whether the patient has recovered from his illness or not.

The pitch in this marked TG drops to low from the mid level. The head is low and the key is in the mid position. All these make a narrow pitch range.

The utterance is accompanied by paralinguistic features such as shivering and reddening. It is well-known that when someone is not in a good physically condition, such features may appear on him. What is most important here is that the low head throws the tonic syllable into greater prominence and makes the tonic express fear more clearly.

3.4 Interjections and exclamations

(19) //wej// (Eek!)



The speaker of this unmarked utterance is a woman who feels a lot of fear because a man, who has hidden himself behind a wall, touches her and scares her. The utterance is produced by means of a mid fall tone. The pitch starts from the mid level and dips to below mid. A slight whisper, trembling and high speed of speech rate, which accompany the tonic, strengthen the effect of fear. In addition to that, the key is mid and there is a very narrow pitch range.

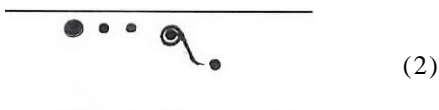
(20) //wəʔa babə ʔi:ʃt kirdijə// (Oh, my God! You have performed a good job!)



The present marked utterance is an exclamation and the implication is that (I fear of what you have done which you should not have done).

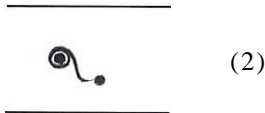
The tone which the speaker uses is the high to mid fall tone. The pitch range is narrow and the key is high. The high descending head made the utterance more powerful in the conveyance of the attitude.

(21) //ʔəjəro hədʒi// (Oh! Haji!)



This unmarked utterance implies that the speaker speaks hesitantly. The tone which the speaker uses is the high fall tone. The pitch descends from high to mid. This makes a narrow pitch range and a high key. Besides, the high head as well as whisper result in making the utterance sound more fearful.

(22) //ʔəjro// (Oh!)



The speaker is a female and is frightened a lot since the son of Agha^(*) comes to them suddenly. The speaker uses the mid fall tone to show her fear. The pitch descends from the mid level to below mid. This makes an extra narrow pitch range and a mid key. From the tone of the speaker, it could be implied that something dangerous might happen. The utterance is produced with very low loudness and some sort of whisper. A final pause is used at the end to aid the pitch in expressing the fear.

The above analysis and the table below reveal that four (18.18%) examples are used to explain this function in the present syntactic category (Interjections and exclamations) out of twenty-two TGs. The whole TGs are produced with a falling tone. Concerning the head, two TGs contain high heads while the remaining two are headless. The key is mid in two TGs and high in the other two. Besides, the pitch range is narrow in two and very narrow in the remaining two. As for markedness, three TGs are unmarked and the remaining one is marked.

The total results for this function is as the following: twenty-two TGs have been chosen. The pitch and the tonetic aspect for this function are shown as the following: nine (40.90%) of them are statements, eight (36.36%) are Wh-questions, four (18.18%) are interjections and the other one (4.54%) is a Yes, No, question. The tones are distributed in this way: Fifteen (68.18%) TGs are produced with falling tones, two (9.09%) with rising tones, two (9.09%) with fall-rise tones, two (9.09%) others with rise-fall tones and the other one (4.54%) is performed with a level tone (See the table below). The pre-heads are divided between low and mid in this way: three low, two mid and none is high in addition to sixteen (72.72%) pre-headless TGs. The heads of the TGs are shown in the table as follows: eight heads (36.36%) are in the mid level, five (22.72%) are high, one (4.54%) is low and eight (36.36%) TGs are headless. Besides, the key is high in nine (40.90%) TGs and mid in the other thirteen ones (59.09%). As far as the range of pitch is regarded, it is very narrow in four (18.18%) TGs, narrow in fifteen (68.18%) TGs, and slightly wide in the other three. The last parameter to be considered is markedness in which twelve (54.54%) TGs are unmarked and ten (45.45%) TGs are marked.

The following table explicates the function fear in terms of: syntactic category, tone, pre-head, head, key, pitch range and markedness.

^(*) It refers to a rich landlord and the owner of major real estates in the past in Kurdistan.

No. of the utterance	Syntactic category				Tone				Pre-head			Head			Key			Pitch range				Mark- edness		
	Statements	Wh-questions	Yes, No, questions	Interjections	Fall	Rise	Fall-rise	Rise-fall	Level	Low	Mid	High	Low	Mid	High	Low	Mid	High	Narrow	Very narrow	Wide	Very wide	Marked	Unmarked
1	•							•	•				•						•					•
2	•								-	-	-			•						•				•
3	•				•				-	-	-		•					•					•	
4	•				•				-	-	-	-	-	-			•	•					•	
5	•					•			-	-	-			•						•				•
6	•				•					•			•					•						•
7	•				•				-	-	-		•				•	•					•	
8	•				•				•			-	-	-			•	•						•
9	•				•				-	-	-			•				•						•
10		•			•					•			•					•					•	
11		•				•			-	-	-	-	-	-				•						•
12		•				•			-	-	-	-	-	-			•	•						•
13		•					•		-	-	-	-	-	-			•			•				•
14		•			•				-	-	-		•				•	•					•	
15		•			•					•			•					•					•	
16		•				•			•				•					•					•	
17		•			•				-	-	-	-	-	-				•						•
18			•		•				-	-	-	•					•	•					•	
19				•	•				-	-	-	-	-	-			•							•
20				•	•				-	-	-			•				•					•	
21				•	•				-	-	-			•				•						•
22				•	•				-	-	-	-	-	-			•							•
To	9	8	1	4	15	2	2	2	1	3	3	Z	1	8	5	Z	13	9	15	4	3	Z	9	13

Note: a. Pre-headless TGs= 16

b. Headless TGs= 8

c. (z) refers to zero.

d. (-) refers to having no head or pre-head.

e. (To) refers to total.

4. Conclusions and Results

The conclusions which can be drawn and the results which can be deduced from the English data and the analyses of twenty-two tone-groups in Kurdish can be summarized in the following points:

1. In both English and Kurdish, the tone is not the only bearer of the attitudinal meanings and fear in particular. Rather, the pre-head, the head, the height of the tonic and the degree of pitch movement - whether it descends from high to low- from high to mid or from mid to low - all these can play significant roles in the expression of fear and the attitudinal meanings in general.
2. Based on the data available in English, it can be noticed that fear, which is one of the potent emotions, can be expressed by up contours, high pitch range, and a fast tempo. Falling-rising tones, in statements, and high rise tones, in Yes, No, questions and interjections are also adopted to carry fear (see 2.4 above).
3. The analysis of the attitude of fear in Kurdish reveals the tone which is highly employed is the falling tone. The pitch glides down from high to the mid level or from mid to low. Yet, the other tones might be used as well such as the rising tone, the fall- rise tone, the rise-fall tone and the fall-rise tone. The mid head and key are more probable than the other types of head and key. More interestingly is the pitch range, which shows significant results, is usually narrow and sometimes very narrow, except when the tone is rise-fall. This is due to the fact that fear does not physiologically allow in having great intervals between the different levels of pitch. The prosodic features like low loudness and paralinguistic features, like whisper and tremulousness are also employed (See the table above).
4. The pitch variations for fear in Kurdish are not great, i.e. there are not great intervals between the head and the tonic syllable or between the head and the pre-head.
5. In expressing fear in Kurdish, the length of the rhythmic intervals is increased. This sometimes establishes a slow tempo, especially in utterances which are long and sometimes results in having interruptions in the speaker's pitch.
6. In English, rising-falling and high rise tones are applied in statements to indicate fear, comparatively in Kurdish, falling, rising-falling, rising and level tones are used to show this function in statements (See the table above).
7. Depending on the Relative Strength Hierarchy, several factors influence the strength of fear in an utterance such as whether there is a level head or a non-level head, whether there is an interval between the head or the pre-head and the tonic syllable, whether the lexical meaning of the words connote fear or not, and finally whether the tone is complex or simple. Through these factors, minute details and different types of fear can be expressed, such as a fear which is experienced or a fear in which there is physiological involvement, a fear which is strong, or one which is weak and so on.
8. As far as the length of the utterances are concerned, almost half of the utterances of the data are short and the rest are medium in length. This illustrates the fact that the utterances used in expressing the emotion fear are relatively shorter than normal utterances. Thus, it could be interpreted that the psychological state of the person who feels fear does not encourage him to produce long utterances.

The Appendix

Notations

This study employs the diacritical intonation marking system, the one which is used by O'Connor and Arnold (1973) and Roach.

1. The segmental notation

In this section, only the unfamiliar segments are introduced. The segments which are common among English and Kurdish are not described.

A. Consonants

- /q/ voiceless uvular stop as in /qaz/ ‘goose’
- /ʔ/ voiceless glottal stop as in /ʔəw/ ‘he or she’
- /x/ voiceless post-velar fricative as in /xəw/ ‘sleeping’
- /ɣ/ voiced post-velar fricative as in /ɣəm/ ‘grief’
- /ħ/ voiceless pharyngeal fricative as in /ħəwt/ ‘seven’
- /ʕ/ voiced pharyngeal fricative as in /beʕar/ ‘naughty’
- /l/ voiced alveo-dental lateral as in /lew/ ‘lip’
- /ɭ^(*)/ voiced alveolar lateral as in /saɭ/ ‘year’
- /r/ voiced alveolar flap as in /sər/ ‘head’
- /ɽ/ voiced alveolar trill as in /ʃəɽ/ ‘battle’

B. Vowels

- /i:/ high close front unrounded long vowel as in /ʃi:r/ ‘milk’
- /i/ high close front unrounded half-long vowel as in /tʃi/ ‘what’
- /ɪ^(*)/ high close front unrounded short vowel as in /pɪɽ/ ‘full’
- /e/ half-close front unrounded long vowel as in /me/ ‘female’
- /ə^(*)/ low central unrounded short vowel as in /bəʃ/ ‘department’
- /a/ low central unrounded long vowel as in /mar/ ‘snake’
- /u:/ high close back rounded long vowel as in /ku:/ ‘how’
- /ʊ/ high close back rounded short vowel as in /kʊɽ/ ‘boy’
- /o/ half-open back rounded long vowel as in /lo/ ‘why’

2. Supra-segmental notation and abbreviations

//	Utterance boundaries
/	Tone group boundaries
TG	Tone group
ɿ Yes	High fall
ɿ Yes	Low fall
ɿ Yes	High rise
ɿ Yes	Low rise
↑ Yes	High head
˘ Yes	High static head
˘ Yes	Low static head
^ Yes	Rise-fall
˘ Yes	Fall-rise
↗ Yes	Ascending head

^(*) This phoneme is replaced by /t/ in Hawleri accent. Though, it can obligatorily be pronounced in a word like /wəla/ which is found in section 3.4 above.

^(*) This vowel in Kurdish is different from the one that exists in English in that it is shorter.

^(*) This vowel is totally different from schwa in English in that it is longer.

↘Yes	Descending head	
••	Unstressed syllables	
●●	Stressed syllables	
⊙	Tonic syllable	
⊙↘	Falling tonic syllable	
⊙↗	Rising tonic syllable	
⊙↘↗	Fall-rise tonic syllable	
⊙↗↘	Falling-rising tonic syllable	
⊙↘↗	Rise-fall tonic syllable	
_____	High pitch level	(3)
_____	Mid pitch level	(2)
_____	Low pitch level	(1)

References

- Bolinger, D. (1986). Intonation and its Parts: Melody in Spoken English. Stanford: Stanford University Press.
- Chun, D. M. (2002). Discourse Intonation in L2: From Theory and Research to Practice. Netherlands: John Benjamins.
- Crystal, D. (1969). Prosodic Systems and Intonation in English. Cambridge: Cambridge University Press.
- Fattah, M. M. (1997). "A Generative Grammar of Kurdish". Unpublished PhD Dissertation, University of Amsterdam.
- Gimson, A.C. (1970). An Introduction to the pronunciation of English. (2nd Ed.). London: Edward Arnold.
- Gvozdanovic, J. (1985). Language System and its Change. Amsterdam: Mouton.
- Hornby A. S. (2006). Oxford Advanced Learner's Dictionary. Oxford: Oxford University Press.
- Ladd, R. D. (1996). Intonational Phonology. Cambridge: Cambridge University Press.
- Leemann, A. (2012). Swiss German Intonation Patterns. Netherlands: John Benjamin Publishing.
- O'Connor, J. D. (1995). Better English Pronunciation. Cambridge: Cambridge University Press.
- O'Connor and Arnold, G.F. (1973). Intonation of Colloquial English: A Practical Handbook. London: Longman G. Ltd.
- Pakosz, M. (1981). "Intonation and Attitude" in Lingua, V. 5, P. 153-178.
- Qarachatany, K. Sh. (2006). General Psychology. Hawler: Salahaddin University Press.
- Roach, P. (2002). English Phonetics and Phonology: A Practical Course. Cambridge: Cambridge University Press.
- Silvia, P. J. (2006). Exploring the Psychology of Interest. Oxford: Oxford University Press
- Tench, P. (2011). Transcribing the Sound of English: A Phonetics Workbook for Words and Discourse. Cambridge: Cambridge University Press.
- Vandepitte, S. (1989). "A Pragmatic Function of Intonation" in Lingua, Vol. 79, P. 265-297.
- Wells, J. C. (2006). English Intonation: An Introduction. Cambridge: Cambridge University Press.