
Intonation in English-Arabic Consecutive Interpreting

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This study which is entitled "Intonation in English-Arabic Consecutive Interpreting" aims at investigating the transfer of intonation patterns in consecutive interpreting from English into Arabic. It Hypothesizes that both languages use almost similar tones.

The data comprise spontaneous English recordings and their Arabic interpreting by five graduate students from the Translation Department, University of Mosul. They are analyzed auditorily following the intonation system by P. Roach, 2000.

The findings reveal that success in transferring intonation patterns leads to success in transferring expressive and natural spoken discourse and that the simple tones are transferred more correctly than the complex ones.

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1. Introduction:

The main objective of this study is to compare, where appropriate, the tonal patterns of the Arabic consecutive interpreter with those of the source language speaker in English.

No definition of intonation is completely satisfactory, but any definition must recognize that the pitch movements play the most important part (Roach, 2000: 150). Scholars have been anxious to restrict the formal definition of intonation to the pitch movement (Crystal, 1969: 195).

On the other hand, there is a wider definition, that intonation is a complex system of features from different prosodic systems (See: Uldall, 1960: 783; Crystal, 1975: 11; Brown, 1977: 84; among others).

2. Forms and Functions of Intonation:

The basic forms of intonation, in English and Arabic, consist of three simple tones: falling, rising and level, and two complex ones: falling-rising and rising-falling. The basic functions are attitudinal, accentual, grammatical and discourse.

2.1 Simple Tones:

These tones have a single nucleus with a single pitch movement in one direction.

- **The Falling Tone:**

The falling tone is one which descends from a higher to a lower pitch. Collins and Mees (2003: 126-127) suggest that falling tones express: (a) finality, (b) unloading of information. They also associate this tone with statements.

- **The Rising Tone:**

Gimson (1970: 269-281) states that the rising tone is a rising glide, which may extend from low to mid, or from mid to high. They are essentially unfinished and continuative, often with over tones of politeness, encouragement, pleading, diffidence, suspicion, etc.

This is also true in Arabic (Al-Azzawi, 2002: 149-150).
For example:

// ʔawliˈnaqul //

• • / •

(or let us say)

// ʔinˈʃaaʔallah //

• • /

•

(God willing)

- **The Level Tone:**

This tone is used when the pitch remains at a constant level. There is no pitch change that accompanies the production of utterances.

The majority of scholars tend not to mention the level tone, or restrict it to monotone contexts, like Gimson (1970: 261), Halliday (1970: 281) and Kingdon (1958a: 29).

A number of linguists allow level tone into their description. Crystal (1969: 216) and Roach (2000: 158).

Similarly, this tone is used in Arabic. Al-Azzawi (2002: 111) states that this tone may carry the meaning of boredom or uncertainty.

// ˈmaa ʔaa kaaːn //

• • —

(what was it...?)
(uninterested)

2.2 Complex Tones:

These tones have a single nucleus with a bidirectional pitch movement.

- **Falling-Rising:**

This tone consists of two pitch movements: fall and then rise. Halliday (1985: 282) states that it is “the most frequently occurring tone in English after the falling tone”. Palmer and Blandford (1969: 28) state that the falling-rising tone conveys an implication, apology or warning, or to soften utterances that might sound too harsh. For example:

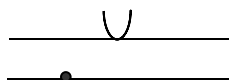
1. He ^ˈmay be ^ˌthere (but I ^ˌdoubt it)
2. I'm ^ˈsorry

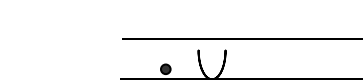
3. It's going to rain (so take your rain coat)

In like manner, this tone is used in Arabic. For example:

// walaakin // (But)

// ?ah^vyaanan // (sometimes)


 (Doubtful)
 113)


 (Reservation) (See Al-Azzawi, 2002:
 113)

• Rising-Falling Tone:

This tone consists of 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.

Quirk et al. (1985: 1600) state that it is used to express strong feeling, sarcasm, emphasis, impatience, surprise, and disapproval. For example:

3. [^]Hello! (surprise)

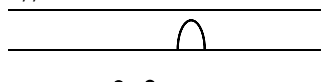
4. [^]No. (vehement denial)

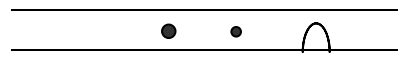
5. How [^]nice of you! (ironic)

Ghalib (1977: 217) states that this tone is especially used in emphatic contexts where the speaker wants to intensify his definite and assertive utterances. For example:

// bitta?[^]kiid //
 //

// ?in 'ṣahhaal [^]qawl


 (certainly)
 say so)


 (If it is true to

2.3. The Functions of Intonation:

There are four functions of intonation: attitudinal, grammatical, accentual and discourse.

• The Attitudinal Function:

Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of “meaning” to spoken language.

The attitudinal meaning of an utterance must always be interpreted within a context, both of the situation and also of the speaker's personality.

- **The Accentual Function:**

Intonation has this function implies that the placement of stress. (Roach, 2000: 193).

Ladefoged (1993: 110) suggests that the way in which a speaker breaks up a sentence depends largely on what that person considers to be the important information points in the sentence. In general, new information is more likely to receive a tonic accent than has already been mentioned.

- **The Grammatical Function:**

Roach (2000: 195) states that "this function is used to illustrate sentences which when written are ambiguous, and whose ambiguity can only be removed by using differences of intonation". A typical example is the sentence 'Those who sold quickly made a profit'. This can be said at least in two different ways:

1. | 'Those who 'sold quickly | made a profit |

2. | 'Those who sold | quickly made a profit |

by changing the placement of the tone-unit boundary, two different paraphrases of the sentences can be distinguished:

3. **A profit was made by those who sold quickly.**

4. **A profit was quickly made by those who sold.**

Another component of intonation that can be said to have grammatical function is the choice of tone on the tonic syllable. Many languages have the possibility of changing a statement into a question simply by changing the tone from falling to rising.

- **Discourse Function:**

The discourse function covers such diverse matters as the organization of conversation between two or more speakers (e.g. signals for turn-taking), the indication of speaker/listener relationship (e.g. in relation to power and

authority) and the indication of new versus old information (Collins and Mees, 2003: 129).

2.4 The Structure of the Tone-Unit:

Roach (2000: 164) states that the tone-unit is that utterance which consists of certain elements which are: the “prehead” which includes all the unstressed syllables before the head, the “head” refers to that part of the tone-unit which extends from the first stressed syllable up to (but not including) the tonic syllable, the “tonic-syllable” which is a basic part of the tone-unit as it has a high degree of prominence and it also has a type of stress called “tonic-stress” which is an obligatory element unlike the other parts which are optional. The “tail” refers to any syllables between the tonic syllable and the end of the tone-unit. Thus, the tone-unit structure can be summarized as:

(PH) (H) TS (T)

(See also Palmer and Blandford, 1969: 19-21 and Cruttenden, 1996: 50 for similar views).

3. The Concept of Interpreting:

Interpreting is a special type of communicative interaction which takes place when numbers of different language communities engage in cross-language, cultural communication, using interpreters as integral mediators. Interpreting involves the comprehension and production of discourse; a speaker produces a stretch of source discourse and the interpreter – on the basis of this discourse and of his relevant knowledge and interests – engages in processes of mental world modelling in order to be able to “respond” with the production of stretch of target discourse (Kohn and Kalina, 1996: 118) (See also Wikipedia Encyclopedia, 2006: 1; Ersozlu, 2005: 1 for similar views).

3.1 Intonation and Interpreting:

Wrong use of intonation can represent a problem for interpreters, since quality interpreting is a function of communication. Many interpreters know their language inside.

They make no serious mistakes, and yet do not quite succeed in interpreting altogether satisfactorily. The main problem is too much of an obsession with words and not enough attention to intonation.

4. Data Collection and Procedure:

The texts under analysis include various themes: scientific, legal, political and economic. Illustration of how the consecutive interpreters transferred the different intonation patterns formally and functionally and what the effect is of these transfers on their performance or on the SL message. These texts are recordings of conversations or statements from television satellite channels.

Numbers are used to indicate the five subjects. Presenting the renditions in a tabular form is an indispensable procedure here, since it is used to indicate every tone in the ST and its correct or wrong renditions in the TT. Without being informed of the purpose of the study, the subjects are run individually in a quiet room. All the subjects interpreted the (36) utterances. They are asked to listen to the recorded sentences from a cassette tape player and to interpret them.

4.1. The Simple Tones:

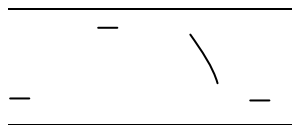
The simple tones have been identified in the data.

- **The Falling Tone (\):**

This tone is characterized by a downward pitch movement of the tonic syllable. This tone is used to express different functions such as finality, completeness, definiteness, real gratitude, strong command, certainty. The following are examples representing the falling tones with their different functions as they appear in the data:

Text (1)

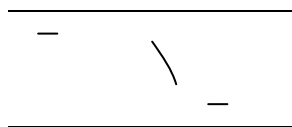
(1) to make \Europe



(The speaker presents new information) Katamba (1989: 248)

// li'dʒaʕli ʔawruppa//

(2) iron \engine

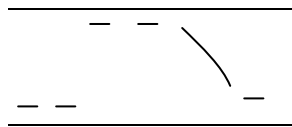


(Complete utterance). (O'Connor, 1980: 120-121)

//ʔalmaakina ʔalhadii'diyya//

Text (2)

(3) in a 'secret \celler



(Definiteness)

(Kingdon,

1958a:7)

//fi zin'zaana sir'riyya//

(4) \thank you



(The speaker expresses real gratitude)

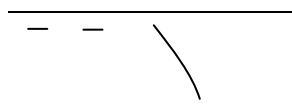
(O'Connor,

1980:124)

// \ʔukran laka //

Text (3)

(5) let me \finish



1980:124) (Strong command) (O'Connor,
//daʕni ʔukmil//

(6) on the 'security organi\zation

(To give emphasis)

(Kingdon, 1958a:9)

//fii ʔalmu'naɖɖma lʔam\niyya//

Text (1)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1.	to 'make\Europe	/	X	/	X	/	X	/	X	/	X
2.	'iron\engine	/	X	\	✓	v	X	Λ	X	\	✓

The five subjects failed to transfer the same form and function of this tone. This is because they may have perceived its function as an incompleted utterance and conveyed its form as a rising tone in the TL. Such transfers are wrong, although they make sense and a specific response can be stimulated, but it is not the intended one.

The second falling tone in the ST in text (1), subjects (2 and 5) perceived the function of this tone rightly as an end of a complete utterance, so they transferred its form as a falling tone in the TL. Such transfers, make the message flow natural, clear and convincing. Subject (1) may have perceived its function wrongly as an indication of non-finality, so he

conveyed its form as a rising tone in the TT. While, Subject (3) may have perceived its function as a doubtful utterance in the context and he conveyed its form wrongly into a falling-rising tone. Subject (4) may have perceived its function as an indication of surprise, which makes him transfer its form wrongly into a rising-falling tone. Such inaccurate transfers of tonal patterns are incompatible with the context as well as the TL receptor's expectation.

Text (2)

	ST	S.(1) TT	S.(2) TT	S.(3) TT	S.(4) TT	S.(5) TT
1-	in a secret Celler	\ \ ✓	\ \ ✓	\ \ ✓	/ X	\ \ ✓
2-	thank you	\ \ ✓	\ \ ✓	\ \ ✓	\ \ ✓	\ \ ✓

For the first falling tone in the ST in text (2), subjects (1, 2, 3 and 5) perceived its function rightly as an indication of definiteness and they conveyed its form successfully into a falling tone in their interpreting. Obviously, each of the transfers makes sense and conveys the intended tonal patterns communicated by the message that fit the context. Subject (4) may have perceived this tone as an unfinished utterance and he conveyed its form wrongly into a rising tone in the TL. It is clear that such a tonal pattern twists the meaning of the intended pattern in such a way that the TL receptor will receive a deviated message rather than a natural one.

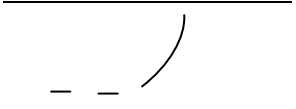
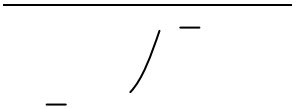
As for the second falling tone in the ST in text (2), all the subjects successfully transferred the same form and function of this tone from source discourse into target discourse. They transferred its form rightly into a falling tone in the TL, since they perceived its function as an indication of real gratitude. Each of the correct transfers of the tonal patterns keeps the communication channels flow and continue between the interpreter and the audience.

Text (3)

	ST	S.(1) TT	S.(2) TT	S.(3) TT	S.(4) TT	S.(5) TT
1-	let me \finish	/ X	\ ✓	/ X	/ X	\ ✓
2-	on the security \organization	\ ✓	\ ✓	\ ✓	Λ X	/ X

For the first falling tone in text (3) , subjects (2 and 5) conveyed its form as a falling tone in the TL, since they perceived its function rightly as an indication of giving a strong command. Clearly, each correct transfer of tonal pattern emphasizes the role of intonation in identifying the meaning of the utterance, whereas, subjects (1, 3 and 4) conveyed its form as a rising tone in the TL, because of their wrong perception of its function as an indication of command to sound pleading, more of a request than an order. Hence, the interpreter did not pay great attention to the intonation of the sentence in that he did not convey the intended meaning that fits the context.

As for the second falling tone in text (2) in the ST, three subjects managed to transfer the same tone formally and functionally and two subjects did not do so. Subjects (1, 2 and 3) perceived this tone rightly as giving a special emphasis and transferred its form as a falling tone in the TL. These renditions support the fact that there should be a correspondence between the form and the content of the message. Subject (4) conveyed its form as a rising-falling tone in the TL, since he may have perceived its function wrongly as an indication of strong feeling, whereas, subject (5) may have perceived its function as an indication of a loading information and conveyed its form wrongly as a rising tone in the TL. Such wrong renditions of the tonal patterns, undoubtedly , weaken the force of the message in the TL and do not stimulate a response in the TL audience similar to that experienced by the original speaker's audience.

		
1970: 280)	(Diffidence and pleading)	(Gimson,
	// min 'wjhat 'nadari //	
(6)	but 'this is	
		
1970: 280)	(To express suspicion)	(Gimson,
	// lakin 'haaḏa //	

Text (2)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	a 'blue 'File	/	✓	\	X	\	X	\	X	\	X
2-	as he 'was 'escourted	/	✓	/	✓	/	✓	/	✓	/	✓

This table shows that only one subject managed to convey the same form and function of the first rising tone in text (2) and four subjects failed to do so. Subject (1) perceived its function rightly as an indication of suspicion or doubt and conveyed its form as a rising tone in the TT. Such rendition ensures maximum fidelity to the original speaker's content and delivery features, whereas, subjects (2-5) may have perceived this tone functionally as a completed utterance and conveyed its form wrongly into a falling tone in the TT.

As for the second rising tone in text (2), all subjects managed to transfer it functionally and formally into the TL. They perceived it as an indication of non-finality and they transferred its form rightly as a rising tone. Such transfers

reflect the interpreter's good performance and may reflect their easy perception of this tone unit.

Text (3)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	for I /think	Λ	X	/	✓	/	✓	/	✓	/	✓
2-	but /this is	Λ	X	/	✓	/	✓	/	✓	/	✓

This table shows that the first rising tone in text (3) is rendered in its form and function successfully by four subjects and one subject failed to do so. Subjects (2, 3, 4 and 5) perceived its function rightly as an indication of diffidence and pleading and conveyed its form as a rising tone in the TT. Subject (1) perceived its function as an indication to intensify his definite utterance and transferred its form wrongly as a rising-falling tone in the TT.

Obviously, such wrong renditions of tonal patterns weaken the form and the content of the message and lead to a contradiction between the form and content of the message.

As for the second rising tone in text (3), four subjects conveyed its form and function correctly and only one subject failed to do so. Subjects (2-5) perceived its function rightly as an indication of suspicion and transferred its form as a rising tone. Such transfers, clearly, form a strong tie between the content and the form of the message. Subject (1) perceived its function wrongly as an indication of assertion and conveyed its form as a rising-falling tone. According to the context, there is no correspondence between the content and the form of the message.

• **The Level Tone (–):**

The data reveal that there are no instances of the level tone, due to the fact that consecutive interpreters are aware of the importance of presenting their messages in a lively tone, and the level tone does not fulfill this role.

4.2 The Complex Tones:

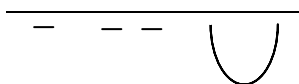
The two complex tones are identified in the data, the falling-rising and the rising-falling.

4.2.1 The Falling-Rising Tone (v):

This type of tone is characterized by a pitch fall and then rise. This tone has different functions such as expressing reservation, warning, and non-completeness, a correction of what someone has said, an introductory utterance and an implication. The following examples demonstrate the falling-rising tones with their different functions as they appear in the data:

Text (1)

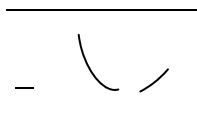
(1) 'one of the ^vseries



(To convey an implication)
Blandford, 1969: 28)

(Palmer and

// 'ʔihdal silsi^vlaat //
(2) The ^vaim is



(non-final leading to a following word group) (O'Connor, 1980: 121)

// ʔal'hadaf ^vhuwa //

Text (2)

(3) are ^valmost

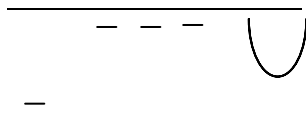


(Reservation)
1980: 121)

(O'Connor,

// hiya taqr^viiban //

- (4) and 'so is the ^veasiness

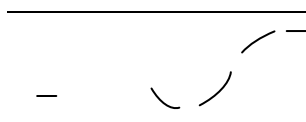


(To downtone an utterance that sounds harsh)
(Palmer and Blandford, 1969: 28)

// wa ka'ðaalika ?assu^vhuula //

Text (3)

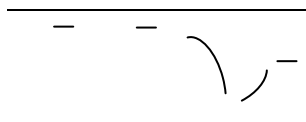
- (5) were ^vboth of them



(A correction of what someone has said) (O'Connor, 1980: 121)

// kaana ki^vlaahumaa //

- (6) caught rou^vtinely



(Warning) (Palmer and Blandford, 1969: 28)

// 'juuhidu rutini^vyan //

Text (1)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	one of the ^v series	/	X	/	X	/	X	/	X	/	X
2-	The ^v aim is	\	X	/	X	/	X	/	X	/	X

This table demonstrates that all the subjects did not manage to render the same form and function of the first

falling-rising tone in text (1). Subjects (1, 2, 3, 4 and 5) may have perceived its function as if there is more to follow and rendered its form wrongly as a rising tone. Although, such renditions make sense and a specific response can be stimulated, but they are not the intended ones.

All subjects could not manage to transfer the same form and function of the second falling-rising tone in text (1). Subject (1) did not pay any attention either to the way in which the message was conveyed or to what it meant to the TL audience, resulting in conveying this tone wrongly into a falling tone. The other subjects (2, 3, 4 and 5) may have perceived its function as an indication that there is more to follow and conveyed its form wrongly as a rising tone.

Text (2)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	are ^v almost	v	✓	/	X	/	X	/	X	\	X
2-	and so is the ^v ease	/	X	/	X	v	✓	Λ	X	/	X

One subject managed to convey the form and function of the first falling-rising tone in text (2) while four failed to do so. Subject (1) perceived its function rightly as an indication of reservation and transferred its form as a falling-rising tone in the TT. Subject (5) may have perceived its function as an emphasis and conveyed its form wrongly into a falling tone in the TT, whereas subjects (2, 3 and 4) seem to have perceived its function wrongly as an indication of unloading of information and transferred its form as a rising tone. Such transfers weaken the interpreter's performance and the force of the message.

As for the second falling-rising tone in text (2), one subject transferred its form and function successfully and four subjects could not. Subject (3) conveyed its form successfully as a falling-rising tone, because he perceived its function correctly as an indication to down tone an utterance that sounds harsh if said with a falling tone.

Subjects (1, 2 and 5) may have perceived its function as an indication of suspicion and conveyed its form wrongly as a rising tone (Gimson, 1970: 280).

Subject (4) may have perceived its function as expressing a strong feeling and conveyed its form wrongly as a rising-falling tone. Such transfers reveal a weak perception of the function and form of this tone.

Text (3)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	Were ^v both of 'them	/	X	/	X	/	X	/	X	/	X
2-	'Caught rou ^v tinely	\	X	v	✓	v	✓	v	✓	\	X

This table shows that the subjects did not perceive the function of the first falling-rising tone in text (3) correctly, that the statement is a correction of what someone has said and rendered it as a falling-rising tone in the TT. Subjects (1, 2, 3, 4 and 5) seem to have perceived its function as unfinished utterance, since they conveyed its form wrongly as a rising tone. Clearly, such transfers do not give the message its real flavour and reveal a poor performance of the interpreters.

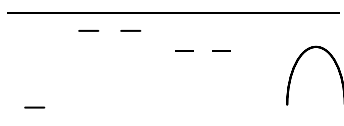
Three subjects rendered the second falling-rising tone in text (3) successfully and two subjects failed. Subjects (2, 3 and 4) perceived its function correctly as an indication of warning and transferred its form as a falling-rising tone, whereas, subjects (1 and 5) may have perceived its function as a kind of statement and conveyed its form wrongly as a falling tone.

4.2.2 The Rising-Falling Tone:

This type of tone is characterized by a prominent rise followed by a less prominent fall within a single tone group. This tone is used to express strong feelings of surprise, approval, disapproval, and assertion. The following are examples illustrating the rising-falling tones with their different functions as they appear in the data:

Text (1)

(1) to 'study 'planet [^]earth



(An indication of emphasis) (Gimson, 1970: 272)

// lidi'raasat ?al^Λ?ard //

(2) for at least a Λ year

(Strong feeling of emphasis) (Gimson, 1970: 272)

// li'mudat 'ʕaam ʕala lʔa^ʔqal//

Text (2)

(3) by Λ journalists

(Strong feeling of emphasis) (Gimson, 1970: 272)

// min 'qibql ?alşuħ^Λufiyyyn //

(4) here Λ_{too}

(Strong feeling of surprise) (Roach, 2000: 157)

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// hunaa ?aydan //
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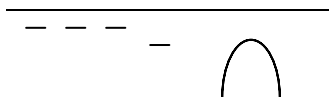
Text (3)

(5) we are not working with

(Strong feeling of disapproval) (Quirk et al., 1985: 1600)

// 'naħnu lam [^]naʕmal maʕa //

(6) general conc[^]lusion



(Strong feeling of approval) (Roach, 2000: 157)

// ?alna'tiija ?anniha? [^]iyya //

Text (1)

	ST	S.(1) TT	S.(2) TT	S.(3) TT	S.(4) TT	S.(5) TT
1-	to 'study 'planet [^] earth	/ X	\ X	\ X	\ X	\ X
2-	for at 'least a [^] year	\ X	\ X	\ X	\ X	\ X

All the subjects failed to convey the form of the first tone in text (1) as a rising-falling tone and its function as an indication of strong feeling of emphasis. Subject (1) may have perceived its function wrongly as an indication that there is more to follow and conveyed its form as a rising tone in the TL, whereas, subjects (2-5) may have perceived its function as a kind of statement, so that they transferred its form wrongly as a falling tone in the TL. Such transfers, beyond any doubt, may stimulate a response in the TL receptor, but it is not the intended one.

As for the second one, all the subjects also failed to convey its form as a rising-falling tone in the TT and its function as giving a strong feeling of an emphatic utterance. The nine subjects may have perceived its function wrongly as an indication of finality and rendered its form into a falling tone in the TT. It is clear, that such renditions do not give the message its real flavour.

Text (2)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	by [^] journalists	Λ	✓	\	X	Λ	✓	Λ	✓	\	X
2-	Here [^] too	/	X	Λ	✓	\	X	/	X	\	X

Three subjects were able to transfer the same form and function of the first rising-falling in text (2) and two subjects failed to do so. Subjects (1, 3 and 4) perceived its function correctly as an indication of giving a strong feeling of emphasis and transferred its form as a rising-falling tone in the TT. Such renditions are contextually appropriate and create a real sense to the TL audience similar to that experienced by the source one. Subjects (2 and 5) may have perceived its function wrongly as an indication of definiteness and conveyed its form as a falling tone in the TT. Such conveyances prove that intonation is a key element in determining the meaning of the message.

As for the second rising-falling tone in text (2), one subject only rendered its form and function successfully and the other subjects failed to do so. Subject (2) perceived its function correctly as an indication of strong feeling of surprise and transferred its form as a rising-falling tone in the TT. Subjects (3 and 5) may have perceived its function wrongly as an indication of a complete utterance and conveyed its form as a falling tone in the TT. Subjects (1 and 4) may have perceived its function as an indication of non-completeness and rendered its form wrongly as a rising tone in the TT.

Text (3)

	ST	S.(1) TT		S.(2) TT		S.(3) TT		S.(4) TT		S.(5) TT	
1-	we are not [^] working with	\	X	v	X	\	X	Λ	✓	\	X
2-	'General conc [^] lusion	/	X	/	X	/	X	/	X	\	X

One subject conveyed the form and function of the first rising-falling tone in text (3) successfully and the other subjects failed to do so. Subject (4) perceived its function

rightly as an indication to express a strong feeling of disapproval and transferred its form as a rising-falling tone in the TL. Subjects (1, 3 and 5) conveyed its form wrongly as a falling tone in the TT, since they may have been concerned with the meaning of the message without paying attention to its intonation. Subject (2) conveyed its form as a falling-rising tone in the TT, because he may have perceived its function wrongly as an indication of non-finality.

As regard the second rising-falling tone in text (3), all the subjects failed to transfer its form and function successfully. Subjects (1, 2, 3 and 4) conveyed its form as a rising tone in the TT. Since, they, too, may have concentrated on the message meaning without taking the correct intonation into their consideration which would be more expressive to the TL audience. Subject (5) conveyed its form wrongly into a falling tone, because he seems to have perceived its function as an indication of finality.

Table (1): Subjects' Overall Perception of Simple Tones

	Frequency	Percentage
Correct	36	60%
Incorrect	24	40%
Total	60	100

Table (2): Subjects' Overall Perception of Complex Tones

	Frequency	Percentage
Correct	10	17%
Incorrect	50	83%
Total	60	100

The above tables show the numbers of correct and incorrect renditions for the simple and complex tones and their percentages as well.

5. Conclusions:

The following conclusions are arrived at in this study:

1. Generally speaking, the subjects' rate of failure is higher than the rate of success especially with the complex tones. However, the failure is mostly due to the subjects' inadequate knowledge of intonation.
2. The simple tones (falling and rising) are conveyed more correctly than the complex ones. Perhaps this is because the falling tones are perceived to convey functions and attitudes such as completeness and finality, etc. and the rising tones convey functions and attitudes such as non-completeness and non-finality.
3. A successful transferring of the intonation patterns in consecutive interpreting is an indication of success in transferring the spoken discourse, and the intended meaning of the message.
4. Some interpreters underestimated the role of intonation as a significant component of the linguistic data. Inadequate knowledge of all intonation patterns, absolutely, makes the interpreters prone to all kinds of intonational errors.

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التنغيم في الترجمة التعاقبية من الإنكليزية إلى العربية

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الترجمة التعاقبية عملية ترجمة شفوية يبدأ المترجم بإلقائها بعد انتهاء المتحدث باللغة الأم من الكلام. غالباً ما يكون المترجم جنباً إلى جنب مع المتحدث باللغة الأم في الترجمة التعاقبية، مصغياً للرسالة ومحللاً إياها لبلوغ المعنى المقصود ومُوصِلاً الرسالة شفويّاً في الحال كما لو أن الجمهور يستمع إلى المتحدث باللغة الأم.

إن مشكلة التنغيم قد تمّ اعتمادها في هذه الدراسة إذ أن التنغيم يبقى الجانب الأكثر إهمالاً في تعليم اللغة الثانية. ومن هنا تهدف الدراسة الحالية إلى تحليل أنماط تنغيم اللغة الأصل واستقصاء فهم ونقل المترجمين التعاقبيين لها. إذ أن الخطاب المنطوق الذي يتسم بالتكلف والخروج عن المألوف قد يترسب عميقاً في مستوى المترجمين في فهم أنماط التنغيم وعدم القدرة على نقلها بصورة صحيحة في الترجمة التعاقبية من اللغة الإنكليزية إلى العربية. وقد تمّ اختيار هذه الفرضية استناداً إلى نقل الترجمة الذي تقدم به خمسة أشخاص من حملة شهادة الماجستير في الترجمة. تمّ إجراء الاختبار في قسم الترجمة، كلية الآداب، جامعة الموصل في العام 2009. وقد تمّ تحليل هذه البيانات سمعياً بالاعتماد على النظام البريطاني (وعلى وجه التخصيص نظام بيتر روج، 2000).

وقد توصلت الدراسة إلى النتائج الأساسية التالية: إن النجاح في نقل أنماط التنغيم حتماً يقضي إلى تحقيق النجاح في نقل خطاب منطوق مألوف وواضح ودقيق. وتمّ التوصل كذلك إلى أن نقل النغمات البسيطة: النازلة والصاعدة غالباً ما يجري بصورة صحيحة أكثر من النغمات المركبة.

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