CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The sound system of language is made up of the segmental and suprasegmental features. The segmental features consist of the vowels and consonants. They are so described because they are features of speech which can be broken down into individual units like the vowels and consonants. On the other hand, the suprasegmental features extend beyond the vowels and consonants. They function within larger units like words, phrases and sentences. They are those elements of speech that are not individual phonetic segments (vowels and consonants) but are properties of syllables and larger units of speech. The three main suprasegmental features are stress, intonation and tone (Agbedo 141).

In a tone language, like Igbo, tone is often described as pitch that differentiates the meanings of words (Okorji 26). Many researches carried out by linguists − Pike (20 - 25); Cruttenden (58-61); Clark and Yallop (30 -35); and Okorji (13-18) − on tone languages indicate that majority of the world languages are tagged tone languages and in these languages, tone plays major roles at every level of linguistic analysis. Most Nigerian indigenous languages (e.g Igbo, Yoruba, etc.) are tone languages. In a tone language, the pitch belongs to the word, but in an intonation language, the pitch belongs to the phrase and sentence. As a result of this, the Igbo speakers of the English language attribute the variation to the words and, in so doing end up confusing the native or near-native speaker of English. This is blamed on mother-tongue interference.

According to Umera-Okeke,

> Intonation and other prosodic features modify the stream of speech, thereby helping us to communicate the grammatical and other distinctions in the English we

> speak just as punctuations are the visual devices that perform similar role for the English we write. (172)

The rise and fall in the pitch of the voice are important features in spoken English. Manisha, et al (cited in Ikemelu) explained the importance of these features as follows:

> Suprasegmental or prosodic features are often used in the context of speech to make it more meaningful and effective. Without suprasegmental features superimposed on the segmental features, a continuous speech can also convey meaning but often loses the effectiveness of the message being conveyed. (23)

The importance of these features in spoken English makes it necessary to learn the intonation and stress patterns and their proper use to ensure the intelligibility of spoken English. The constraints in English stress and intonation are the conflicts emanating from an attempt to do away with already formed habit. In the bid to master the features of the target language, an Igbo speaker of English faces some problems in trying to identify with two different linguistic environments. According to Ekejiuba (cited in Chukwu),

> Language is a habit. An attempt to do away with an already formed habit is often beset with difficulties. The habit one formed in acquiring one's first language forms a strong background against which one learns another language. Any previously learned habit (that is, the native language) is said to interfere with the acquisition of new ones. (38)

This is a good explanation to the constraints observed by the Igbo speakers of English in the use of stress and intonation. Learners' gradual progress in their performance in the target language makes them overcome some of the problems militating against their learning the second language but some become fossilised. At the level of intonation, this difficulty is evident because the Igbo language is a tonal language whereas English is an intonational language. Again, notwithstanding the syllable-timed system of the Igbo language, it has an intonation pattern called the downdrift. This is the declination of the pitch of the voice from left to right when a high tone and a low tone appear successively in a sentence. This observation was made by Ume et al (cited in Chukwu 43) when they postulated that, "… although Igbo is a tone language, it has

traces of intonation" (43). Ugoji (26) opines that "…all writers on Igbo tones have observed downdrift which Schachter observes as an intonation feature similar to English falling tune." This creates problem of improper use of the English tune patterns in the speeches of male and female Igbo speakers of the English language. This is why there is the tendency for Igbo speakers of the English language to superimpose the falling tune on English sentences requiring rising and combined tunes. In doing this, the melodies and meanings of certain utterances are lost in communication with native or near-native speakers of English. This does not augur well for national and international intelligibility of the English language. This lends credence to the view of Lado when he opines that "…those elements that are similar to the learner's native languages will be simple for him" (2).

In the area of stress, the stress pattern differs in the two languages. In the Igbo language, almost every syllable in a word is stressed while in the English language only one syllable attracts the primary stress in a word. This results in difference in length of pronunciation of a syllable in a word. This is equally transferred into English pronunciation by the Igbo speakers as seen below:

Igbo Speakers	**Native Speakers**	**RP**	**Class**
1. 'ma'dam	'madam	['mædəm]	(noun)
2. 're'cog'nise	'recognise	['rekəgnaiz]	(verb)
3. 'reli'gion	re'ligion	[ri'liʤən]	(noun)
4. 'pa'tience	'patience	['peiʃənts]	(noun)

Some factors are responsible for the fossilization of the errors in the use of English stress and intonation among Igbo speakers of English. English has been adopted as a second language in

Nigeria. The existence of English alongside the indigenous languages has some implications for the form of the English language, since the mother tongue(s) will influence the language one way or another. This type of influence can manifest in the areas of phonology, morphology, syntax and semantics. In the area of phonology, it is as a result of over and under differentiation of phonemes (Lado 2, Akindele and Adegbite 62). Also, in the areas of stress and intonation, this is as a result of the differences existing between the syllable-timed system of Igbo and stress-timed system of English. At the morphological level, it is as a result of coinages or morphemic transfer undergone by certain words in British English. In the area of syntax, the British syntax has been nationalized by forcing it to "accommodate the variations of locality". At the semantic level, it is as a result of semantic extension, semantic shift, semantic transfer and the use of hyperbolic statements. Mother tongue interference results in a greater number of incorrect usages in the performance of the second language.

The position of English as an official language calls for proper use of the tune and stress patterns so as to ensure the intelligibility of spoken English. It is spoken as a native language by over three hundred million people, and many more use it as a second or foreign language. It is the official language. It is the language of education, administration, politics, commerce, and the mass media. Knowing full well that Nigeria is a multi-ethnic and multilingual society, English is used as a compromise language among ethnic groups in Nigeria (Obi-Okoye 64-65). Similarly, to gain admission into any of the Nigerian tertiary institutions, a credit pass in English is a *sine qua non.* In these institutions, English is one of the general requirements for graduation, equipping the undergraduate students with the linguistic competence required both in the area of specialization and for general use.

The positive attitude of Nigerians towards the English language is evident in the prestige accorded to the proficient users of the language, while those who are deficient in its use are relegated to the background. It is the importance attached to English usage in Nigeria that has contributed greatly to its acceptance among Nigerians.

However, Olayemi (84) postulates that the findings of Adesanoye (239-257), Bello (15-28), Olayemi (28-42) among others, reveal that for more than a century that the English language had been in use on the Nigerian soil, many Nigerians are still grappling with what is appropriate in its usage. This is evidenced in the improper use of the intonation and stress patterns which arises as a result of the problems militating against their proper learning and attitude. Also, the advocacy by some linguists to remove these features in spoken English, because according to them, they are 'meaningless' and 'foreign' to the learner, contributes to the lack of motivation in teaching, learning, and using the features (Oluikpe 167). Fodeh (39) rightly points out that it is the clamour for the English language by Nigerians that has equally compelled Nigerian English advocates to have surprisingly made strident calls for the formulation of a standard Nigerian English which aims at the removal of English intonation and stress patterns for teaching purposes. This pronouncement has dealt a final blow on the learning and use of stress and intonation among Igbo speakers of English. These scholars who favour the removal of stress and intonation from the course content fail to inform us of a type of English existing without its prosodic features. They fail to realize that one of the objectives of language learning is perfect speech which cannot be achieved with wrong tune usage.

The majority of spoken English of male and female Igbo speakers of English are bereft of correct English intonation and stress patterns. It is the lack of proper use of stress and intonation in the speeches of the two genders that has given rise to this research. The improper use of these

features was observed by Oluikpe when he postulates that Nigerians pronounce “English words as correctly as possible” but “lack the motivation to grapple with the task of sentence stress and intonation patterns” (63). It is the wrong use of these important features among Igbo speakers of English that has made Pike affirm that in English, many intonation contours are explicit in meaning.

This research, therefore, centres on gender variable in the use of stress and intonation among Igbo speakers of English. Basow (56) sees gender as a psychological term describing behaviour and attributes expected of individuals on the basis of being born either male or female. Gender is one of the variables that have engaged the attention of researchers. It is a strong social determinant of linguistic structure. Studies have indicated that males and females use language differently in some societies. More especially, they have different priorities and purposes in conversation. Researches carried out by some linguists such as Agbedo (162) maintain that males tend to have larger vocal cords than females, and this has differentiated male gender from the female in language use. Lakoff opines that females tend to use linguistic forms like tag questions, interrogative intonations and weak directives which reflect and reinforce their subordinate role. However, this argument is latter refined in the dominance theory propounded by O’Barr and Atkins that gender differences in languages reflect power differences (69).

1.2 Statement of the Problem

The majority of the male and female Igbo speakers of English hardly show distinction in the use of appropriate intonation and stress patterns. They tend to use the falling tune where the rising tune should be used, and vice versa. Similarly, these speakers stress every syllable in a word. In the process of doing this, the melodies and meanings of most of their utterances are lost in the

course of communication with the native-speakers and near-native speakers. The problems hindering the effective use of stress and intonation as highlighted by earlier researchers are:

- Igbo, one of the indigenous languages, is a tone language while the English language is an intonational language.
- The stress - timed system of the English language is at variance with the syllable-timed system of the Igbo language.
- The recent move by some scholars to remove stress and intonation from the teaching curriculum threatens their learning and proper use.
- The non - availability or non-functionality of learning facilities hinders the effective use of English stress and intonation patterns.
- The negative attitude of some teachers to teach intonation and stress, and lack of adequate motivation on the part of learners and users to speak well hinder the effective use of these important features of spoken English.

These constraints prove problematic to the spoken English of Igbo speakers, but the attitude of the two genders towards the features shows that gender may have a role to play in the improper use of these features. This research, therefore, investigates whether gender has a role to play in the proper/improper use of stress and intonation. If it does, the researcher aims at finding out the particular gender whose speeches are more bereft of correct English stress and intonation patterns in the Igbo society and precisely Enugu and Ebonyi States. This will help the two genders to develop a healthy attitude towards the learning and use of the features in spoken English.

1.3 Purpose of the Study

The purpose of this study is to investigate the effect of gender in the improper use of English stress and intonation patterns among Igbo speakers of English which make communication in English with native or near-native speakers problematic. The researcher, therefore, strives to find out the following:

i. the attitude of male and female Igbo speakers of English to the study and use of English intonation and stress patterns;
ii. the particular gender who tries to overcome the constraints observed in the use of English stress and intonation;
iii. the particular gender whose speeches are mostly bereft of correct English stress and intonation patterns.

1.4 Significance of the Study

One of the major objectives of sociolinguists and theorists is to find out how best a language user acquires the target language. This research will be significant to teachers, students, curriculum planners, textbook writers, users of English as a second language, and educational research. This is because it presents the attitude of male and female Igbo speakers of English to the study and use of correct English intonation and stress patterns. Information derived from this study will provide facts that will assist the issues of language development and its contribution to general development in society.

It will also contribute to the ongoing debate on gender issue in language studies as the position of male and female genders is looked at from the phonological view. It will reveal the category of (users, as it relates to) gender whose speeches are mostly bereft of correct stress and tune

patterns. Findings of this research will be of immense help to the English language learners as it will reveal the problems resulting from improper use of English intonation and stress patterns.

1.5 Scope and Delimitation of the Study

This study is delimited to gender perspective in the use of stress and intonation among Igbo speakers of English. Enugu and Ebonyi States are mapped out for study.

To carry out the study, the researcher focuses on male and female Igbo speakers of English who are holders of NCE, HND and University degree. Lecturers in the department of English who are Igbo speakers of English are mapped out for interview. Among the three degrees of stress, this work recognizes only two degrees which are stressed and unstressed syllables. The respondents will be tested on the word stress and sentence stress. Also, they will be tested on the falling tune, rising tune and combined tunes.

1.6 Research Questions

The following research questions are designed to direct the study:

1. To what extent is the negative attitude of many L_2 teachers and students to teach and learn stress and intonation responsible for the improper use of the features?
2. To what degree do male and female genders differ in the use of English stress and intonation?
3. Which of the genders have their speeches more bereft of correct English stress and intonation patterns than the other?
4. What is the role of gender in the performance of Igbo speakers of English in the use of stress and intonation

CHAPTER TWO

REVIEW OF RELEVANT SCHOLARSHIP

The review of relevant scholarship is organized under the following subheadings:

2.1 Conceptual Framework

2.1.1 The English Stress and L_2 Usage

McGregor (44) opines that phones combine into larger units called syllables. Central to the understanding of English stress is the concept of syllable which is the locus of operation of stress. Without the syllable, stress placement might not have been in use in English. Roach defines a syllable as "…consisting of a centre which has little or no obstruction to air flow and which sounds comparatively loud; before or after this centre; there will be greater obstruction to air flow and/or less loud sound" (70).

A syllable generally consists of a vowel surrounded by one or more consonants, usually before the vowel, sometimes after it. Syllable serves as the locus of operation for the suprasegmental features of pitch in many languages. The number of consonants and vowels that can be produced with one breath constitutes a syllable. For example, the word 'international' when broken down according to the number of breaths, has *in-ter-na-tion-al*, and as a result is said to have five syllables because it is produced with five breaths.

Languages differ in the structure of their syllables. In some languages, stress falls on a particular syllable of a word. McGregor asserts that in most Australian languages, the first syllable of a word is always stressed as the following examples from Walmajarri (Pama- Nyungan, Australia) show: '*ngarpu* (father), '*Kurapa* (hand). He goes further to state that in Hungary, stress also goes to the first syllable of a word. In Swahili (Niger Congo, Democratic Republic of Congo) and

Polish (Indo-European, Poland), by contrast, it is the penultimate syllable of a word that is normally stressed.

Mees and Collins (70) state that some languages have simple syllable structure in which each syllable is made up of one consonant (C) and one vowel (V). Igbo, Yoruba and Ewe are some of those languages that have simple syllable structure as they run 'CV' or 'V' type. Conversely, some languages have complex syllable structure and English is among them as it can have a maximum of three consonants at the onset and a maximum of four consonants at the coda as in 'pre-e**mpts**' [priɛmpts] and stre**ngth** [strɛŋkθs].

Mees and Collins opine that,

> All languages have CV- type open syllable; most European languages allow both open and closed syllables- although in some (eg. Spanish) there may be constraints found in coda position. Samoan allows no consonant clusters; and has only open syllables, while Yoruba permits only open syllables or codas of /m/ or /n/. If such languages borrow words from European languages like English, these loan words are usually altered in terms of syllable structure. (72)

Mees and Collins also say that some languages like Georgian have even more complex syllable structures. They mention that Georgian can have as many as six consonants in the onset position. Also, McGregor states that in Gooniyandi, all syllables must contain a vowel; usually preceded by a consonant, giving the most common form of the syllable CV. He opines that syllables can however also end in consonants; that CV syllables are the most common syllables in human languages, and are the most frequent in most languages (43).

The syllable has a structure. It is primarily made up of three parts. These are the onset (beginning), peak (nucleus) and coda (closure). In the English language, the onset is an optional element and can be made up of zero to three consonants. The coda is also an optional element and may be made up of zero to four consonants. The onset and coda are occupied by the

consonants while the nucleus is occupied by vowels and syllabic consonants. For example, in the word “str-a-nds” [strænz] the first syllable, **-str-**, is the onset, the second, **-a-**, is the nucleus while the third syllable, -**nds**-, is the coda.

The peak (nucleus) is an obligatory element and is made up of a vowel. It is called the peak because, according to Onuigbo (35), “…it is the most prominent part of the syllable”. From the above, it means that in English, a word can begin with a vowel, or with one, two or three consonants. No word begins with more than three consonants in the English language. In the same vein, it can be noted that there are a few consonants which perform such function; they are called syllabic consonants. They are [m, n, l, and sometimes ŋ]. Roach opines that syllabic consonant is indicated by means of a small vertical mark (ˈ) for example ‘cattle’ [kæt**l**] (86).They are called syllabic consonants because each can function as the nucleus of a syllable. Examples of such syllables are ‘rhythm’ [riːð**m**], ‘button’ [bʌt**n**], ‘bottle’ [bɒt**l**] (Roach 86-89). When we have more than one consonant at the onset or the coda position, we call that a consonant cluster.

Seth and Dhamija (cited in Umera-Okeke 100-101) identified fifteen possible combinations of the English syllable structure as follows, where ‘C’ stands for consonant and ‘V’ for vowel:

1. V − or [ɔː]
2. VC − an[æn]
3. CV − pore [pɔː]
4. VCC − act [ækt]
5. CCV − star [staː]
6. CVC − bet [bɛt]
7. CCVC − plate [pleit]

8. CCCV − spree [spri:]
9. VCCC − opts [ɒpts]
10. CCCVCCC − strands [strændz]
11. CCCVCCCC − strengths [strɛŋkθs)
12. CCCVC − stream [stri:m]
13. CCCVCC − screamed [skri:md]
14. VCCCC − pre-empts [pri'ɛmpts]
15. CVCC − tent [tɛnt].

So, from the structure of English, it poses a lot of problems to Igbo speakers of English whose native language is endowed with a different syllable structure. In the Igbo language, a vowel is followed by a consonant sound but a consonant cluster is possible in English. By implication, it is possible to have CCCVCCCC in the English syllable as in these English words "strengths" [strɛŋkθs] and "prompts" [prɒmpts] while it is possible to have VCVCV in the Igbo syllable as in these Igbo words "*[xdala"* and "x*kpaka*". Some of the Igbo speakers ultimately transfer the syllable structure of Igbo into English to pronounce wrongly such words like:

Word	**Igbo L_2**	**RP**
1. doctor	[dqk[ta]	[dɒktə]
2. table	[tebul]	[teb(ə)l]
3. street	[stri:ti:]	[stri:t]

Stress is defined as, "… the degree of breath force used in the articulation of successive syllables in a word or in an utterance. It is the differences in loudness and results in making some syllables more prominent than others" (Akere 20). According to Fudge (1),

> Stress means essentially that one phonological element is singled out within another, longer, phonological element. Sentence - stress involves the picking out of one word or phrase within the sentence; this word or phrase is usually given special emphasis of some kind in pronunciation.

Stress is an important feature of English phonology because it is used to denote the degree of prominence given to a syllable. It also denotes that the air is ejected from the lungs with more effort or energy than for unstressed or a weakly stressed syllable. Therefore, three features distinguish a stressed syllable from an unstressed one. These are loudness, duration and pitch. These three features indicate the following: stress occurs when one or more syllable(s) in a content word is/are produced to sound more prominent than others; stressed sounds are produced with greater muscular energy or effort; there is usually an increase in the pitch of the voice during the production of a stressed syllable.

Onuigbo (35) identifies three degrees of stress. They are primary stress, which is indicated by placing a superscript stroke (') at the beginning of the syllable; secondary stress, which is indicated by placing a subscript stroke (ˌ) at the beginning of the syllable; and unstressed syllables which are usually not marked. He further defines stress as "…the degree of breath force used in the articulation of successive syllables in a word or in an utterance." He also points out that stress is an important feature of English which creates special problems to many Nigerian speakers of English (5). He further warns that "…anybody who wishes to speak English correctly should learn the stress patterns of words" (90). There are three types of stress, namely word stress, sentence stress and emphatic stress. What this means is that stress operates at the level of word and sentence thus:

a. Word Stress

Lyons (43) opines that words are made up of syllables. For one to learn the English words correctly, one should learn not only the correct pronunciation of phonemes that make up the word, but also how the word is stressed. Depending on the number of syllables in a word, words are said to be monosyllabic, disyllabic and polysyllabic. Monosyllabic words have only one syllable, for example, boy, pen, shout, bad, firm, pick; disyllabic words have two syllables, for example, a-gain, a-bout, fa-ther, sis-ter, bo-rrow, ex-port. Polysyllabic words have more than two syllables. Examples of such words are:

5. pretender − pre-ten-der (three syllables)

6. education − e-du–ca-tion (four syllables)

7. examination − ex-a-mi-na-tion (five syllables)

There are ways of indicating that a word is stressed in English. One way, according to Roach (93), is by placing a stroke (') at the beginning of the syllable. This is the most conventional way. Other ways include writing the syllable in capital letter or underlining it as in the following examples:

8. sister − 'sister, SISter, sister

9. again − a 'gain, aGAIN, again

10. unfaithful − un 'faithful, unFAITHful, unfaithful

b. Sentence Stress

Ladefoged (65) upholds that in a typical English sentence, words of different classes appear. There may be content words like nouns, main verbs, adjectives and adverbs. There may also be form words like personal pronouns, articles, relative pronouns, prepositions, conjunctions, etc.

The content words are relatively more important than form words, and this distinction is indicated by stressing the more important words, while the less important ones are unstressed. As a general rule, the content words are stressed while the form words are unstressed. This can be exemplified thus: "The man went to Lagos in his car." In this sentence, these four words: man (noun), went (verb), Lagos (noun) and car (noun) are stressed. They are called content words. The other four words: the (article), to (preposition), in (preposition), his (pronoun) are unstressed. They are called form words. Naturally, content words receive stress while form words are unstressed. However, Abercrombie (87) maintains that in some circumstances an unstressed word may become stressed and vice versa. This arises when special meanings and contrasts are intended in a particular sentence as in contrastive stress.

c. Contrastive / Emphatic Sentence Stress

In contrastive or emphatic stress, a speaker may want to draw attention to a particular word, be it content or grammatical, either to emphasize the word or to stress it forcefully. Lamidi maintains that "…when this happens, a definite semantic import is always intended" (57). Such special note on such a word is a guide to our understanding of the meaning or information the speaker wants to put across (136). This is exemplified in the sentences below:

11. SHE bought the orange. (she, not he or they)
12. She BOUGHT the orange. (bought, not sold or stole)
13. She bought THE orange. (already known orange, not unknown one)
14. She bought the ORANGE. (orange, not apple)

The fact that stress pattern differs in the two languages, English and Igbo, poses a lot of difficulties to Igbo speakers of English. Uzoezie expresses that,

> In the Igbo language, each syllable is articulated with more or less equal force, leading to their auditory perception as equally loud or long. On the other hand, in some languages such as English, syllables are pronounced in such a way that in connected speech some syllables stand out more prominent than others. (133 − 134)

The improper use of stress in L_2 situation can make utterances un-English knowing full well that it is meaning-carrying. It is these un-English expressions that create what is called interference phenomenon in linguistics. This is the bane of performance in English in our post-primary schools today as those who make these wrong expressions are probably not serious about the teaching and use of the appropriate features of the target language. The differences in the syllable structures of the native language and the target language should be vividly illustrated by teachers of English to enable students have a good grasp of the two languages in this area as everything that concerns linguistics is rooted in speech. This is not the case in our schools as experienced in the post- primary school level where some teachers neglect this area of the English language.

This is what Fodeh (41) means when he decries that;

> Anyone who has been seriously engaged in the business of teaching English at the post-primary level for a considerable length of time will come to the painful conclusion that the teaching of speech is a sound *linguistic* and *pedagogic principle* that reinforces the other language activities: listening, reading and writing.

He further warns that any teacher who ignores the teaching of spoken English is going against the natural process of learning a language as, according to him, "the whole basis of linguistics is rooted in speech." The same problem experienced in the use of stress is also experienced in English intonation usage

2.1.2 The English Intonation and L_2 Usage

Central to the understanding of English intonation is the concept of pitch. Pitch is the frequency of vibration of the vocal folds. When a person speaks, the pitch of his/her voice keeps changing; it may be high sometimes or low at other times (McGregor 43). This is natural so as to avoid monotony. This variation of the voice can be reflected on a word, a phrase, a clause, and on a sentence. Pike observes this thus: "Every language has melody in it; no language is spoken on the same musical note all the time. The voice goes up and down and the different pitches of the voice combine to make tunes" (108).

McGregor observes that in languages, variations in pitch are used in two main ways:

- to differentiate words as in tone;
- to convey different inflections on the meaning of an utterance as in intonation.

Pitch is the acoustic result of the speech of the vibration of the vocal cords. Variations in the speed of the vocal cord vibration prove sounds acoustically higher or lower. The faster the cords vibrate, the higher the pitch. McGregor emphasizes that,

> Although pitch variation is a common feature in all languages, it functions differently from language to language. Languages make use of pitch variation in two broad ways: In languages like English, German and French, regular sequence of different pitches characterize stretches of speech between pauses and are known as intonation. (54)

In other African languages such as Igbo, pitch differences are applied to words to distinguish two or more words whose compositions in terms of consonants and vowels are the same. Pitch difference used in those ways are called tones, and these languages are known as tone languages. Crystal affirms that, "intonation is the distinctive use of patterns of pitch, or melody on word-groups" (241). Kuiper and Allan (cited in Olayemi) believe that, "Intonation is the recurrent changes in pitch movement…used to convey the speaker's attitude to the topic of conversation,

or to the hearer, or speaker's personality, or to signal grammatical features such as whether the utterance is a question" (102).

Just as stress affects meaning in utterance, intonation also varies to cause variations in emphasis, implication, attitude of the speaker, etc. All languages use variation in pitch over an utterance to convey modulations of the meaning expressed by words. In English, intonation affects an entire stretch of words or an utterance. Intonation is indicated by a pattern of rises and falls in pitch. In the English language, it makes a difference between a statement and a question. For example, 'She is coming' with a fall in pitch on the last word is a statement (She is coming↗). When it is said with a rise in pitch on the same last word, it is a question (She is coming↘). This is what Pike means when he notes that many intonation contours are explicit in meaning. Pitch variations also convey other kinds of information, including information about grammatical structure and the speaker's emotional state, for example whether they are angry, happy or sad. The variations of meaning that are expressed by different intonation patterns are difficult to specify exactly, and differ somewhat amongst dialects of English, as well as between languages.

English Intonation with Sentence Examples

According to O'Connor, English has two major intonation patterns, the falling tune or tune one and the rising tune or tune two. However, the occurrence of the two tunes together in stretches of utterance gives rise to tune three (the fall- rise) and tune four (the rise-fall) (98). Tune one is for a **plain statement**, **for wh- questions**, for **command**, and for **invitation**, while tune two is for **unfinished sentences**, for **non- final portions of sentences**, and for **polar questions** (yes- no questions). The circumflex is for **list of items or names, tag questions, multiple expressions, either- or expressions and expressions with balanced halves.** Just as stress can be indicated

by strokes, the tunes can be indicated by gliding arrows either pointing upwards (↑) for the rising tune or downwards for the falling tune (↓) as in: come and come.

Sentence Examples of the English Tune Patterns

Tune One or the Falling Tune

Falling tune is used to indicate a glide down from a higher to a lower pitch. In falling tune the voice falls at the last stressed syllable in a sentence. As already mentioned, it is indicated by the use of the downward arrow (↓). Falling tune can be used in the following ways:

1. **In simple declarative statement:**
    - The man is great.
    - I went to the supermarket today.
2. **In command or order:**
    - Go there.
    - Get him punished.
3. **In WH- questions:**
    - What's your name?
    - Where's the computer?
4. **In exclamation:**
    - Gracious God!
    - Ah, I've lost my pen!
5. **In firm gratitude:**
    - God bless you.
    - Thank you.

Tune Two or the Rising Tune

Rising tune is used to indicate a rise in the pitch of our voice. As already mentioned, it is indicated by the use of the upward arrow (↑). Rising tune can be used in the following ways:

1. **In Polite Requests:**
    - May I use your crayon, please↗.
    - Could you please, forgive her↗.
2. **In polar questions** (questions which require only 'yes' or 'no' as answers): They are normally introduced by the auxiliary verbs.
    - Is this your ruler↗?
    - Do you like the dress↗?
3. **To Express Surprise / Doubt**
    - What↗?
    - You want me to believe you↗?
4. **In casual greeting:**
    - Good afternoon↗.
    - Thank you↗.
5. **To Show Indifference:**
    - You can eat it if you like↗.
    - She can go if she wants↗.
6. **In a Protest:**
    - I didn't say that↗.
    - She can't leave now↗.

Circumflex or Combination of Tunes One and Two

One of the characteristics of spoken English is variation of sentence structures. Suffice it to say that we do not use simple expressions at all time. Complex utterances have inherent tune patterns that are noticeable in the rising and falling of the pitch in speech. These have far reaching effect on the melody required by certain utterances. Combined tunes can be used in the following ways:

1. **To List Items or Names:** Here, every item or element receives the rising tune except the last in a list which receives the falling tune.
    - I bought apples, mangoes, cashews and pears.
    - My classmates are Lucy, Maureen, Loveth and Favour.
2. **Expressions with Balanced Halves:** These are compound or complex sentences. Here, the initial parts receive the rising tune while the final parts receive the falling tune.
    - When you see opportunity, grab it.
    - This is the driver whose particulars were seized.
3. **Multiple Expressions:** Stretches of utterances have many clauses which have inherent rising tune on the last stressed syllable of each of those clauses except the last clause which takes the falling tune.
    - The Governor attended the occasion, addressed it, donated a long bus, and left for another function.
    - He arrived, greeted, zoomed away.
4. **Tag Questions:** Here, the initial part which is a statement receives the falling tune, while the final part which is the question tag receives the rising tune.
    - The books are cheap, Aren't they?
    - The rain will fall, Won't it?
5. **Either–or Expressions**

- Either he is good or he is bad.
- Either you go to work or you lose your salary.

Stress and intonation are inevitable in English pronunciation. This is the view shared by Chukwu when he opines that,

> Speakers can mispronounce individual sounds (vowels and consonants) in words and in sentences and still put across their messages to their listeners. This is because the contexts of the mispronounced words normally help to elicit meanings conveyed. This is not so with the misuse of stress and intonation (58).

The improper use of these spoken features in English will invariably bring about an idea not intended by the speaker. This is why Fries warns that,

> The only "correctness" there can be in any language is the actual usage of the native speakers of that language. In learning English, one must attempt to imitate exactly the forms, the structures, and the mode of the utterance of the native speakers of the particular kind of English he wishes to learn. (5)

The importance of stress and intonation in the spoken English cannot be overlooked for intelligibility with native and near-native speakers. As a result, Roach identifies some of the functions of stress and intonation.

2.1.3 The Functions of English Stress / Intonation

Intonation and stress which are features of spoken English are associated with certain functions in English. Roach (183-184) identifies such functions as grammatical, attitudinal and accentual functions. In grammatical function, stress is used to distinguish the grammatical classes of some words with identical or orthographic forms such as between nouns and verbs, or adjectives and verbs). For example:

Noun	**Verb**	**Adjective**	**Verb**
'export	ex'port	'absent	ab'sent
'import	im'port	'frequent	fre'quent

He further remarks that intonation has grammatical functions associated with it as particular intonation tunes are identified with specific sentence types. For instance, the falling tune is used in declarative and imperative sentences; the rising tune is associated with polite requests and polar questions. In the grammatical function of intonation, Roach (183) states that intonation makes it easier for a listener to understand what a speaker is trying to convey. Intonation performs the same role as punctuation in writing by marking out list of items as in: Evelyn bought oranges, biscuits, tomatoes, and pears.

Jowitt (65) declares that intonation and stress also perform attitudinal function. In conveying attitudinal meaning through intonation, the speaker relays his or her attitudes (emotions) about the topic (subject matter), the hearer and himself. Such attitudes may be of surprise, excitement, reservation, shock and so on. For instance, if one is impatient, happy, angry, friendly, thankful, these will reflect on one's behaviour. He, therefore, opines that, "…there is thus a complex interrelationship in English between intonation and meaning" (62). Although any tune can go with any utterance, traditionally, certain tunes are more used with certain utterances. This is what Cruttenden refers to as *local* meanings of tunes (99). In explaining the *local* meanings, he (Cruttenden) shows that both high-fall and low-fall express finality, definiteness and completeness especially when they are used in declarative utterances. Low-fall shows lack of interest and excitement. High-fall shows excitement; Rise-fall shows finality, definiteness and completeness especially when used in declaratives. It has breathy voicing and could show some elements of gossip as in: "You see this thing, do not go into it" – a tone of definiteness and gossip. "Is this beauty? / What great beauty!" – a tone of sarcasm and irony (Okorji 110).

Stress and intonation perform **accentual** function. The term *accentual* is derived from accent, and some phoneticians refer to it as stress. Cruttenden states that the most important contribution of intonation and stress is the accentual patterning of English pitch variation (301). By saying that intonation has accentual function, it implies that the placement of stress is something that is determined by intonation. However, one particular aspect of stress could be regarded as part of intonation: this is the placement of the tonic stress within the tone- unit. It would be reasonable to suggest that, "…while word stress is independent of intonation, the placement of tonic stress is a function of intonation" (Roach 193).

Accent or stress can be placed on a single word syllable − you, man, boy, etc − or on a particular syllable of a complex word or a group of words. Single words, phrases, clauses, sentences − each forms a tone − unit or intonation phrase (Chukwu 175). Any syllable of the tonic unit that receives a stress emphasizing it is a tonic syllable. "Tonic syllable indicates the focus of the information" (Roach 194). Emphatic/contrastive stress is a feature focusing or drawing attention to the intended information given. The normal placement of tonic or primary stress is on content or major word classes - noun, main verb, adjective and adverb, for example: the poLICE is in SEARCH of the DRUG BAron.

The capitalized syllables of the content words receive primary stress. But emphasis might be given to some of the words on which attention is needed, and as a result, the pitch becomes louder as in: the POLICE is in search of the drug baron. Police is emphasized. All the other content words not emphasized receive normal stress. Such words in the sentence like the, is, in of, and the, are functional words, they never receive primary stress in a sentence.

The above structural uses of intonation and stress and supposed attendant problems of usage create degrees of problems to male and female Igbo speakers of English whose mother tongue is endowed with a different kind of features.

2.1.4 The Igbo Tone and L_2 Usage

Tone refers to the use of pitch on individual syllables to convey meanings and syntactic properties. Many languages use different patterns of pitch to differentiate words. These pitch differences are called tones. Roach explains that there are many languages in which the tone can determine the meaning of a word, and a change from one tone to another can completely change the meaning. Such languages are called tone languages (153). According to McGregor, tone is used to differentiate words in tone languages. Roach affirms that there are many languages of South-East Asia (e.g. Thai, Vietnamese) that are tone languages; so are very many African languages, particularly those of the South and West, and a considerable number of Native American languages (154). Cantonese (Sino- Tibetan, China) is one of those nearby languages that are referred to as tone languages. In Cantonese, differences in the pitch on the syllable [si] give six different words: with high-falling tone, it is the word “poem”; with mid-level, “to try”; with low-level, “matter”; with extra low, “time”; with high rising, “to cause”; and with mid-rising, “city”. In fact, Cantonese has more tones, nine in all (154).

Also, this feature exemplified in Cantonese is obtainable in many Nigerian languages such as the Igbo language. In these languages, the substitution of one distinctive tone with another on a particular word or morpheme can cause a change in the lexical meaning of that word or morpheme, or in some aspects of its grammatical categorization. For example, in Igbo, any wrong placement of tone on the syllables of these three words indicates wrong meaning:

\akpa ‘bag’

/akpà ‘a kind of iron string’

\akpá ‘a kind of insect’

Also, in these tone languages, syllables are pronounced with the same relative breath effort, making these syllables have the same prominence in speech. Therefore, whereas English is said to be intonational, Nigerian languages are said to be tonal. This explains the reason for the imposition of the tonal feature of the first language, Igbo, into the target language by Igbo speakers of English. This is because languages in contact interact in different ways. This interaction is manifested in the utterances of the bilingual as he/she tries to identify with the cultural and linguistic features of his/her two languages. Notwithstanding the tonal nature of Igbo language, some linguists like Ugoji have recently identified downdrift as a feature in the Igbo language similar to the English intonation.

2.1.5 Native Language Interference

Interference arises as a result of languages in contact. Native language interference is a situation whereby the features or elements of a native language (first language) or mother- tongue which has been acquired right from childhood hinders the learning of the second language. Most Nigerians acquire an indigenous language at birth. They become fairly proficient in the native or indigenous language before they are taught English in schools. As a result, most Nigerians can be said to be familiar with the linguistic features of their first language (the indigenous language) or mother-tongue. When problems arise, and they often do, the L_2 learner makes use of the resources (features) he is familiar with in his L_1 while speaking English. This is what Osakwe (cited in Onuorah 47) explains that “while the Nigerian home culture (C_1) is born by their

various mother tongues (L_1), the modern world culture (C_2) is born by English (L_2)." This is also the view shared by some linguists that the mother tongue negatively affects the second language learning. Ifechelobi (cited in Onuorah 37) writing on the term "interference phenomenon" describes them as, "…those instances of deviation from the norms of either languages which occur in the speech of the second language learner because of their familiarity with their mother tongue (61).

Fodeh equally asserts that, "The greater the differences between the system of the native language of the learner and the system of the target language, the more difficult learning invariably becomes and the smaller the differences the easier the learning" (17). He further explains that certainly a student who is faced with a foreign language will find some of its features easy and some features difficult. Those ones he/she finds easy are those that are similar to his/ her first language and the ones he/ she finds difficult are those that are different from his/ her already acquired language.

Our concern is on how native language interference affects the learning of English in Nigeria in the area of stress and intonation. Interference features are very common in the pronunciation of English by Nigerians. For example, on the phonological level, it is as a result of over-and under-differentiation of phonemes (Lado 2, Akindele and Adegbite 62). Most sounds in English do not exist in the Igbo language (L_1). As a result, they substitute these sounds with the available sounds in their own indigenous language. For example:

/θ/ =/t/ as in think= [tink], thank= [tank]

/ð / = /d/ as in mother [moda], then [den]

/ ɒ / = /o/ as in pot /pot], cot [kot]

/Λ / = /o/ as in cup [kop], sun [son]

As a result of the tendency to carry the features observed in the native language into the English language, the Yoruba, who stress vowel nasalization, have carried it into English. As a result, they nasalise the "a" in "can" /kæn/ which means "to be able", so as to differentiate it from "a" in "can" /kæn/ which means "to tin a product" (Bamgbose 59). Again, the Hausa have no "h" and, therefore, pronounce "happy" [hæpi] as "fappy" [fæpi] (Nuttal 26).

At the suprasegmental level, English has a different kind of stress pattern, intonation, rhythm, pause, and accent from the Igbo language. Most indigenous languages - including Igbo- have the syllable structure CV©CV. For example, in Igbo the following words are spelt thus: u-d-e-l-e, o-g-o-l-o-g-o. In each of these cases, the pronunciation follows the same pattern as the spelling- VCVC. Conversely, English has the structure C°¯³ VC °¯ ⁴. Comparatively, the Igbo language and most Nigerian languages are tonal in nature and, therefore, very simple in spelling and pronunciation, unlike English which is phonetic. As a result, there is no consonant cluster in Igbo where as clusters are permissible in English. The tendency is that the L_2 speakers will try to insert vowels to de-cluster the English clusters. As a result, they will pronounce "people" as [pipul], "table" as [tebul], "bangle" as [bangul] etc.

At the level of intonation, many L_2 learners deviate from the normal as they do not show distinction in the use of intonation. That is, where the falling tune should be used, the rising or falling-rising would be used. Therefore, the tonal characteristics of Nigerian languages influence in different ways and in varying degrees the quality of English spoken by Nigerians. This poses a lot of problems to L_2 learners of English. According to Akindele and Adegbite, all these interference features, which is possibly from the first language (L_1 or mother-tongue) whose accent manifests heavily on utterances, makes people identify Yoruba English, Igbo English and Hausa English (63).

Native language interference remains a big problem in the learning and use of English as a second language. Lado maintains that students' pronunciation errors must be traced to their roots in order to nip them in the bud. It is, therefore, necessary that the areas of differences and similarities in sound systems of the target language and the native language be detected and properly learned (2). This is to ensure effective use of these important features. Lee and Hoppen (cited in Fodeh 73) opines that the realization of this goal is far-fetched as non-availability and non-functionality of learning facilities which aid learning still besiege our school system.

2.1.6 The Non-Availability of Learning Facilities

One of the problems hindering good performance in the use of stress and intonation in spoken English is the absence of learning facilities. Those facilities which aid learning, such as visual and aural aids, language laboratory, practical intonation and stress textbooks, supplementary materials are neither available nor accessible.

2.1.7 The Visual and Aural Aids

Language teaching resources such as television, film, video-tape, and the radio are indispensable in a viable education system. The L_2 teacher badly needs these resources, particularly in the spoken language. Lee and Hoppen (cited in Fodeh 73) listed the importance of visual and aural aids on the L_2 teacher as follows:

> First, they can brighten up the classroom and bring variety and interest into language lessons. The second gain is that teaching resources such as visual aids help to provide the contexts which light up the meaning of the utterances used. The third advantage is that resources like aural aids help the teacher to improve his own grasp of the foreign language and to prepare more effective lessons. The fourth benefit is that both visual and aural aids can stimulate learners to study the language as well as to read and write it. The fifth reward is that they can help in giving information of one kind or another about the background of literature and about life in the foreign country concerned.

Although these resources help in motivation by availing the students the opportunity to practice and equally understand the spoken language in varied and interesting situations, Fodeh warns against their improper use. He states that language teaching resources should not take the role of the teacher but rather, should help the teacher to teach more economically, more interestingly, and more effectively; "the resources should be regarded as servants, not masters". (74)

2.1.8 The Language Laboratory

Language teaching resources such as language laboratory are indispensable in the spoken language. They help in motivation, giving a lot of practice in understanding the spoken language in varied and interesting situations. Rivers offers a list of advantages accruing from the language laboratory thus:

- Each student is given the chance to hear the native speaker.
- The student and teacher may hear this authentic native speech as often as they want.
- The recorded lesson provides a permanent and fascinating model of native speech for the student to imitate
- The student may listen to a great variety of foreign accents.
- The laboratory booth provides the student with psychological isolation which enables him/her to develop self- confidence to speak the foreign language in front of his/her classmates.
- Each student has full time during the laboratory period to hear and use the foreign language.
- It helps the teacher in class discipline, thereby helping enabling him/her to devote more time to the problems of individual students.
- It avails the student the opportunity to compare his/her speech with a native model.
- Each student is free to practice each language item any times before moving on to the next.
- The laboratory provides a means for testing oral production in the foreign language in a more detached, objective way.
- It helps improve the teacher's articulation and intonation of the foreign language.
- It helps each student to study at his/her own pace (52).

These lofty aims accruing from learning facilities are not utilized as a result of the problems militating against its proper use for language study. Els et al (cited in Chukwu) highlight the problems as follows: the construction of high quality course materials requires an extensive investment of time; experts who will work with teachers; adapting the materials to specific needs as much as ordinary textbooks do (48). Besides, they explain further that the use of these facilities often meets with organizational and financial problems thus:

> ...because of the expenses involved, equipment and software are often not bought and one often finds that the available media are not used, or used adequately, either because the equipment is lacking in flexibility or because of lack of maintenance, or because suitable software is not sufficiently available. One of the clearest examples of a wrong policy of media use in schools is the language laboratory. (282)

There is no doubt that language resources facilitate learning, but the non- availability of these facilities for learning spoken English in our institutions of higher learning creates a serious gap. This is aggravated by the home backgrounds of many undergraduates. Suffice it to say that early exposure to English within the home has a greater role to play in fostering proficiency in the language. This is in consonance with Jowitt's view when he asserts that it would be possible to find a child still in primary school who, as a result of his/her familiarity with English at home be generally more proficient in English than a WAEC holder. This positive performance is reinforced if in addition, he/ she comes from an educated family where the English language is one of their means of communication (39). Fodeh maintains that as long as the issue of non-availability of learning facilities is not properly addressed, the learning of spoken English will in no doubt continue to have negative effect in spoken English of L_2 speakers (65).

2.1.9 The Non-availability of Stress and Intonation Textbook

Fodeh (73) states that, "The textbook is an indispensible *vademecum* to any learner who wants to make a success of his education". It is as a result of the importance of textbook that Bloom et al (cited in Fodeh) state: "A book that is owned should have greater emotional significance and the chances are, that a child …will tend to read the book more often, and, therefore, get more practice" (63).

The learning of English as a second language is faced with an enormous problem of scarcity of basic textbooks on stress and intonation. According to Fayose (cited in Fodeh), "…books have helped bridge the gap between the past and the future" (84). Excellent textbooks on stress and intonation are inevitable and can effectively be used to communicate direct information on the prosodic features. In Nigeria, the problem of inadequate supply of textbooks to schools is still rampant, and this affects the learning and use of stress and intonation in an L_2 situation. Even if there are textbooks, some of them are archaic. This has resulted in the students' sole dependence on what the teacher teaches and notes they copied in the class.

It is the importance of textbooks in the prosodic features that prompts Pike (cited in Chukwu 58) thus, "The intonation system of English is decidedly intricate, and at best the analysis becomes highly involved in overlapping phenomena". It is this complex nature of intonation inflections that prevents its full description in textbooks. To buttress this point, Langacker has this to say: "Intonation studies are not well developed as those which deal with the suprasegmental properties of individual lexical items…" (294). This problem is also applicable to English stress.

In a similar way, Etherton stresses that it is worthy to consider the significant role that the environment and linguistic background knowledge play in the process of education so as to

complement supplementary materials with the learner's textbooks. This is to say that Nigerian linguists who understand the cultural situation of our linguistic environment should infuse this into language textbooks as the use of supplementary materials in the language-teaching programme provides motivation, variety, and practice for the students. This is Etherton's view when he opines that,

> Many textbooks are written by authors who do not have a thorough command of the learner's mother-tongue, or who have never made a contrastive analysis of the two languages, The author then tends to concentrate on what he assumes is the universal core of English, with or without additional materials geared to needs, and omits materials which may be essential to ensure success. Not knowing local problem, the author cannot provide solutions for them. (68)

Knowing full well that textbooks are not generally written for specific language groups, the ones widely used in Nigeria are also used in Ghana, Sierra Leone, and the Gambia the most useful textbook, according to Fodeh, is the one that is directed towards a particular language group. Such a book deals with the group's inherent linguistic problems. In the situation whereby these aids are not available, supplementary materials readily fill in the vacuum. There is the need for such materials to be written by indigenous teachers who are thoroughly familiar with the phonological, syntactic, and morphological idiosyncrasies of the mother tongue of the L_2 learners.

As a result of the complexity existing in these areas, a lot of difficulties abound in having access to any textbook with full description of stress and intonation. By implication, L_2 learners who become speakers are denied acquisition of competence in the use of the English tune and stress patterns.

In fact, the importance of textbook in the teaching-learning strategy has compelled Fodeh to assert thus: "…to ask a teacher to do a successful job without it is like asking a surgeon to

perform a delicate brain operation on the kitchen table!" On the other hand, Fodeh warns that, "… we guard against over-dependence on the textbook by teachers, for it is merely a guide and not a reservoir of the whole of a language" (65).

While agreeing with the previous researchers on lack of functional materials, it is, however, the view of this researcher that one has to develop a healthy and positive attitude in the teaching and use of these features before one begins to look for ways of getting the materials. This is the bane of performance in English in our schools today, as those who make these wrong expressions are probably not serious about learning and using the appropriate features of the target language

2.1.10 Attitude towards Stress and Intonation

Attitude plays a very important role towards human behaviour in society. It is the way one thinks or feels about somebody or something. Adekunle maintains that the three components of attitudes are: (a) beliefs, which result in (b) dispositions, which account for (c) human behavior (59). The crystal truth remains that the extinction or survival of any of the prosodic features depends on the attitude to such feature. The poor performance in the use of English stress and intonation, according to Fodeh, can be attributed to lack of motivation and negative attitude shown to these important features of spoken English by some Nigerian language scholars, some teachers and some of the general public

The attitude of some Nigerian language scholars helps in aggravating the improper use of these features. They advocate for Nigerianized spoken English bereft of the English tunes and stress patterns and their semantic meanings, and clamour for the local variety used by the educated Nigerians. This is evidenced in Oluikpe's acceptance of Obanya's survey on the possibility of spoken Nigerian English thus: "The survey reveals that spoken English as manifestations of

mother tongue influence is more acceptable to most Nigerians than that with near- native accent. This means that spoken Nigerian English is accepted in Nigeria (18- 19).

Again, because of the importance of English both for internal and external communication, many Nigerians are of the opinion for the formulation of Standard Nigerian English for teaching purposes. Fodeh (39) refers to this move as unattainable goal thus,

> …the term Standard Nigerian English is a misnomer, because a standard language in linguistic circles, presupposes the existence of a dialect, which in turn, is a kind of language used by a particular group of native speakers of that language. Since English is not indigenous to Nigeria, there cannot be a Standard Nigerian English.

Oluikpe in his view over the advocacy for making the prosodic features of rhythm, stress, and intonation form the bedrock of teaching spoken English, asserts that the need and motivation of the learners should form the basic principle in designing the course content in spoken English. This is because, Nigerians are more "interested in pronouncing English words as correctly as possible" and that whatever corrections made in spoken English are only on pronunciation. He, therefore, declares:

> I have never seen anybody being corrected for inadequate use of prosodic features. If this is the actual situation in Nigeria, should we continue with the fruitless exercise of teaching such prosodic features when such a need in our use of English in Nigeria is not recognized and when the motivation for such a task is non-existent? (40)

As a result of this, he advocates that more effort should be directed towards the 'teaching of pronunciation of individual words and their stress patterns' including consonant clusters, spelling pronunciation and mother tongue interference. While on the other hand, we should not concern ourselves with the question of sentence stress and intonation because they are meaningless and foreign to the learner. Moreover, they lack motivation to learn them. Oluikpe's idea is opposed to Fries' when he defines correctness thus:

> The only "correctness" there can be in any language is the actual usage of the native speakers of that language. In learning English one must attempt to imitate exactly the forms, the structures, and the mode of utterance of the native speakers of the particular kind of English he wishes to learn (5).

Despite the indispensable qualities of stress and intonation in spoken English, many teachers of English neither teach the intonation and stress patterns nor use them in spoken English. Instead, they only concentrate on teaching of grammar and essay writing. This negative attitude compels Onuigbo to decry the lack of enthusiasm in teaching them thus: "Although the relative importance of stress and intonation is generally recognized, efforts made in their teaching and learning are not commensurate with their importance in intelligible communication" (5).

It is as a result of this that Eleonu declares: "A good teacher of English should be conversant with the mother tongue area that interferes with the English tune usage to enable him to spend more time in it to guard against interference" (22). The implication of the above is that only qualified teachers trained in English should embark on the teaching of the English language both at the nursery, primary, secondary and tertiary institutions.

This is in line with Fodeh when he affirms thus:

> The personality of the teacher, to a large extent, determines the quantity and quality of what is to be learned. It is generally agreed that the teacher must be a well informed person, must have untiring vigour and energy, a contagious enthusiasm for his subject and profession, boundless patience, deep sympathy, and human understanding (67).

Corder is right when he opines that;

> The object and goal of the language teaching is to develop in the learner the knowledge and skills which enable him to play certain roles in another language community, to turn him into a *performer* in the target language, to give him a *communicative* competence. (197)

To further address this issue, Gimson (cited in Chukwu 57) stipulates the various ways to achieve success in teaching Received Pronunciation (RP) to L_2 learners as follows: First, teachers will expose students to taped native speech and recordings. Secondly, they will expose them to dictation exercises in the native speech. Thirdly, teachers may take students to native speaking areas where they interact with native speakers. These methods will enhance communication with native and near-native speakers.

Notwithstanding the above methodology which may not be easily practicable in most schools in Nigeria, there is still incompetence in the teaching of spoken English in our schools. The English language is compulsory at all the levels of our educational system, yet, qualified teachers are in short supply. This has resulted in a situation whereby inexperienced teachers taking over the teaching of the English language as noted by Oji thus:

> Ever since Independence, anybody can teach the language; anybody here includes both Nigerians and expatriates. For as long as the latter are white or happen to come from anywhere in Britain, they are already qualified to teach English. This was never the case during the colonial days. Only the English or Irish people who graduated in English would be allowed or employed to teach it. (165)

Teachers should be aware that they are role models and that poor pronunciation is a disservice to their students. They equally know that English is learned in Nigeria and not acquired from birth as native speakers. As a result, a concerted effort is needed in teaching the language because, just as accurate tones are important in their languages, so are stress and intonation. Without fairly accurate speech forms, they assist their students to fail and pass wrong models to people they are in contact with.

The attitude of the learners and users towards stress and intonation is not encouraging at all. Oluikpe notes the nonchalance displayed by Nigerians in the use of stress and intonation which points out the ‘hurdle’ difficult to cross. He rightly observes that most Nigerians are interested in

pronouncing English words as correctly as possible but lack the motivation to grapple with the task of sentence stress and intonation patterns. This lack of adequate motivation arises because most Nigerians have developed negative attitude towards the correct use of the tune and stress patterns as, according to them, English is not our mother tongue rather it is the language of the whiteman. Therefore, they should not be forced to speak like the whiteman. Some of these people equally think that they are too old to speak like the whiteman. This is the reason why some people who are competent in the use of the tune and stress patterns often avoid their effective use as they may receive negative comments from other people. Instead, they resort to the local variety so as to be accepted. This is contrary to Tomori's view in Banjo et al that in the good old days, the desire to speak like the whiteman increases the motivation to learn the language. It is for this reason that Banjo warns that "… any reckless decolonization of English in Nigeria could result in English developing into an entirely new language intelligible only to Nigerians" (63).

Attitude plays a very crucial role to L_2 learning. Burstall has this to say about attitude to L_2 learning:

> It was notable, for example, throughout the period of NFER study, that the attitudes of girls towards foreign language learning were consistently more favourable than those of the boys…Significantly, more girls than boys agreed that they would like to speak many languages and live in France, On the other hand, significantly, more boys than girls were of the opinion that learning French was a sheer waste of time. (7)

Fodeh's comment on the above observation goes this way: The experience of this writer is that female University students at Nsukka have a healthier attitude towards English (as evidenced by their almost impeccable English pronunciation) than the male students (9). Onuigbo stresses the significance of the proper learning and use of stress and intonation to enable one's speech "to be understood by other users of the language". He further observes that "the relative importance of

stress and intonation is generally recognized, (but) efforts made in the teaching and learning of these features are not commensurate with their importance in intelligible communication" (5).

This negative attitude observed by Onuigbo in the teaching and learning of stress and intonation is in line with the observation made by the present researcher in the teaching and learning of these features as the following conversation between a male corps member and an HOD illustrates:

HOD: This is the SS11 scheme of work you requested yesterday. Sit down and go through it properly.

Corps member: Ma, I always avoid this area of the English language.

HOD: Which area?

Corps member: Stress and intonation. I don't even take them seriously in my utterances. I just managed to pass them in the University. How can I teach them to the students when I neither know them nor have interest in them? Please ma, why not assign me to other classes that don't have them in their scheme.

The male corps member in question studied Arts/Education at the University of Nigeria, Nsukka but still has phobia about stress and intonation. If a teacher of this type is left to handle this area of phonetics, he will only end up perpetuating errors in the students

What this entails is that Igbo speakers and teachers of English have to make some sacrifices to attain the level of communicative competence. Fodeh opines that he "has to give off a certain amount of his personality, his culture and self-pride" (23). This means developing a healthy or positive attitude towards the target language.

2.2 Empirical Studies

Ugoji (cited in Chukwu) affirms, "…all writers on Igbo tones have observed downdrift which Schachter says is an intonational feature" (99). Emenanjo declares that, "…downdrift is the automatic and predictable lowering of tones on account of their position in the utterance" (15). It is the lowering of the pitch of the voice from left to right when a high tone and a low tone appear sequentially in a sentence. In the bid to confirm this observation which was made by phoneticians, Ugoji embarked on a research using such grammatical expressions as the declarative sentence, the interrogative sentence, the unfinished sentence, and the exclamatory sentence. At the end of his findings he observed that downdrifting of both high tones and low tones after one another gives normal intonation of Igbo sentences. He, therefore, states: "My observations of the two dialects of Igbo have shown me that they have the same intonational patterns for all the sentence types analysed" (cited in Chukwu 99).

Ume et al (44-46) corroborates this in their illustration on how downdrift or '*udamkpoda*' operates. When a high tone and a low tone appear together in a sentence, the high tone that precedes the low tone does not rise higher than the one that goes before it. Instead, the voice descends from the left hand side towards the right. Armed with this, Ume et al proceed on their research using a declarative sentence, an interrogative, sentence, an adjective clause of condition to demonstrate the Igbo intonation patterns. They discover that the pitch of voice falls at the end of the declarative sentence, the adjective clause, and the adverbial clause of condition, but rises slightly at the end of the interrogative sentence. They opine that Downdrift occurs naturally on a word or in a sentence; it is not a deliberate application. They equally observed another feature of Igbo intonation which is in accordance with the English tunes. According to them, Igbo intonation does not alter the lexical meaning of a word upon which it is superimposed as tone

does; instead it can change a declarative to an interrogative, an adverbial clause of condition or an adjectival clause.

The above findings confirm Wang's (cited in Chukwu100) study on "tone languages" in Malmkjaer where he made reference to a step-down tone in a Mixtec dialect of a Mexican tribe. The position of this tone in a sentence makes the speaker sound "a bit as if he is singing a musical scale rather than speaking".

In confirmation of the existence of the terrace-level tone languages of West Africa, Wang states:

> This phenomenon is all the more intriguing when we consider the so called TERRACE-LEVEL tone languages of West Africa. In these languages, there is a STEP-DOWN TONE…Due to a complex interaction between these tones and the intonation of the sentence, the auditory effect is like going down a terrace, a step at a time. (67)

Eleonu (67) equally observed the regular occurrence of the Igbo tune pattern−the downdrift or the step-down tone and ascribed it as an impediment to the proper use of the English tune patterns in spoken English of the educated Nigerians in the following words:

> In Igbo and in many tone languages, sentences tend to start from high and then drift downwards. This is synonymous with English high-fall, thus, the ease of high fall production among Nigerians even for sentences that would more likely go with other tunes. (24)

From the above works examined, it is discovered that there is preponderance use of downdrift which is similar to the English falling tune in the speeches of the L_2 users. The presence of this feature, downdrift, in the Igbo language suggests that the use of other tunes will pose a problem as they will tend to impose the falling tune on the sentences that require the other tunes.

Uguru (68) ventured into intonation and meanings in Ika in confirmation of Igbo intonation. Ika is an Igbo dialect spoken in areas located in the western part of the Niger. According to her, Ika,

like any other Igbo dialect is tonal. However, in addition to tones, Ika also has features found in intonation languages. It has six basic intonation patterns. Ika has many tonal possibilities as we have in Standard Igbo (SI). It also has intonation patterns which feature in intonation languages like English. She further states the various meanings borne by intonation in Ika as that of attitudinal, discoursal or grammatical meanings. According to Uguru, Ika could be classified alongside as pitch accent languages like Swedish, Serbo-Croatian, etc, since it makes use of both tone and intonation to some degree.

There is no doubt that Uguru's study is a major effort in the description of how tonal and non-tonal features interact. However, one can further the study if one tries to find out whether the features identified in the study are peculiar to certain users of Igbo speakers of English or general to all.

Chukwu (160-164) investigated Igbo speakers of English and their use of English intonation: A study in communicative-competence. His subjects were five Igbo speakers of English randomly selected from the five Igbo speaking states − Abia, Anambra, Ebonyi, Enugu, Imo − who are holders of NCE, HND, and University degrees. A doctoral degree student of English was used as a control. He used simple percentages in his data analysis and at the end of the findings, the results showed that the respondents did not experience any difficulty in the falling tune. This, the researcher attributed to the existence of a similar feature in the respondents' mother tongue. He stated that their failure in the use of rising and combined tunes could be attributed to absence of these features in their mother tongue; lack of motivation at the lower levels of education and non-availability or non functionality of learning materials. This study was obviously one of the most detailed efforts in the description of the intonation use of Igbo speakers. His arguments that the respondents' failure in the use of rising and combined tunes was as a result of lack of

motivation at the lower levels of education introduced a dimension of level of education to Igbo speakers' usage of intonation. However, it did not focus on the performance of the two genders in the use of stress and intonation in the spoken English of Igbo speakers, thereby creating a gap in scholarship to investigate in order to contribute to the debate on gender issue.

Udofot's (60-67) study of the intonational structure of L_2 speakers of English comprised twenty respondents, selected through a stratified random sampling technique from eleven linguistic groups in Nigeria. Her yardstick for stratification was education in English and ethno-linguistic grouping as intervening variable. The TODI system of transcription was used to account for the intonational structure of her subjects. The performance of her subjects was compared to that of a Nigerian born and brought up in America who served as her control. Her findings revealed that L_2 speakers use more of undirectional level tones than bidirectional ones (contour tones).The use of TODI system of intonation transcription makes the study particularly significant. This is because, this system is capable of being used to represent multiple levels of intonation contours that are not taken care of within the traditional system of representing patterns of intonation. The limitation of this study is that the identity and the educational level of the respondents were not revealed so as to really determine whether they could be used as representatives of those who have attained competence in the use of English intonation. Since this study concentrated on general L_2 speakers of English and not specifically on Igbo speakers of English, it leaves the gap for the description of gender perspectives in the use of stress and intonation among Igbo speakers of English.

Udofot's (56-60) research is based on the aspect of stress and rhythm in the speeches of L_2 speakers of English. This appears the most elaborate work done so far on this subject. Her population of study was sixty Nigerians of varied socio-economic, educational and ethno-

linguistic backgrounds. A native English speaker was used as control. The analysis of the speeches of the subjects was done using the Wilcoxon Matched Pairs Signed Ranks Test and Analysis of Variance (ANOVA). After the analysis, the findings showed the tendency to stress more syllables in words than the native speaker. She attributed this to the influence of the syllable-timed rhythm of the respondents' mother tongue. Since this study concentrated on general Nigerian users of English and did not specify on Igbo speakers of English, it leaves the gap for description of the role of gender in the use of stress and intonation among Igbo speakers of English.

On language variation according to gender, Labov (cited in Wardhaugh 162-163)) carried out the earliest study of linguistic variation of the /r/ variables after a vowel (as in floor and fourth) in New York City. Labov believed that /r/ pronunciation after a vowel was a feature of the speech of younger people rather than the older people. Also, this was likely to occur as the formality level in speech increases, and would be more likely at the ends of words (example as in floor) than before consonants (example as in fourth). Labov set out to test these hypotheses by walking around the three New York City department stores (Saks, Macy's and S. Klein) which were clearly demarcated by the social class group by asking the location of departments he knew to be situated on the fourth floor. When the shop assistant answered, Labov would seek a careful repetition of "fourth floor" by pretending not to hear the initial response. After the study, Labov found out that /r/ pronunciation was favoured in Saks to a greater extent than in Macy's but much less so in S. Klein. Also, in all circumstances, pronunciation of the /r/ was found more often in 'floor' than in "fourth."

As regards the above study, Trudgil (95) therefore, noted that gender affects the implementation of sound change thus: “In many studies involving change, including New York City /r/, women have been found to be ahead of men in their scores of the ‘new’ variants. But on the other hand, there seem to be more cases of men leading slowly in change”.

Although Labov’s study was the earliest study of linguistic variation, certain deficiencies need to be pointed out. He neither stated his methodology, the population of his study and analytical tool (s) used, nor presented the utterances of his respondents. Trudgil’s argument, based on Labov’s study, that women are ahead of men in their scores of the “new” variants, introduced a gender dimension to performance in English pronunciation. The study tried to tie competence or otherwise in the use of English pronunciation to gender. It, however, did not investigate the use of stress and intonation among the two genders thereby leaving a gap in scholarship for the present research.

Egbe’s (111-115) study described the effect of mnemonics on secondary school students’ achievement in English stress pattern. The study examined the effect of mnemonics on SS11 students’ achievement in English stress patterns, as well as the effect of gender and location on the achievement of students taught English stress patterns using mnemonics. The research was carried out in Nsukka Local Government Area of Enugu State. His subjects comprised 100 SS11 students randomly selected from the urban and rural settings of Nsukka East, Nsukka West, and Nsukka Central while an analysis of variance (ANOVA) was computed to evaluate the effects of mnemonics on the students’ performance. At the end of the findings, the result showed that mnemonics had a significant effect on recall since the mnemonic groups scored statistically better than those taught without mnemonics. Also, the findings reported that female gender scored higher than male gender because the seven subjects that had close number of correct

stress were females. His work was quite revealing and significant. It confirmed the assumption by some linguists that female L_2 speakers of English, often, perform better than their male counterparts in the English language. Even though the study contributed significantly to the quest for further investigation of the 'geo-tribal' dimension of the use of stress in Nigeria, it did not account for gender perspectives in the use of stress and intonation among Igbo speakers of English. This opens the gap for the current study, which describes gender perspectives in the use of stress and intonation among Igbo speakers of English in order to contribute to the debate on gender issue.

Kindaichi (cited in Hudson 150) carried out a research in Tokyo which broke new ground in a number of ways. Perhaps the most interesting thing is that it was done in a city (in contrast with traditional rural dialectology) and was designed so as to study the effect on language of sex and social class. In this study, Kindaichi concentrated his study on one linguistic variable – the pronunciation of the phoneme /g/ in the middle of a word (for example, /kago/, 'card'). The traditional pronunciation is /ŋ/ (alveolar nasal, like the /n/ in finger) but having discovered that young people in Tokyo were replacing this with /g/, he set out to investigate the pronunciation of seventy high-school students by compelling them to read a list of words while he noted their pronunciation. The result confirmed his observations, and showed that the change was being led by middle-class girls.

Lakoff (54) carried out a research on male and female use of language. At the end of the research, she concluded that females tend to use linguistic forms like tag question and interrogative intonation. A tag question is midway between a statement and an outright question. Example: It is becoming too cold, isn't it? This suggests that females, especially in a second language situation, tend to provide more rising tune than their male counterpart. This conclusion

follows from the fact that tag questions and interrogative intonation demand special tune patterns so that the question will always attract rising tune.

Agbedo (162) indicated in his study that male and female gender use language differently in all human societies. More especially, they have different priorities and purposes in conversation. According to him, some differences have biological foundation: across populations males tend to have larger vocal cords than females, and as a result, the fundamental frequency tends to be lower in the speech of males than females. Males' display of larger vocal cords than females suggests that males, especially in a second language situation, tend to provide more stressed syllables than females. The conclusion follows from the fact that stressed syllables provoke strong utterances. The apparent absence of stressed syllable in female utterances allows for a smooth rhythm that accounts for stress issocronicity in such utterances.

Hudson (cited in Anayochukwu et al 290)) asserts that in English-speaking countries, the language use of women appears to accommodate more verbal hedges, such as fall-rise intonation patterns, which are less frequent in men's expressions. Also, women more often exhibit hesitant attitude when making request instead of using direct imperative expressions. Examples: 1. Could you please, pass the salt? 2. Would you mind offering me a ride? 3. Could you please, shut the door? This conclusion is made because fall-rise intonation will always attract rising intonation.

Anoruo (145) investigated the spoken English in West Africa as produced by Nigerians and Gambians. Her sample consisted of 200 Nigerian and the Gambian speakers of English drawn from Secondary Schools, Colleges of Education and Agriculture, Polytechnics, Universities, Civil Servants, Artisans and Craftsmen. The analytical tools used were simple percentages and the Analysis of Variance (ANOVA). At the end of the findings, she discovered some similarities

in Gambian and Nigerian Englishes. There are also striking differences in the English pronunciation of these two national varieties because of their different linguistic backgrounds. In the use of stress, she observed that gender has a role to play in the performance of the two genders in stress thus: "We had earlier observed a tendency for the female subjects to perform better than the male because the two subjects in Group C that had close number of accented syllable to the anticipated syllable were women." She, therefore, concluded that variations in the subjects' performance were as a result of lack of motivation at the lower level, knowledge of English, and gender.

No doubts, the above works by Labov, Egbe, Kindaichi, Lakoff, Agbedo, Hudson, and Anoruo are major efforts in the description of gender's variation in the use of language. The previous works by Labov, Egbe, Anoruo and Kindaichi indicate that female gender performs better than the male in the phonetic aspect of the English language. The latter works by Lakoff and Hudson suggest that female gender use more rising tune than the male gender. Agbedo's work opines that males produce more stressed syllables than females. Anoruo also maintains that variations in her subjects' performance on stress were based on lack of motivation at the lower levels of education and gender. Her argument introduced a dimension of level of education and gender to Igbo speakers' use of stress. They, in no way discussed gender perspectives in the use of stress and intonation among Igbo speakers of English. So, it is important that this present study investigates the role of gender in English stress and intonation achievement.

On Nigerian English as a variety of English, it is pertinent to note that this present study does not concern itself with the arguments of Nigerian English. This is because heated controversy still characterizes what some scholars have attempted to call Standard Nigerian English, because it has not been adequately codified and accorded a national standard to be learned. Until there is

official pronouncements by the federal government on Nigerian English recognition, the intonation and stress of Standard British English remains the model aspired to.

Nigerian English (henceforth NE) is the domesticated English language spoken in a particular region called Nigeria (Bamgbose 9-25), Akidele and Adegbite 145). This domestication is as a result of the speaker's experiences in his native region. NE, according to Akindele and Adegbite is mutually intelligible among the regional speakers of the language, but unintelligible to non-regional speakers, even though it is still the same English language (66-69). These variations result from the interference with the native language. Some possible areas of contact with the British English from where NE emerged are on the phonological, morphological, syntactic and semantic levels. A lot of researches have been carried out by scholars on Nigerian English in the area of the prosodic features. In this regards, the works of Jowitt, Okon, Akinjiobi, and Onuorah were reviewed.

Jowitt (60-69) carried out a research on NE prosodic features in order to describe the major differences between Nigerian English and British English in the use of intonation. He used a population of twenty Nigerians who came from Northern and Southern states. The subjects comprised twelve College of Education students and eight graduates. Among the eight were two corps members and a lecturer. The respondents were made to read a simple test of four short dialogues. Patterns of intonation observed were transcribed in the system used by O'Connor and Arnold for British English. After the analysis, the result showed that there is a preponderance of falling tune in the statement, wh-questions and commands of L_2 English intonation system. He also noted that there is a preponderance of rising tune in yes-no questions and tag questions, and there is a rare production of complex nuclei and high pitch on lexical words. His findings equally revealed that there is no difference between graduates and non-graduates in intonation

performance. Again, the difference in performance between the participants from Northern and Southern States was not reflected. His use of O' Connor and Arnold's transcription system enabled him to cater for a variety of contour tones, as against the traditional system of classifying intonation patterns. His study differs from the present study in that it (the present study) attempts to analyse gender perspectives in the use of intonation and stress among male and female Igbo speakers of English in order to contribute to gender issue.

Okon (51) carried out a research on Nigerian speakers of English. She explored the similarities and differences between intonation of the native speakers (British English) and Nigerian English through the concept of convergence and divergence. Her investigation revealed that there is preponderance use of falling tunes among Nigerian speakers of English even in sentences requiring other types of tunes. She equally stated that Nigerian male speakers of English differ significantly in their tone selection from their female counterparts. Also, that age and education were determinants in their choice of intonation patterns. She equally observed that the tonal patterns of Nigerian indigenous languages greatly influence the intonation patterns of Nigerian English expressions. Though there is credibility in her findings, her methodology is a major fault since she only stated that utterances were recorded without informing us about the identity and population of those whose utterances were recorded for the study. This does not give the present researcher the empirical basis for proper assessment of the work. However, the study stresses important aspects to the use of English by L_2 speakers. Her line of reasoning that male L_2 speakers of English select intonation differently from their female counterparts brings in a gender dimension to the use of English intonation by L_2 speakers of English. The study attempts to attach competence in the use of intonation to gender. Again, her opinion that age and education determine the choice of intonation patterns among L_2 speakers of English calls for a

further research on the influence of age and education in the use of intonation among L_2 speakers of English. It is worthy to note that this study did not dwell on gender performance in the use of intonation and stress of male and female Igbo speakers of English, thereby creating a gap in scholarship for the current study to investigate in order to contribute to the debate on gender issue.

Akinjobi (cited in Melefa 46) carried out a research on the occurrence of vowel weakening and unstressed syllable in Educated Yoruba English. She made use of one hundred respondents of different Yoruba dialectal backgrounds in possession of two to three years of post secondary education. Twenty English words were administered on them and a Briton from the University of London was used as the control so as to find out the established phenomenon of vowel weakening in Standard English. Her analysis of data was done by counting tokens of occurrences of those sounds substituted for the schwa and converting them to percentages. The higher percentage in each instance was taken as the norm. To confirm the findings from the perceptual analysis, an acoustic analysis of two words produced by ten of the respondents and the control was also carried out by the researcher with the aid of a computerized speech laboratory. The result shows that there is a predominant use of strong syllables and vowels in Educated Yoruba English, as opposed to Standard British English usage where there is a preponderance of weak syllables and vowels. The researcher asserts that it is one of the important factors that account for the marked difference between Standard British English rhythm and that of educated Yoruba users. Her work is quite significant as it lends credence to the assumption that Yoruba speakers of English, often, do not weaken vowels in their speeches.

The limitation of this study is that she did not specify the educational level of the population of her study. She only claimed that her population has two-to three-year post secondary education, without specifying whether they are NCE, HND, or University degree holders. This could have helped to determine whether they could be used as representatives of Yoruba speakers of English who actually speak Nigerian variety of Standard English. Although the study contributes to Nigerian English usage, it did not account for the use of stress and intonation among Igbo speakers of English.

Onuorah (83-87) carried out a research on interlanguage features in the English of the Igbo-English bilinguals. Her subjects were sixty final year Igbo speakers of English randomly selected from three tertiary institutions in Anambra State. Another three scholars of English were also used as resource persons. The methods of data collection used were oral interview and questionnaire. The methods of data analysis used were tabulation, tallying and simple percentages. At the end of the findings, the results showed that the Igbo speaker of English language faces a lot of problems in trying to identify with two different cultures. This results in incompetence of the Igbo-English bilinguals in the English language due to the inherent features he needs to overcome in the course of communicating in the English language. She further revealed that these features, in most cases, become fossilized to the extent that they are found even among some University professors. Her work is quite revealing and significant. It introduces level of education to the Nigerian usage of English but never ventured into gender perspectives in the use of stress and intonation among Igbo speakers of English. This opens the gap for the current study.

2.9 Summary

The review of relevant scholarship is organized into three sections− conceptual framework, empirical studies and summary of literature review. The conceptual framework explains the concepts of stress and intonation, and gender. Stress is defined as the degree of prominence given to a syllable while intonation is described as the rise and fall in speech. It further pointed out that the two prosodic features − stress and intonation − are important aspects of English which create problems to the majority of Igbo speakers of English.

Similarly, the concept of gender was explained as a psychological term describing behavior and attitudes expected of individuals on the basis of being born either male or female. It went further to explore the language use of the two genders noting their differences and similarities.

The second section was organized into three subheadings: (a) English stress and intonation; (b) gender variation in the use of language; (c) Nigerian English as a variety of English. The review of relevant scholarship establishes clearly that the problems militating against the proper use of these features are as follows: the intonation and stress patterns of English is quite different from Igbo, the non-availability of learning facilities, negative attitude on the part of some teachers, Nigerian English advocates and learners'/users' attitude.

In this chapter, major previous works on stress and intonation were critically reviewed in order to properly situate the current study within the ambit of the previous studies in this area. It was observed that none of the studies reviewed or known to the researcher dwelt on the perspectives of gender in the use of stress and intonation. Yet, gender remains one of the sociolinguistic variables that have engaged the attention of linguists. This calls for the investigation of the particular gender whose speeches is mostly bereft of correct English stress and intonation patterns, in order to contribute meaningfully to the debate on gender issue.

CHAPTER THREE
THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Theoretical Framework

This research adopted William Labov's Variability Theory and Fabb's Metrical Theory. The former accounts for how language varies in its social context while the latter represents the issues in non-segmental phonology like stress and intonation. Applying the Labovian Variability Theory and Metrical theory to gender perspectives in the use of stress and intonation among Igbo speakers of English entails quantitative and qualitative approaches.

3.1.1 Labovian Variability Theory

William Labov is an American linguist whose main interest focused on how a language varies in its social context. According to Wardhaugh: "Linguistic variable is an item in the structure of a language, an item that has alternate realizations, as one speaker realizes it one way and another a different way, or the same speaker realizes it differently on different occasions" (142).

Linguistic variation here refers to elements which have different realizations: examples are words or sounds having similar pronunciation. This is to say that one speaker may say "singing" most of the times while another prefers "singin", but it is also possible for the first to say "singin" on another occasion just as the second may be found to use 'singing' occasionally. The source goes on to say that different variants of the same variable may occur together in the same text, and texts can be arranged on a continuous scale according to how often each variant occurs. Thus, for instance, in the study of the use of negatives by various groups of adolescents in the United States, Labov discovered that linguistic items, 'no' and 'any', occurred together in many of the texts he collected, with 'no' accounting for about 80 and 100 percent of the cases according to the text. Also, the relationships between different linguistic variables are also a

matter of degree, some being more closely related than others; and the same is true of relationships between linguistic and social variables.

In this present study, examples of linguistic variation are the constraints of English intonation and stress patterns among Igbo speakers of English which arise as a result of the phonological interference of language systems in a speech community. These phonological variables are:

- the use of falling tune on sentences requiring the rising tune and combined tunes,
- controversy with stress on the first or second syllable, and
- giving prominence to every word in a sentence.

The work of William Labov is usually regarded as a pattern for quantitative studies of linguistic variation. This became necessary when it was discovered that the recognized regional variation or the study of dialectology could not adequately account for language variation. This prompted Labov to work with the variability theory in New York to determine speech among blacks. Labov's study in which he identified five different classes in New York City alone is very relevant to this work. He identified certain sociolinguistic variables such as age, gender, religion, ethnic group, social class, etc.; as very important in the analysis of human speech in the community. Labov achieved all these using a tape recorder. This is why the use of tape recorder is central to the Labovian research as recorded by Hudson thus:

> Perhaps the most obvious difference between Labov's work and earlier studies is that he used a tape recorder to record continuous speech; this may seem a critical matter of technology but he himself has often said how important this change was because for the first time it became possible to make a permanent recording of ordinary speech. (150)

This in turn made it possible to ask how consistent speakers are in their speech, rather than assuming that their one pronunciation of a word in a word list is the only one they ever use.

3.1.2 Metrical Theory

Fabb (25) states that, “Metrical theory is an adaptation of the type of linguistic form. A text has a prosodic phonology structure which consists of its sound, organized into syllables, organized into words, organized into phonological phrases and so on”.

This source explained that the prosodic phonology of a language gives an utterance its rhythm, its pattern, its constituency, and its shape as a sequence of units interrupted by pauses. The issue in metrical theory is that prosodic phonology is a characteristic of all spoken utterances. Metrical theory equally upholds that utterances have both phonological structure and syntactic structure. At the level of syntactic structure, an utterance consists of words which in turn are grouped into syntactic phrases and into sentences.

Fabb (29) opines that at the prosodic level, the organisation of syllables into strong and weak, form the root of a hierarchical structure which expresses rhythmic patterns such as stress. Segments are grouped into syllables. At the centre of each syllable is a segment with a high degree of sonorance. In English, high sonorance usually means a segment which is vowel but can also mean a semi-vowel, a liquid (like /l/ or /r/) or a nasal (like /n/ in fortification).

If we take a word like ‘gentlemen’ we can identify three highly sonorant segments and hence three syllable nuclei:

Syllables		ó			ó		ó	
Nuclei		n			n		n	
Sequence of Segments	x	x	x	x	x	x	x	x
Identity of the Sound	ʤ	e	n	t	l	m	ə	n

The less sonorant segments which come between nuclei are contained within the syllable, either grouped with the following nucleus as the onset of the syllable or grouped with the preceding nucleus as the coda of the syllable:

Syllables		ó			ó			ó
Onsets, Nucleus, Codas	o	n	c	o	n	o	n	c
Sequence of Segments	x	x	x	x	x	x	x	x
Identity of the Sound	ʤ	e	n	t	l	m	ə	n

The organization of the syllable into onset-nucleus-coda is relevant for sound patterning because systematic kinds of sound patterning are usually defined in terms of the section of the syllable they involve. Fabb explained that in thinking about English stress, it is necessary to distinguish between stress within a lexical word and stress within the utterance as a whole.

Stress within a lexical word is rigidly constrained by phonological rules of the language, and is a part of the basic identity of the word. Thus the words “differ” and “defer” are differentiated in their sound pattern primarily by the different pattern of stress (differ has a stressed (s) and unstressed (w) pattern while defer has an unstressed (w) and stressed (s) pattern. Lexical stress of this kind is not variable at the speaker. Fabb states that the various lexical stress patterns of English words are regular, but are also subject to different and complex rules, a considerable amount of work has been put into trying to understand these in a generative framework since the 1960s, and the is not still fully settled (36). From the above, ‘s’ in words is louder, longer and higher in pitch. In metrical theory, metrical position must be matched systematically with constituents at some level of the prosodic phonological structure. That is the formulation of basic principle in metrical rules.

Applying the Labovian paradigm and metrical theory to the study of gender's role in the use of stress and intonation entails quantitative and qualitative approaches. For example, investigating the improper use of stress and intonation among the two genders involves a quantitative and qualitative collection of data using a tape recorder to record different spontaneous speeches from male and female Igbo speakers of English. At the end of the recordings, the tape was played back and the researcher was able to pick out the patterns of stress and intonation usage that differentiate the two genders.

3.2 Methodology

3.2.1 Research Design

The design of this study was qualitative and also quantitative. It was qualitative because the research assessed the use of stress and intonation among Igbo speakers of English in Enugu and Ebonyi states using interview and observation. At the end, the researcher examined the data, interpreted the observation and formed an impression which was described in a structured form.

It was quantitative because the researcher used simple percentage to quantify the data derived from the tests.

3.2.2 Areas of Study

The areas chosen for this study were Enugu Urban and Abakaliki Urban−both in Enugu and Ebonyi States respectively. Enugu Urban has three Local Government Areas− Enugu North, Enugu South and Enugu East. Abakaliki Urban has two Local Government Areas−Ebonyi Local Government and Abakaliki Local Government. All the respondents were selected from the five local government areas in the two States. Samples from the above mentioned areas would make a good representation of male and female Igbo speakers of English who have attained certain

degrees of competence in the use of stress and intonation in spoken English and can manifest their proper or improper use.

3.2.3 Population of Study

The accessible population was twelve male and female holders of National Certificate in Education (NCE), Higher National Diploma (HND) and University degrees. Also, four lecturers from two Universities located in the two states were interviewed. This made it a total of sixteen respondents. The choices of Enugu and Abakaliki urban were made because these places are situated in the heart of the two states and the majority of their population has the Igbo language as their mother tongue.

3.2.4 Sample and Sampling Techniques

The researcher made use of stratified random sampling technique to select the population. The accessible population was Enugu and Ebonyi States. The research was carried out in the urban areas of Enugu and Ebonyi. Enugu urban has three local government areas −Enugu South, Enugu North and Enugu East. Abakaliki urban has two local government areas − Ebonyi local government and Abakaliki local government area. In Enugu state, the sample size was eight Igbo speakers of English (4 male and 4 female) selected from the three local government areas. In Ebonyi State, the sample size was eight Igbo speakers of English selected from the two local government areas. This means that eight Igbo speakers of English were used in each state, making a total of sixteen respondents for the study. The choice of sixteen respondents as sample size was made so as to manage the data well because a qualitative research involves a lot of data.

The table below represents the sampling:

Enugu State		**Ebonyi State**	
Local Govt. Area	**No of Respondents**	**Local Govt. Area**	**No of Respondents**
Enugu South	3	Abakaliki	4
Enugu North	3	Ebonyi	4
Enugu East	2	–	–

The researcher stratified these administrative zones so as to select required population. The researcher took into consideration the influence of the underlying variables such as gender, educational level, and area of specialization. Findings from these areas were used to make generalization about gender use of stress and intonation among Igbo speakers of English.

3.2.5 Methods of Data Collection

A. Oral Interviews

A structured interview of six items was administered to four lecturers of English (two males and two females) selected from Enugu and Ebonyi states. The interviewees were allowed to relax and chat with the researcher before the interview. A few who wanted to make calls were allowed during the session. This was to find out the effect of gender and educational level in the proper or improper use of stress and intonation among Igbo speakers of English.

The table below represents the sampling:

Enugu State	No	Ebonyi State	No
Enugu State University of Science and Technology	2	Ebonyi State University	2

B. **Participant Observation**

The researcher observed and taped the voices of the male and female respondents. All of them displayed degrees of competence befitting their educational qualifications and exposure in the use of English tunes and stress patterns. Information for this study was collected through tape recorder. The researcher listened to certain correct or wrong use of stress and intonation among Igbo speakers of English which were motivated by some sociolinguistic variables such as gender, contact with native speakers and area of specialization.

C. **Test**

For the test, twelve respondents were used as our experimental group. They have acquired degrees of competence in spoken English, and as a result, were used to test the samples of lexical items and expressions so as to discover their proper or improper use of English tunes and stress patterns. For the test on intonation, six sentences each for English and Igbo languages were administered. Every reader of English and Igbo sentences were recorded consecutively. The Igbo sentences are used so as to discover the one-sidedness of Igbo tunes. The tune inflections the sentences exemplified were the falling tune, the rising tune and the combined tunes. There was no title designating to any of the tunes.

The twelve respondents were also tested on word stress and sentence stress. Six words and six sentences were administered on the twelve respondents. The two levels of stress the respondents were tested on were the primary stress and the unstressed. The respondents were asked individually to read sentences and words in English which exemplified these spoken features examined. They were asked to start the reading without previous preparation. Two resource persons were used as control group − a female Nigerian from Ebonyi State University who was born and brought up in America, and a male Professor in the English language who also, has the competence of English tunes and stress patterns. Their readings were compared with those of the experimented group so as to elicit the latter's proper or improper performance in using intonation and stress on known sense-groups of utterances.

At the end of the recording, the magnetic tape was played back and the readers' voices transcribed by the researcher. During the transcription, notation marks showing the tunes applied by each respondent were placed at whichever points they appeared in the sentences exemplifying the English tunes. Also, the stress patterns used by each respondent were placed at the points they appeared in the words and sentences. The essence of placing the Igbo sentences and the English sentences together was for easy identification of the similarities and differences existing between the tunes placed on the sense-groups of the two languages. A doctoral degree student in Igbo linguistics read the Igbo sentences to ascertain the correct tune pattern.

3.2.6 Method of Data Analysis

Simple percentage was used to quantify the data derived from the test on stress and intonation. Descriptive analytical tool was used in the analysis of the qualitative aspect of the research. These analytical tools were formulated with a view to uncovering the actual gender that would exemplify mostly the constraints observed in English intonation and stress pattern.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND RESULTS

4.0 Introduction

This chapter presents the responses to the oral interview questions conducted and the relevant data obtained from the tests on stress and intonation. The chapter is divided into five sections − A, B, C, D and E . Section A presents the information obtained from the interviews conducted on the lecturers from Enugu State University of Science and Technology and Ebonyi State University respectively. Section B presents observation on accentuation and intonation usage, section C interprets the results from the tests on intonation. Section D presents the results from the tests on sentence stress while section E interprets results on word stress.

4.1 Section A: Responses of the Interviewees

Question1: Do Igbo tone and syllable-timed patterns inhibit communicative competence in the spoken English of Igbo speakers of English?

All the interviewees, except one male, agree that the Igbo tone and syllable-timed patterns hinder communicative competence in the English language. This, according to them, arises because of the differences existing between the first language (Igbo) and the second language (English) in the areas of stress and intonation. They further explain that Igbo uses tone and syllable in speech as against intonation and stress which are the features associated with English. Again, the Igbo language is very simple in spelling, grammar and sentence constructions. These differences, according to them, contribute to the problems associated with the learning and use of stress and intonation in the English language.

One of the male interviewees who had a contrary view has this to say: "It depends on what you mean by communicative competence. If it is the ability of the speaker to communicate so that the other interlocutor will understand him or her, I don't think that Igbo tone and syllable-timed features affect communicative competence in the spoken English of Igbo speakers. After all, Igbo speakers of English have never been found wanting in communicating in English, even outside the country. For example, we had some Nigerian Igbo leaders like the Late Nnamdi Azikiwe, Uche Chukwumerije, Chukwuemeka Odumegwu Ojukwu, and presently, we have Senators Ike Ekweremadu and Dr Ngige. Nobody has ever complained about their incompetence in communication". He concludes that as long as one can understand and be understood, it shouldn't bother one whether the intonation is high or low, or whether the stress falls on the first or last syllable. What should concern us is the correctness of grammar.

This view shared by the male interviewee is in contrary with O'Connor's view that English intonation is not like the intonation of any other language, therefore, the shapes and the meanings must be thoroughly learnt and used for intelligibility in the English language (108). It is also not in conformity with the researcher's view that even though we are not expected to speak English like native speakers but we should try to speak English with a near-native pronunciation.

Question 2: As a teacher of English as a second language, how often do you teach stress and intonation to your students?

For the above question, most of the interviewees agree that they never avoid teaching stress and intonation to the students as they appear in the curriculum. One of the female lecturers confesses that notwithstanding the efforts she puts in teaching them to the students, she discovers that her

students have not been performing well. She attributes their poor performance to bad teaching method which the students were exposed to during their secondary school days.

Question 3: As a teacher of English, how can we eliminate the constraints of stress and intonation experienced in the spoken English of Igbo speakers?

Two of the interviewees (a male and a female) strongly suggest the following: Since the constraints are as a result of interference from the first language, teachers should pay more attention to teaching those areas of interference. They equally suggest that effective language laboratory should be provided in the schools so that L_2 learners can learn from the native speakers. They are also of the view that teachers should encourage students to imitate good speakers of the English language who speak with a near-native pronunciation and, also, try to develop interest in the language. This, they advised, would compel students to embark on regular practice and read books on English pronunciation.

A female interviewee openly declares that she never set her eyes on language laboratory throughout her secondary and University education. This, she confesses, hinders her effective performance in oral English during her secondary and University days.

Another interviewee (male) is of the opinion that no matter how we try, eliminating the constraints of stress and intonation may not be possible. He advised that this aspect that has to do with the prosodic features should not be our headache. Instead, we should concentrate on the aspect of grammar and the segmental features. He later concludes that his late father who was one of the best teachers of English in those days never went into the prosodic features of the English language.

This view shared by the male interviewee conforms with the view of the Nigerian English scholars who advocate for Nigerianized spoken English bereft of the English tunes and stress patterns.

Question 4: From your experience as an L_2 teacher of English, which of the genders exhibits non-challance more than the other in the learning and use of stress and intonation?

On this question, it is surprising to note that all the male interviewees are of the opinion that male gender exhibits nonchalant attitude in the learning and use of the features more than the female gender. To justify this, one of them says he always feels disappointed to see some Nigerian women clamouring for the learning of the English language, even to the extent of speaking in the foreign accent. He blames this on those women who always like to 'sound foreign' without knowing the alphabet of their first language. The other male respondent decries the negative attitude of the male gender towards stress and intonation and concludes thus: "Time shall come when we (the male gender) will regret every negative action of ours towards the language that has come to stay".

Question 5: Which of the genders experience more problems in the proper use of stress and intonation?

All the female interviewees agreed that the male gender experience more problems in the proper use of stress and intonation than the female. They are of the view that it is as a result of the former's (male) negative attitude towards stress and intonation. A female respondent cites example with her husband who, according to her, is a graduate of the University of Nigeria, Nsukka in the 80^s and a teacher of English language in the secondary school. This husband of

hers never taught Oral English simply because, according to him, he doesn't want to speak like the colonialists. This goes a long way to proving the extent of damage a negative attitude towards a particular language can have on that very language. A male interviewee is of the opinion that when it comes to stress and intonation, women tend to cope with the problems more than men while men lead in the area of grammar. Yet, another of the male opines that when it comes to stress and intonation, everyone is badly affected – male and female alike. He has this to say: "What I'm convinced about is that women are very fond of imitating the British or American accent. This is because they always want to be noticed and heard everywhere". He warns that English stress and intonation should not be mistaken with accent of the native speakers of English.

Question 6: At what levels of education can Igbo speakers of English attain near-native competence in the use of stress and intonation?

For the above question, opinion is divided. Two of the scholars (a male and a female) are of the opinion that attainment of near-native competence may not be possible at any level of education except under the following conditions: interest in the language, availability of learning facilities, parents' background and area of specialization or where one is born and bred in the native speaker's environment or attended school there and is familiar with the native speaker's environment. They further conclude that in the absence of the above conditions, it is practically impossible. The other two (a male and a female) strongly exclaim that near-native competence in stress and intonation is attainable among Igbo speakers at the postgraduate level under the following conditions: if the person is naturally endowed with intelligence, where the person in question comes from educated family, and if the person has positive attitude towards the features. Again, competence in these features is attainable if the user specializes in the English

language, attended good schools where there is availability of functional learning facilities like textbooks, supplementary materials and competent teachers in every stage of his/her education. This is because “lack of textbooks and supplementary materials remain a herculean task making the hurdles difficult to cross”. In the absence of the above, improper use of stress and intonation manifests in the speeches of every Nigerian, sometimes even among University professors in the department of English language. This is because the first language negatively affects the proper use of stress and intonation by non-native speakers of the English language.

One of the male respondents who is a professor in the department of English language opines that he is always conscious of the proper use of these features in his expressions but often times their improper use filters in his expressions. This he attributes to native language interference. He advises that speakers of English as a second language at the postgraduate level should try as much as possible to aspire to near-native pronunciation.

4.2 Section B: Observation on Accentuation and Intonation Usage in Enugu and Ebonyi

The issues centre on accentuation and intonation as the two embrace other prosodic features like rhythm, stress, pitch, among others. Intonation, on the other hand, gives melody to speech. English has four intonation patterns − rising, falling, fall-rise and rise-fall. The researcher gathered information about their use of stress and intonation through the recorded spontaneous speeches of the two genders during observation. The observed features are as follows:

Accentual Patterns

The researcher observed that the stress patterns of some of our subjects in utterances were different from those of the native speakers. What this means is that syllables that are not supposed to be stressed were stressed. For instance, in the words at'tention, edu'cation and

'teacher, some of our subjects had them as at'ten'tion, edu'ca'tion and, 'tea'cher. This was also observed in personal names

A. Shift in the Accentual Pattern in Personal Names

The accentual pattern of English expressions in Enugu and Ebonyi is not the same as that of the native speakers of such names. The researcher observed that while in most cases, the Christian names have their first syllables stressed, it is not the case with some of our respondents as observed by the researcher in these examples:

	British English	**Igbo English**
1.	SArah	SARAH
2.	LUcy	LUCY
3.	JUdith	JUDITH
4.	David	DAVID
5.	BEnard	BENARD
6.	Sophia	SOPHIA

If the name is more than two syllables they shift the emphasis to the third syllable as in:

	British English	**Igbo English**
7.	beNEdette	beneDETTE
8.	doNAtus	donaTUS
9.	moNIca	moniCA
10.	caROline	caroLINE

This shift in the accentual pattern was also reflected in verbs as these expressions from schools and offices show:

British English	Igbo English
11. Please reCORD the marks for me.	Please REcord the marks for me.
12. I reCHARGED my line.	I REcharged my line.
13. Uchenna imPORTS electronics.	Uchenna IMports electronics.

This feature glaringly manifested in the speeches of the two genders. The researcher equally observed that the shift in accentual pattern may not create communication barrier among Igbo speakers of English, but may be a problem to the native or near-native speakers of the English language.

B. Intonation

The researcher observed that our subjects performed differently on anticipated intonation phrases, although some subjects had close to the number of anticipated intonation phrases. This was exemplified by all our subjects, except female and male respondents who in one way or the other had contacts with native speakers. This means that contact with native speakers improves accentual pattern.

It was also observed that our subjects had more falling and rising tunes than fall-rise and rise-fall tunes. Another observation was that even when our subjects had close intonation phrases to what were expected, there were some changes in the distribution of these intonation phrases into fall-rise and rise-fall. These variations of individual performances of each respondent were as a result

of varying degrees of competence based on, contact with native speakers and knowledge of the English language.

From the observation, in spite of the variations in the use of intonation in Enugu and Ebonyi, the meaning of expressions is not often lost to their fellow Igbo speakers of English. Just like Ufomata (cited in Udofot) observes, "…Nigerians use other strategies such as more words, longer utterances and gestures in place of tunes to agree, disagree or express doubt"(25).

4.3 Section C: Analysis of the Test on Intonation

For the intonation, there were six sentences exemplifying the falling tune, the rising tune, and the combined tunes used for this study. English sentences and their equivalents in Igbo were used so as to confirm the one-sided nature of the Igbo tune. This was to reveal the difficulties exhibited by our male and female population in the use of English intonation.

Sentence Examples of the Falling Tune

1. Solomon is a wise man. (statement)
2. Drop that book now. (command)

Igbo Equivalent

1. Solomon bx nwoke maara ihe.
2. Dobe akwxkwq ahx ugbu a.

Sentence Examples of the Rising Tune

1. Could you forgive him, please? (Request)
2. Is this your money? (Polar question)

Igbo Equivalent

1. Biko, i nwere ike gbaghara ya?
2. Ego a, q bx nke g[?

Sentence Examples of the Combined Tunes

1. My visitors are Love, Kate, Faith and Pearl. (List of names)
2. While she was returning, a complete stranger approached her and shot her on the head, Wasn't she? (question tag)

Igbo Equivalent

1. Nd[qb[a m bx Love, Kate, Faith na Pearl.
2. Mgbe q na alqta, onye a na-amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

The data presented below reveals the difficulties encountered by male and female respondents in Enugu and Ebonyi states. The strokes slanting upwards or sloping downwards show the tunes used by the respondents. The voices are recorded and at the end of the recording, the tape recorder is played back and the readers' voices transcribed by the researcher. During the transcription, notation marks showing the tune patterns used by our respondents are placed at which points they appeared in the sentences. The male respondents bear the odd numbers 1, 3, 5, 7, 9, and 11 while the female respondents bear the even numbers 2, 4, 6, 8, 10, and 12. The males and females are placed side by side for easy assessment.

Male Respondent 1	**Female Respondent 2**
1. Solomon is a wise man.	1. Solomon is a wise man.
2. Drop that book now.	2. Drop that book now.
3. Solomon bx nwoke maara ihe	3. Solomon bx nwoke maara ihe
4. Dobe akwxkw ahx ugbu a.	4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qbia m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qbia m bx Love, Kate, Faith na Pearl.

12. Mgbe na-alqta, onye a na amagh[b[akwutere ya ma gbaa ya egbe n'isi, q b as[?

Male Respondent 3

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

Female Respondent 4

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye ana- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

Female Respondent 5

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

Male Respondent 6

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g\?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

Male Respondent 7

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon b[nwoke maara ihe.

4. Dobe akw[kw] ah[ugbu a.

Female Respondent 8

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon b[nwoke maara ihe.

4. Dobe akw[kw] ah[ugbu a.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

Male Respondent 9

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

Female Respondent 10

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10.While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[bia m bu Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na- amagh\ b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

Male Respondent 11

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

Female Respondent 12

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbu a.

5. Could you forgive him, please?

6. Is this your money?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't s she?

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

11. Nd[ob[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na-alqta, onye a na-amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

12. Mgbe q na-alqta, onye a na- amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

The Correct Tune Placement by the Control

1. Solomon is a wise man.

2. Drop that book now.

3. Solomon bx nwoke maara ihe.

4. Dobe akwxkwq ahx ugbua.

5. Could you forgive him, please?

6. Is this your money?

7. Biko, i nwere ike gbaghara ya?

8. Ego a, q bx nke g[?

9. My visitors are Love, Kate, Faith and Pearl.

10. While she was returning, a complete stranger approached her and shot her on the head, wasn't she?

11. Nd[qb[a m bx Love, Kate, Faith na Pearl.

12. Mgbe q na- alqta, onye a na-amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

The above correct tune placements are presented in three tables below, representing the three tunes − the falling, the rising, and the combined tunes. The researcher obtained permission from Dr Chukwu to use the symbols F and R − which stand for rising and falling tunes − in the present work. Each of the tables will be compared with the tunes used by each of the respondents so as to discover the similarities and differences existing in the English and Igbo tune patterns.

Table 4.3.1 Correct Tune Placement Table for the Falling Tune

English Sentences Used	**Correct Tunes**	**Igbo Sentences Used**	**The Correct Tunes Used**
Statement	Falling (F)	Statement	F
Command	Falling (F)	Command	F

The above table shows the correct tunes used for the sentences of the control group. The declarative sentence has F, the command has also F; while the sentences used for the Igbo tunes have F's in all.

Table 4.3.2 Correct Tune Placement Table for the Rising Tune

English Sentences Used	**Correct Tune**	**Igbo Sentences Used**	**Correct Tunes Used**
Request	Rising (R)	Request	F
Polar Question	Rising (R)	Polar Question	F

The above table shows the correct tunes for the sentences of the control. The English sentences receive the rising tune (R) at the end; while the Igbo versions receive the falling tune (F).

Table 4.3.3 Correct Tune Placement for the Combined Tunes

English sentences used	Correct tunes used	Igbo sentences used	Correct tune used
List of names	R R R R F	List of names	F F F F F
Tag question	R R F R	Tag question	F F F F

The above table shows the correct tunes for the sentences of the control. The tunes for the sentence representing list of names are RRRR and F (R^4 +F). The tunes for the sentences representing the tag question are RR, F, and R (R^2 + F^1 + R^1). The Igbo versions of the sentence types also received falling tune.

Comparison of Respondents' Tune Placements with Correct Tune Placements

The respondents' tune placements and the correct tunes are presented in the tables below so as to compare the inherent tunes of the control group with the respondents' tune placement. From the comparison, a conclusion is made between the male and female genders whose speeches are mostly bereft with correct English tunes.

Table 4.3.4 Male Respondent 1 and Female Respondent 2 Tune Placement Table and the Correct Tune for Sentences Exemplifying the Falling Tune

English Sentences Read	**Male Respondent 1**	**Female Respondent 2**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 1**	**Female Respondent 2**
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The table above shows the performance of respondents 1 (male) and 2 (female) in the falling tune. Male respondent 1 and female respondent 2 used F and F in the statement and command expressions. They equally used the falling tune (F) to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the table indicates that respondents 1 and 2 used the correct tunes, F+F for the statement and the command. As a result, they did not observe any constraint in the use of the falling tune. Their Igbo sentences confirmed one-sided tune pattern – the falling tune. They scored 100% in the falling tune.

Table 4.3.5 Male Respondent 3 and Female Respondent 4 Tune Placement Table and the Correct Tune for Sentences Exemplifying the Falling Tune

English Sentences Read	Male Respondent 3	Female Respondent 4	The Correct Tunes	Igbo Sentences Read	Male Respondent 3	Female Respondent 4
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The above table shows the performance of male respondent 3 and female respondent 4 in the falling tune. The two genders employed F and F in the statement and command. They equally used the falling tune (F) to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the above table indicates that respondents 3 and 4 performed satisfactorily by employing the correct tune, F and F for the statement and command expressions. They scored 100% respectively.

Table 4.3.6 Male Respondent 5 and Female Respondent 6 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Falling Tune

English Sentences Read	Male Respondent 5	Female Respondent 6	The Correct Tunes	Igbo Sentences Read	Male Respondent 5	Female Respondent 6
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The above table shows the performance of male respondent 5 and female respondent 6 in the falling tune. The two genders employed F and F in the statement and command. They equally used the falling tune, F, to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the above table indicates that respondents 5 and 6 performed satisfactorily by employing the correct tune, F and F for the statement and command expressions. They scored 100% in the falling tune.

Table 4.3.7 Male Respondent 7 and Female Respondent 8 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Falling Tune

English Sentences Read	**Male Respondent 7**	**Female Respondent 8**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 7**	**Female Respondent 8**
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The above table shows the performance of respondents 7 (male) and 8 (female) in the falling tune. The two genders employed F and F in the statement and command. They equally used the falling tune, F, to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the above table indicates that respondents 7 and 8 performed satisfactorily by scoring 100% respectively in the statement and command expressions.

Table 4.3.8 Male Respondent 9 and Female Respondent 10 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Falling Tune

English Sentences Used	Male Respondent 9	Female Respondent 10	The Correct Tunes	Igbo Sentences Read	Male Respondent 9	Female Respondent 10
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The above table shows the performance of respondents 9 (male) and 10 (female) in the falling tune. The two genders employed F and F in the statement and command. They equally used the falling tune (F) to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the above table indicates that respondents 9 and 10 performed satisfactorily by employing the correct tune, F and F for the statement and command expressions. They scored 100%.

Table 4.3.9 Male Respondent 11 and Female Respondent 12 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Falling Tune

English Sentences Used	Male Respondent 11	Female Respondent 12	The Correct Tunes	Igbo Sentences Used	Male Respondent 11	Female Respondent 12
Statement	F	F	F	Statement	F	F
Command	F	F	F	Command	F	F

The above table shows the performance of respondents 11 (male) and 12 (female) in the falling tune. The two genders employed F and F in the statement and command. They equally used the falling tune (F) to all the Igbo sentences. In comparing the respondents' tunes with the correct tunes, the above table indicates that respondents 11 and 12 performed satisfactorily by employing the correct tune, F and F for the statement and command expressions. They scored 100%.

Table 4.3.10 Male Respondent 1 and Female Respondent 2 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 1**	**Female Respondent 2**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 1**	**Female Respondent 2**
Request	F	R	R	Request	F	F
Polar Question	F	F	R	Polar Question	F	F

The table shows that respondent 1 used the incorrect tunes, F and F, for the request and polar question, thereby exhibiting ignorance in the use of rising tune. Respondent 2 used the correct tune, R, for the polar question but she also exhibited ignorance in the request. The two genders used the falling tune (F) correctly for the Igbo sentences, showing the one-sided pattern of Igbo tune. Male respondent 1 scored zero in the rising tune while female respondent 2 scored 50% in the rising tune.

Table 4.3.11 Male Respondent 3 and Female Respondent 4 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 3**	**Female Respondent 4**	**The Correct Tunes**	**Igbo Sentences** Read	**Male Respondent 3**	**Female Respondent 4**
Request	F	R	R	Request	F	F
Polar Question	F	F	R	Polar Question	F	F

The table shows that male respondent 3 used the incorrect tunes, F and F, for the request and polar question while female respondent 4 used the correct tune, R, for the rising tune but exhibited ignorance in the use of polar question. The two genders used the falling tune, F, correctly for the Igbo sentences, showing the one-sided pattern of Igbo tune. In comparing the respondents' tunes with the correct tunes, the above table indicates that male respondent 3 scored nothing in the rising tune while female respondent 4 scored 50% in the rising tune.

Table 4.3.12 Male Respondent 5 and Female Respondent 6 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 5**	**Female Respondent 6**	**The Correct Tunes**	**Igbo Sentences** Read	**Male Respondent 5**	**Female Respondent 6**
Request	F	R	R	Request	F	F
Polar Question	R	R	R	Polar Question	F	F

The table shows that male respondent 5 used the incorrect tune, F, for the request but used the correct tune, R, for the polar question. On the other hand, female respondent 6 used the correct tunes, R + R, for the request and polar question. The two genders used the falling tune (F) correctly for the Igbo sentences, showing the one-sided pattern of Igbo tune. Male respondent 5 scored 50% while female respondent 6 scored 100% in the rising tune.

Table 4.3.13 Male Respondent 7 and Female Respondent 8 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 7**	**Female Respondent 8**	**The Correct Tunes**	**Igbo Sentences** Read	**Male Respondent 7**	**Female Respondent 8**
Request	F	F	R	Request	F	F
Polar Question	R	R	R	Polar Question	F	F

The table shows that the two genders employed the incorrect tune, F, for the request but used the correct tune, R, for the polar question. They used the falling tune, F, correctly for the Igbo sentences. The two genders got one each out of the two tunes tested for the rising tune. They scored 50% respectively in the rising tune.

Table 4.3.14 Male Respondent 9 and Female Respondent 10 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 9**	**Female Respondent 10**	**The Correct Tunes**	**Igbo Sentences** Read	**Male Respondent 9**	**Female Respondent 10**
Request	R	R	R	Request	F	F
Polar Question	F	F	R	Polar Question	F	F

Respondent 9, as shown in the table, used the incorrect tunes, R, for the request but applied incorrectly, F, for polar question. Respondent 10 used the correct tune for request but exhibited ignorance in the polar question. They equally used the falling tune (F) correctly for the Igbo sentences. Respondent 9 and 10 scored 50% respectively in the rising tune.

Table 4.3.15 Male Respondent 11 and Female Respondent 12 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Rising Tune

English Sentences Read	**Male Respondent 11**	**Female Respondent 12**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 11**	**Female Respondent 12**
Request	R	F	R	Request	F	F
Polar Question	F	R	R	Polar Question	F	F

The above table shows that male respondent 11 employed the correct tune, R, for the request but exhibited ignorance in the correct tune for polar question. On the other hand, female respondent 12 used the incorrect tune, F, for the request but applied the correct tune, R, for the polar question. They equally used the falling tune, F, correctly for the Igbo sentences. The two genders scored 50% respectively in the rising tune.

Table 4.3.16 Male Respondent 1 and Female Respondent 2 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	**Male Respondent 1**	**Female Respondent 2**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 1**	**Female Respondent 2**
List of names	F F F F F	F F F F F	R R R R F	List of Names	F F F F	F F F F
Tag question	F F F R	F R F R	R R F R	Tag question	F F F F	F F F F

According to this table, male respondent 1 wrongly applied the falling tune, F^5 or five successive falling tunes to the list of names. The correct tune features as shown in the table are R^4 + F or

four-successive rising tunes followed by a fall. He equally exhibited ignorance of the proper use of the tag question. On the other hand, female respondent 2 used the incorrect tunes, F^4 or five successive falling tunes for the list of names. She equally misapplied the correct tunes in the expression with a tag question. The correct tune features are R^2 + F + R but she used F + R +F+R. This inconsistency presented this female respondent as a careless someone who employed tunes haphazardly. The two genders used the falling tune correctly for the Igbo sentences. In comparing the correct tunes with the tunes used by the male and female respondents, there is predominant use of the falling tune in the utterances of the two genders. This falling tune is a feature in their first language, and they have transferred it to their English sentences. Male respondent 1 got correctly three out of the nine tunes tested for the combined tunes, and as a result scored 33%. Female respondent 2 got correctly four out of the nine tunes tested for the combined tunes. She scored 44%.

Table 4.3.17 Male Respondent 3 and Female Respondent 4 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	Male Respondent 3	Female Respondent 4	The Correct Tunes	Igbo Sentences Read	Male Respondent 3	Female Respondent 4
List of names	F F F F F	F F F F F	R R R R F	List of Names	F F F F	F F F F
Tag question	F F F F	F R F R	R R F R	Tag question	F F F F	F F F F

From this table, male respondent 3 wrongly applied F^5 or five - successive falling tunes to the list of names. The correct tunes are R^4 + F or four successive - rise and a fall. He equally misapplied F^4 or four- successive falling tunes for expression with a tag question. The correct tunes are R^2 + F + R. He exhibited ignorance of the correct tunes for the combined tunes. In the same vein, female respondent 4 misapplied the correct tunes for the list of names and expression with tag question. The two genders used the falling tune (F) correctly for the Igbo sentences. In comparing the correct tunes with the tunes used by the male and female respondents, there is predominant use of the falling tune in respondent 3 and 4 utterances. This falling tune is a feature

in their first language, and they have wrongly transferred it to their English sentences. Male respondent 3 got two out of the nine tunes tested for the combined tunes, and as a result scored 22%. Female respondent 4 got correctly four out of the nine tunes tested for the combined tunes, and scored 44%.

Table 4.3.18 Male Respondent 5 and Female Respondent 6 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	**Male Respondent 5**	**Female Respondent 6**	**The Correct Tunes**	**Igbo Sentences Read**	**Male Respondent 5**	**Female Respondent 6**
List of names	F F F F F	R R R R F	R R R R F	List of Names	F F F F	F F F F
Tag question	R F F R	F R F R	R R F R	Tag question	F F F F	F F F F

From the above table, male respondent 5 wrongly applied the falling tune for the list of names. The correct tune features as shown in the table are R^4 + F or a seven-successive - rising tunes followed by a fall, but he used F^5 or a five – successive – falling tune. He equally misapplied the

tunes for the expression with a tag question. The correct tunes are R^2 + F +R but he used R^1 + F^2 +R. Female respondent 6, on the other hand, applied the correct tunes for the list of names. Her expression with a tag question did not receive proper tunes. The first part did not receive a correct rising tune; the second received the correct rising tune; the third which is the end of the expression received a correct falling tune, and the tag question received a rising tune. The two genders used the falling tune, F, correctly for the Igbo sentences. In comparing the correct tunes with the tunes used by the male and female respondents, there is the preponderance of the falling tune in respondent 5 utterances. Male respondent 5 got four out of the nine tunes tested for the combined tunes, and as a result scored 44%. Female respondent 6 got eight out of the nine tunes tested for the combined tunes; he scored 89%.

Table 4.3.19 Male Respondent 7 and Female Respondent 8 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	Male Respondent 7	Female Respondent 8	The Correct Tunes	Igbo Sentences Read	Male Respondent 7	Female Respondent 8
List of names	F F F F F	F F F F F	R R R R F	List of Names	F F F F	F F F F
Tag question	F R F R	R F F R	R R F R	Tag question	F F F F	F F F F

According to this table, male respondent 7 wrongly applied the tunes for the list of names, F^5 or a five - successive falling tunes. He equally misapplied the tunes for the tag question, F +R +F +R. The correct tune is $R^2 + F^1 + R^1$.The female respondent 8 equally misapplied the wrong tunes, F^5 or a five successive falling tunes, for the list of names. She also misapplied the tunes for the tag question. The inconsistency exhibited by the two respondents in the correct tunes for the tag question contradicts the intonation rule which states that the first and last parts of the utterance receive the rising tune, except the middle which receives the falling tune. The two genders used the falling tune, F, correctly for the Igbo sentences. In comparing the correct tunes with the tunes

used by the male and female respondents, the male respondent 7 got four out of the nine tunes tested for the combined tunes, and as a result scored 44%. Female respondent 8 also got four out of the nine tunes tested for the combined tunes and equally scored 44%.

Table 4.3.20 Male Respondent 9 and Female Respondent 10 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	Male Respondent 9	Female Respondent 10	The Correct Tunes	Igbo Sentences Read	Male Respondent 9	Female Respondent 10
List of names	R F F F F	F F F F F	R R R R F	List of Names	F F F F	F F F F
Tag question	R R F R	F R F R	R R F R	Tag question	F F F F	F F F F

According to this table, male respondent 9 exhibited ignorance in the use of the rising tune. He used $R^1 + F^4$. He correctly applied the tunes for the expression with tag question, $R^2 + F + R$. Female respondent 10 wrongly used the falling tunes for the list of names. The correct tune features as shown in the table are $R^4 + F$. She equally applied wrongly the tunes for the expression with tag question. She got correctly four out of the nine tunes tested for the combined tunes, and as a result scored 44%. Male respondent 9 got correctly six out of the nine tunes tested for the combined tunes, and as a result scored 67%. The two genders used the falling tune, F, correctly for the Igbo sentences.

Table 4.3.21 Male Respondent 11 and Female Respondent 12 Tune Placement Table and the Correct Tunes for Sentences Exemplifying the Combined Tunes

English Sentences Read	Male Respondent 11	Female Respondent 12	The Correct Tunes	Igbo Sentences Read	Male Respondent 11	Female Respondent 12
List of names	F F F F F	R R R R F	R R R R F	List of Names	F F F F F	F F F F F
Tag question	F F F F	F F F R	R R F R	Tag question	F F F F	F F F F

According to this table, male respondent 11 wrongly used the falling tune for the list of names. The correct tune features as shown in the table are R^4 + F or four- successive rising tunes followed by a fall, but he used F^5 or a five – successive- falling tune. He also, used the falling tune to the tag question. This shows that male respondent 11 exhibited ignorance of the correct tunes for the list of names and tag question. Female respondent 12 used correctly the tunes for the list of names but used wrongly the tunes for the tag question. In comparing the correct tunes with the tunes used by the male and female respondents, there is predominant use of the falling tune in the male respondent 11 utterances. Out of the nine tunes tested for the combined tunes he

got two, and as a result, scored 22% while female respondent 12 got seven out of the nine tunes tested, and as a result, scored 78% in the combined tunes.

Table 4.3.22 Summary of Percentage Performance on Intonation for Male and Female Respondents 1-6

Eng. Tunes	**Male Respondents**			**Female Respondents**			**Igbo Tune**	**Male Respondents**			**Female Respondents**		
	1	3	5	2	4	6		1	3	5	2	4	6
Falling Tune	100 %	100 %	100 %	100 %	100 %	100 %	Falling Tune	100 %	100 %	100 %	100 %	100 %	100 %
Rising Tune	0%	0%	44 %	50 %	44 %	100 %		-	-	-	-	-	-
com-bined tunes	33 %	22 %	44 %	44 %	56 %	89 %		-	-	-	-	-	-

Table 4.3.23 Summary of Percentage Performance on Intonation for Male and Female Respondents 7-12

Eng. Tunes	**Male Respondents**			**Female Respondents**			**Igbo Tune**	**Male Respondents**			**Female Respondents**		
	7	9	11	8	10	12		7	9	11	8	10	12
Falling Tune	100 %	100 %	100 %	100 %	100 %	100 %	falling tune	100 %	100 %	100 %	100 %	100 %	100 %
Rising Tune	50 %	50 %	50 %	50 %	50 %	50 %		-	-	-	-	-	-
com-bined tunes	44 %	67 %	22 %	44 %	44 %	78 %		-	-	-	-	-	-

4.4 Section D: Analysis of the Test on Sentence Stress

For the sentence stress, six sentences were administered on the twelve respondents. This is to show the difficulties exhibited by our male and female respondents in the use of the English stress in these sentences.

Sentence Examples of English Stress

1. The king is leaving his palace today.
2. She was punished in the presence of her mother.

3. Shut the windows and lock the door.
4. The teacher needs the blackboard to write the summary of his lecture.
5. The rich is getting richer and the poor getting poorer.
6. Where are the prophets of the old?

The data presented below revealed the difficulties encountered by our male and female respondents in Enugu and Ebonyi in the use of stress on sentences. The words written in capital letters show the words that stress falls on as used by our respondents. The voices were recorded and at the end of the recording, the tape recorder was played back and the readers' voices transcribed by the researcher. Male respondents take the odd numbers−1, 3, 5, 7, 9 and 11, while female respondents take the even numbers 2, 4, 6, 8, 10 and 12. The males and females are placed side by side for easy assessment.

Male Respondent 1	**Female Respondent 2**
1. THE KING is LEAVING HIS PALACE TODAY.	1. THE KING is LEAVING his PALACE TODAY.
2. HE WAS PUNISHED in the PRESENCE of his MOTHER.	2. he was PUNished in the PRESENCE of his MOTHER.
3. SHOT the WINDOWS and LOCK the DOOR	3. SHOT the WINDOWS and LOCK the DOOR.
4. THE TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.	4. the TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.

5. THE RICH is GETTING RICHER and THE POOR GETTING POORER.
6. WHERE are the PROPHETS of OLD?

5. THE RICH is GETTING RICHER and the POOR GETTING POORER.
6. WHERE are the PROPHETS of OLD?

Male Respondent 3

1. THE KING is LEAVING his PALACE TODAY.
2. HE WAS PUNISHED in the PRESENCE of his MOTHER.
3. SHOT THE WINDOWS and LOCK THE DOOR.
4. THE TEACHER NEEDS the BLACKBOARD to WRITE THE SUMMARY of his LECTURE.
5. THE RICH is GETTING RICHER and THE POOR GETTING POORER.
6. WHERE are the PROPHETS of OLD?

Female Respondent 4

1. THE KING is LEAVING his PALACE TODAY.
2. he was PUNISHED in the PRESENCE of his MOTHER.
3. SHOT the WINDOWS and LOCK THE DOOR.
4. THE TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.
5. THE RICH is GETTING RICHER and the POOR GETTING POORER.
6. WHERE are the PROPHETS of OLD?

Male Respondent 5

1. THE KING is LEAVING HIS PALACE TODAY.
2. HE WAS PUNISHED in the PRESENCE of his MOTHER.
3. SHOT THE WINDOWS and LOCK the DOOR.

Female Respondent 6

1. the KING is LEAving his PALace TODAY.
2. he was PUNished in the PRESence of his MOther.
3. SHOT the WINdows and LOCK the DOOR.

4. THE TEACHER NEEDS the BLACKBOARD TO WRITE the SUMMARY of his LECTURE.	4. the TEAcher NEEDS the BLACKboard to WRITE the SUMmary of his LECture.
5. THE RICH is GETTING RICHER and THE POOR GETTING POORER.	5. the RICH is GETting RIcher and the POOR GETting POOrer.
6. WHERE ARE the PROPHETS of OLD?	6. WHERE are the PROphets of OLD?

Male Respondent 7	**Female** Respondent **8**
1. THE KING IS LEAVING HIS PALACE TODAY.	1. THE KING is LEAVING his PALACE TODAY.
2. HE WAS PUNISHED in the PRESENCE of his MOTHER.	2. he was PUNISHED in the PRESENCE of his MOTHER.
3. SHOT THE WINDOWS and LOCK the DOOR.	3. SHOT the WINDOWS and LOCK THE DOOR.
4. the TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.	4. the TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.
5. THE RICH is GETTING RICHER and the POOR GETTING POORER.	5. the RICH is GETTING RICHER and THE POOR GETTING POORER.
6. WHERE are the PROPHETS of OLD?	6. WHERE are the PROPHETS of OLD?

Male Respondent 9

1. the KING is LEAving his PALace toDAY.
2. he was PUNished in the PRESence of his MOther.
3. SHOT the WINdows and LOCK the DOOR.
4. the TEAcher NEEDS the BLACKboard to WRITE the SUMmary of his LECture.
5. THE RICH is GETting RIcher and the POOR GETting POOrer.
6. WHERE are the PROphets of OLD?

Female Respondent 10

1. THE KING is LEAVING his PALACE TODAY.
2. he was PUNISHED in the PRESENCE OF his MOTHER.
3. SHOT the WINDOWS and LOCK the DOOR.
4. the TEACHER NEEDS the BLACKBOARD to WRITE the SUMMARY of his LECTURE.
5. THE RICH is GETTING RICHER and the POOR GETTING POORER.
6. WHERE are THE PROPHETS of OLD?

Male Respondent 11

1. THE KING IS LEAVING HIS PALACE TODAY.
2. HE WAS PUNISHED in the PRESENCE OF HIS MOTHER.
3. SHOT THE WINDOWS AND LOCK THE DOOR.
4. THE TEACHER NEEDS THE BLACKBOARD to WRITE the SUMMARY of his LECTURE.

Female Respondent 12

1. the KING is LEAVing his PALace toDAY.
2. he was PUNished in the PREsence of his MOther.
3. SHOT the WINdows and LOCK the DOOR.
4. the TEAcher NEEDS the BLACKboard to WRITE the SUMmary of his lecture.

5. THE RICH is GETTING RICHER and THE POOR GETTING POORER.	5. the RICH is GETting RIcher and the POOR GETting POOrer.
6. WHERE ARE THE PROPHETS OF OLD?	6. WHERE are the PROphets of OLD?

The Correct Sentence Stress Placement by the Control Group

1. The KING is LEAving his PALace toDAY.
2. She was PUNished in the PRESence of her MOther.
3. SHUT the WINdows and LOCK the DOOR.
4. The TEAcher NEEDS the BLACKboard to WRITE the SUMmary of his LECture.
5. The RICH is GETting RIcher and the POOR GETting POOrer.
6. WHERE are the PROphets of OLD?

Comparison of Respondents' Sentence Stress Placements with Correct Stress Placements

The respondents' stress placements and the correct stress are presented in the table below so as to compare the inherent stress placements of the control group with the respondents' stress placement. Serial numbers 1−6 represent the six sentences tested for the sentence stress. The scores under the observed stress represent the number of words that stress falls on as used by the respondents. The scores under the expected stress represent the number of words that stress falls on as used by our control group. Usually, the male respondents take the odd numbers 1, 3, 5, 7, 9 and 11 while the female respondents take the even numbers 2, 4, 6, 8, 10 and 12. From the comparison, a conclusion is made between the male and female genders whose speeches are mostly devoid of correct English stress patterns.

Table 4.3.24 Summary of Stress Production on Spontaneous Speech for Male and Female Respondents

Male Respon-dents	Observed Stress Frequency	Expected Stress Frequency	Difference O-E	Female Respon-dents	Observed Stress Frequency	Expected Stress Frequency	Difference O-E
R1	33	26	7	R2	28	26	2
R3	36	26	10	R4	30	26	4
R5	36	26	10	R6	26	26	0
R7	33	26	7	R8	29	26	3
R9	27	26	1	R10	30	26	4
R11	43	26	17	R12	26	26	0
TOTAL	208		52		169		13

4.5 Section E: Analysis of the Test on Word Stress

For the word stress, six words were administered on the twelve respondents and their voices were recorded. This was to show the difficulties exhibited by our male and female respondents in the use of stress on words.

Six Words on Stress

1. Fantastic 3. Education 5. Determine
2. Mannerism 4. Beautiful 6. Manufacture

The data below revealed the difficulties encountered by male and female respondents in the use of stress on words. The syllable with a stroke (') appended at the beginning showed where the stress fell on as used by our respondents. After the recording, the tape was played back and the

reader’s voices transcribed, showing the syllables the primary stress falls on. The male respondents and female respondents were placed side by side for easy assessment. Male respondents took the odd numbers while female respondents took the even numbers.

1	**2**	**3**	**4**
FANtastic	Fan'tastic	'Fantastic	'Fantastic
MAnnerism	'Mannerism	'Mannerism	'Mannerism
'Education	Edu'cation	'Education	Edu'cation
'Beautiful	Beau'tiful	'Beautiful	Beauti'ful
Deter'mine	'Determine	Deter'mine	'Determine
'Manufacture	'Manufacture	'Manufacture	'Manufacture

5	**6**	**7**	**8**
'Fantastic	Fan'tastic	Fan'tastic	'Fantastic
'Mannerism	'Mannerism	Ma'nnerism	'Mannerism
'Education	Edu'cation	Edu'cation	Edu'cation
'Beautiful	'Beautiful	Beau'tiful	'Beautiful
'Determine	Deter'mine	'Determine	'Determine
'Manufacture	Manu'facture	'Manufacture	'Manufacture

9	**10**	**11**	**12**
FANtastic	'Fantastic	'Fantastic	Fan'tastic
'Mannerism	'Mannerism	'Mannerism	'Mannerism
Edu'cation	Edu'cation	Edu'cation	Edu'cation
'Beautiful	'Beautiful	Beau'tiful	'Beautiful

'Determine	'Determine	Deter'mine	Deter'mine
'Manufacture	'Manufacture	'Manufacture	Manu'facture

The Correct Word Stress Placement for the Control Group

fanTAStic	MAnnerism	eduCAtion
BEAUtiful	deTERmine	manuFACture

Comparison of Respondents' Word Stress Placements with Correct Stress Placements

The respondents' word stress placements and the correct stress were presented in the table below so as to compare the inherent stress placements of the control with the respondents' stress placement. Serial numbers 1−6 represented the six words tested for the word stress. Against each serial number was the English word used. The position under each respondent represented the position of the syllable that primary stress fell on as used by the respondents. The position under the correct syllable represented the correct syllable that primary stress fell on as used by our control. Usually, male respondents took the odd numbers 1, 3, 5, 7, 9 and 11, while female respondents took the even numbers 2, 4, 6, 8, 10 and 12. From the comparison, a conclusion was made between the male and female genders whose words were mostly bereft of correct English stress.

Table 4.3.25 Stress Production on Words for Male and Female Respondents

English Word Used	**Correct Stressed Syllable**	**Male Respondents' Stressed Syllable**						**Female Respondents' Stressed Syllable**					
		1	3	5	7	9	11	2	4	6	8	10	12
Fantastic	2nd	1st	1st	1st	2nd	1st	1st	2nd	1st	2nd	1st	1st	2nd
Mannerism	1st	1st	1st	1st	2nd	1st	1st	1st	1st	1st	1st	1st	1st
Education	3rd	1st	1st	1st	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
BEAUtiful	1st	1st	1st	1st	2nd	1st	2nd	2nd	3rd	1st	1st	1st	1st
Determine	2nd	3rd	3rd	1st	1st	1st	3rd	1st	1st	3rd	1st	1st	3rd
ManuFACture	3rd	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st

Table 4.3.26 Tabular Summary of Percentage Performance on Word Stress for Male and Female Respondents

Male Respondents						**Female Respondents**					
1	3	5	7	9	11	2	4	6	8	10	12
33%	33%	33%	33%	50%	33%	50%	33%	83%	50%	50%	83%

4.6 Summary

From the analysis, it was observed that the highest number of falling intonation was in male respondents 1 and 3 (26), followed by male respondent 11 (25). Their falling intonation ranged between 19 and 26.This was followed by our female respondents 2, 4 and 10 (22). Their falling intonation ranged between 17 and 22. This was against 17 falling intonation as observed by our

control. This signified that although the rising and combined tunes were frequently used by the two genders, the score count was higher on the falling tune. We also observed that the rising tune posed some difficulties to the two genders. For instance, using our subjects from the two genders, let us illustrate the deviation in the intonation pattern of our subjects from the correct pattern. Among the male gender, the least scorers were respondents 1 and 3 who scored 0% respectively in the rising tune while the other four respondents scored 50% each. Among the female gender, respondent 6 got 100% and the other 5 respondents scored 50% each in the rising tune. The disparity in the performances of the two genders from the correct intonation by our control revealed that male gender used a deviate pattern of intonation more than the female gender. This implies that male gender tends to use more falling tunes in English expressions more than their female counterpart. From this data, the researcher came to a conclusion that even though there is a deviation of intonation in male and female Igbo speakers of English, the message the speaker wishes to convey to fellow Nigerian speakers may not lose its meaning, but this area of spoken English remains the most difficult for the British speakers in understanding the spoken English of L_2 speakers of English.

From the analysis on sentence stress, it was observed that female respondents 6 and 12 produced the correct number of stressed syllables (26 out of 26). Male respondent 9 produced a close number of stressed syllables to the expected number (27 instead of 26). The respondent with the highest deviation was male respondent 11 who had 17 higher than the expected syllables (43 instead of 26). The score range of the male respondents was between 27 and 43 while that of female was between 26 and 30. The overall performance shows that the male gender had higher scores of 208 while the female gender had less scores of 169. The disparity in the performances of the two genders from the correct stress pattern by our control group revealed that male gender

used a deviate pattern of stress more than the female gender. This implies that male gender tends to use more stressed syllables in English expressions more than their female counterparts

The result from word stress revealed that male respondent 1 and female respondent 2 did not apply the correct stresses on the words tested for the word stress. The former (male) got correctly two out of the six words and scored 33% while the latter got correctly three out of the six words and scored 50%. Male respondent 3 and female respondent 4 equally misapplied the correct stresses on the words tested for the word stress. The two respondents got two correctly out of the six words and scored 33% respectively. Male respondent 5 and female respondent 6 misapplied the correct stresses on some of the words. The former (male) got two correctly and scored 33% while the latter (female) got 5 correctly and scored 83%. Male respondent 7 and female respondent 8 wrongly applied stresses on some of the words tested for word stress. The former got two correctly and scored 33% while the latter got three correctly and scored 50%. Male respondent 9 and female respondent 10 wrongly applied stresses on some of the words. The two got correctly 3 out of the six words and scored 50% respectively. Male respondent 11 and 12 did not apply the correct stresses on the words. The former got only two and scored 33% while the latter got 5 correctly and scored 83%.

The result from the data showed that our male and female respondents had different percentage performance depicting the differences in male and female performance in word stress. Male respondents had percentage score range between 33% and 50%. Female respondents, on the other hand, had percentage score range between 33% and 83%. Only one female respondent had a failure in the word stress while all but one male respondent had failure in the word stress. The researcher, therefore, concludes that general performance of the two genders in the word stress shows that female gender tends to be leading in the use of stress on words. The two females that

scored 83% stated that they had contact with either the native speakers or had contact with the native speakers' environment. In the same vein, male respondent 9 who scored 50% also stated that he had contact with the native speakers' environment. This goes a long way to proving that contact with native speakers' environment helps to improve performance in the use of the prosodic features rather than educational level.

The general performance in intonation and stress shows that performance of the respondents in the features differs significantly. Performance of the two genders in stresses in sentence and word is better than that in intonation. This is because many of the respondents tried to overcome constraints involved in word and sentence stress more than they did in intonation. This can be explained in the suggestion offered by Roach (205) for foreign learners of English at advanced level thus:

> The only really efficient way to learn to use the intonation of a language is the way a child acquires the intonation of its first language …through listening to and talking to English speakers. It is perhaps a discouraging thing to say, but learners of English who are not able to talk regularly with native speakers of English, or who are not able at least to listen regularly to colloquial English, are not likely to learn English intonation, although they may learn very good pronunciation of the segments and use of stress correctly.

CHAPTER FIVE

DISCUSSION OF FINDINGS, RECOMMENDATIONS AND CONCLUSION

5.1 Discussion of Findings

This research concerned itself with gender perspective in the use of stress and intonation among Igbo speakers of English. This chapter focused on the findings of the study, its implications, recommendations based on the findings, conclusions drawn from it, and suggestions for further research.

The results of the findings revealed that male and female Igbo speakers of English experience difficulties in the use of the suprasegmental features of stress and intonation. In the area of intonation, the two genders did not experience any difficulty in the use of the falling tune in the English sentences requiring it. This is because a similar feature exists in their first language, Igbo. This accounted for the one hundred percent score they had in the sentences tested for the falling tune. In the sentences tested for the rising tune, apart from female respondent 6 who scored 100%, others experienced certain degrees of constraints. For instance, male respondents1 and 3 scored nothing in the rising tune, while the nine other respondents scored 50% each. This supports the view shared by Lado that those features of the second language that are similar to the learners' first language will be simpler for them while those ones different from their first language will be difficult for them. The performance of the female gender in the rising tune is in line with Hudson's assertion that females appear to use fall-rise intonation patterns more than males. This conclusion follows from the fact that fall-rise intonation attracts rising tune.

In the expressions tested for the combined tunes, only female respondent 6 scored 100%; others experienced some degrees of constraints. For instance, three male respondents (1, 3 and 11) did not score a pass mark, whereas none of the female respondents recorded a failure in the

combined tunes; instead, their percentage scores ranged between 56 and 100%. The above results show that there is a tendency for the female gender of Igbo speakers of English to perform better than the male gender in the use of intonation. Also, the inability of the respondents to use the combined tunes was as a result of the internalized downdrift, which is a feature of their first language, which clearly manifested in their utterances. Speakers of English as a second language can overcome this problem through proper teaching, constant practice and listening to good models through radio and television broadcasts.

In the area of sentence stress, data collected revealed that many Igbo speakers of English erroneously place stress on syllables that do not require stress. This manifested in sentences, where words that were not supposed to receive stress were erroneously stressed and syllables that were not supposed to receive stress were stressed by many of our respondents. This accounted for the reason why the observed number of accented syllables of most of our male and female respondents was higher than the number of the expected accented syllables. Two respondents that produced the correct number of stressed syllables were female respondents 6 and 12. The former said she had her primary and secondary education in Ghana before she proceeded to Australia for her University education. The latter said she was under the tutelage of the whitemen in Ghana during her primary and secondary school days but proceeded to The University of Ibadan for her BA English. She is equally a teacher of English.

Another respondent that produced a close number of stressed syllables to the expected number was male respondent 9 whose observed number of accented syllables was 1 (27 instead of 26) higher than the expected number. He said he had his primary and secondary education in America before he proceeded to Ebonyi State University for his University education where he read English single honour. The respondent with the highest deviation was male respondent 11

whose observed number of accented syllables was 17 higher than the expected syllables. It was also observed that the female gender had less scores (169) than the male gender who had 208 scores. In the area of word stress, result from the data revealed that the female respondents' scores ranged between 33 and 100% while male respondents' scores ranged between 33 and 67%.

The general performance did not show competence in the use of English tunes and stress patterns even among degree and HND holders that have acquired some competence in spoken English and were expected to be models to those learning to use the language. This is because apart from the above constraints, the non-functional or absence of modern electronic gadgets, especially language laboratories, and inadequacy or non-availability of school textbooks are also factors militating against the learning and proper use of intonation and stress. Els et al (cited in Chukwu113) supported this view when she attributed the poor performance in stress and intonation to non-functional of language laboratory in schools thus: "One of the clearest examples of a wrong policy of media use in schools is the language laboratories" (58)

Again, lack of textbooks in schools has far-reaching effects on Igbo speakers of English. This is because both teachers and students cannot easily have access to reading materials to fall back on for constant reading and practice. This problem reared its ugly head in the interview response from one of our scholars thus, "lack of textbooks and supplementary materials remain a herculean task making the hurdles difficult to cross." Lack of textbooks has equally made Baldeh warn: "In fact, to ask a language teacher to do a successful job without it is like asking a surgeon to perform a delicate brain operation on the kitchen table" (65). A teacher of English unable to have access to good textbooks is worthy of Balde's mockery. He further advised that we guard

against over-dependence on the textbook, for it is merely a guide and not the reservoir of the whole of a language.

On this note, Balde advocated for the use of supplementary materials in the language teaching programme. This is because, according to him, they provide motivation, variety, and practice for the student. He further said that supplementary materials readily fill in the gap created as textbooks are not generally written for specific language groups. The ones widely used in Nigeria are also used in Ghana, Sierra Leone, Gambia, etc (66). The importance of this aid to learning has equally compelled Post Express (cited in Chukwu) to stress as follows: "No University is going to produce world-class graduates unless its library, laboratories and other facilities are world-class" (177).

These variations in the use of stress and intonation among our respondents as noted in sections A, B, C, D and E were as a result of varying degrees of competence based on gender, knowledge of English, and contact with native speakers. The results of the present research show that there is no clear difference between NCE and University graduates in the performance of the subjects. For the fact that most of these groups that formed the sample used for this study, having acquired some competence in spoken English, could not make proper use of stress and intonation in their utterances proves that level of education does not always guarantee proper use of stress and intonation. Instead, gender, area of specialization, one's contact with teachers who are native speakers and studying abroad can improve one's performance in intonation and accentual patterns. This is in consonance with the previous researches that, contact with native speakers, interest, and area of specialization can improve performance in the use of stress and intonation. It is also in line with Jowitt's (2000) findings that educational level may not be criteria for proper performance in the use of stress and intonation.

5.2 Implications of the Findings

The findings of this study have many implications that will be of benefit to the general public, teachers, the male gender, linguists, and every Igbo speaker of English.

For the **general public**, many people are affected by the improper use of English stress and intonation, yet English remains the official language in Nigeria. They should not lose sight of the fact that the tune and stress pattern of English is quite different from that of the indigenous languages. As a result, care must be taken so as not to transfer the features of the native language into English as this incompetence in using stress and intonation hinders communication with native and near- native speakers of English.

This work is also of immense benefit to **teachers**. Many teachers of English in our schools, especially the male gender, pay more attention to the teaching of grammar and essay writing while they overlook the teaching of stress and intonation. The result of this incompetence in the teaching of the prosodic features is, according to Chukwu, "…the turning out of graduates versed in theoretical knowledge but lacking the ability to express themselves competently" (161). He stated that Oji referred to this group of teachers and graduates as being "good at theoretical work but worse in practical work", and therefore, warned that "an English teacher without a full knowledge and application of phonetics is just like a medical practitioner without the knowledge of anatomy" (58).

This incompetence on the part of teachers can be attributed to the non-availability or non-functionality of learning facilities in many institutions of learning, which could have helped the teachers to achieve competence. This is because knowledge of phonetics does not guarantee

effective teaching as non-functional or absence of the learning facilities for practical language teaching continues to pose problems in most schools. This incompetence among this caliber of Igbo speakers of English is very discouraging and does not augur well for national and international intelligibility. It is for this reason that Banjo warns that "…any reckless decolonization of English in Nigeria could result in English developing into an entirely new language intelligible only to Nigerians" (63).

Findings from this study revealed that teachers of English language make use of the wrong tune and stress patterns and equally impart same to the students and this leads to continuous drop in the use of the tune and stress patterns in spoken English. On this note, teachers of English should bear in mind that improper use of stress and intonation is a disservice to oneself and to the students. Even though we are not expected to speak with native speakers' accent, we should try as much as possible to speak English with near-native pronunciation. As a result, teachers of English as a second language should try as much as possible to get self improvement so as to overcome this phonological problem in order to assist their students to overcome theirs and produce good results in the test of Orals.

The **male gender** will equally benefit from this study. Data from the interviews and tests revealed that the majority of the male gender exhibited negative attitude towards the teaching and use of stress and intonation. Responses from the interviews revealed that the nonchalant attitude on the part of the male gender came as a result that some of them would not want to speak like the whitemen in order not to threaten their identity. This is in line with Baldeh's view when he asserts that,

> One problem faced by the enthusiastic teacher of English who wants to produce native-like learners of language is that most people in a second language situation do not want to go beyond what Corder has called *transitional competence*. Thus, the desirable absolute competence is difficult to achieve because many learners feel that this is too great a threat to their personality and sense of identity. A mother tongue, it must be remembered, is also a vehicle whereby he becomes the person he is (60).

This glaringly manifested in the performance of the two genders in the tests on stress and intonation because only one female recorded failure, while five males were not able to score a pass mark in the tests. The researcher, therefore, considers gender as a factor in aggravating the existing problems in the proper use of stress and intonation. This work, therefore, noted that gender affects the use of stress and intonation as the male gender exhibits more nonchalance in the learning, teaching, and use of the features than their female counterpart. This is in line with Labov's work on New York City which states that gender affects the implementation of sound change thus: "In many studies involving change, including New York City /r/, women have been found to be ahead of men in their scores of the "new" variants. But there seem to be more cases of men leading slowly in change" (Trudgil 95).

For **users of English**, this work is a resource material for those of them interested in using the correct English tune and stress pattern. The findings show that the majority of male and female NCE, HND, and University degree holders who formed the experimented group for this study were incompetent in the use of the English tunes that are non-existent in their native language. The same was applicable to their use of stress in sentences and words. These groups have acquired certain degrees of competence, and as a result, expected to be models to the users of English, but the reverse becomes the case.

Those respondents who distinguished themselves from the others were those who admitted that either they had contact with native speakers, attended school outside the country or read English language in the University. This shows that level of education cannot always guarantee good performance in the use of stress and intonation. Rather, good school, interest, positive attitude, availability of learning facilities, and area of specialization can improve performance in the use of stress and intonation. This is in consonance with Udofot's view that, "Nigerians no matter the level of education cannot be said to speak English with the melody of a native speaker" (35). This also tallies with Jowitt's records that, "…in an English L_2 situation, intonation and stress patterns cannot be acquired as they are by native speakers" (100).

For the **linguists**, this study is a resource material for those of them advocating for a "local variety" called the Nigerian English. The reason for the improper use of stress and intonation can be attributed to the move made by some Nigerian language scholars for the adoption of a variety of English called Local Educated Standard Spoken English. In support of this, Oluikpe quoted Bell as saying that the local variety "will be attractive to the learner" because "he hears it around him all the time and knows that he can use it without denying his cultural roots" (34). Adeniran's support of Nigerian English because of the ease in communication among regional speakers has this to say: "The masses of the people find it easier to identify with the standard evolved within their own linguistic culture and experience" (65).

This clamour by the NE advocates for the elimination of stress and intonation from the spoken Nigerian English remains a heavy threat to their serious learning and proper use by speakers of English as a second language. They should note that the importance of intonation and stress in the use of English makes it necessary to learn the tune and stress patterns and their proper use in order to ensure the intelligibility of spoken English which is a world language

For the **average Igbo** man and woman, the study will help them to be aware of the negative effects of carrying the features of their mother tongue into English. According to the findings, most of our respondents could not use correctly the rising and combined tunes which do not exist in their first language. Again, they could not equally use correctly the stress patterns of the English language because it is not a feature in their first language. That was why the downdrift which is inherent in their first language often featured in the sentences produced. They should develop keen interest in the learning and use of the correct English tune and stress patterns so as to ensure intelligible and effective communication with the outside world.

5.3 Suggestions for Further Research

The following suggestions were offered to help shape further researches in this area. Some areas that relate to this study are still open for further studies. Therefore, the researcher suggests that a similar study be carried out on:

1. Other aspects of prosodic features, and on the segmental features.
2. Gender perspectives in the use of stress and intonation among Yoruba speakers of English.
3. Gender perspective in the use of stress and intonation among Hausa speakers of English.

Finally, further studies may consider using a larger size or larger population. This time around, the method of data collected may include questionnaire so as to get the views of the population studied. The results of such researches joined with this study could be utilized to find the solution to the problems facing male and female genders of Igbo speakers of English in trying to identify with two different linguistic and cultural communities. This will also help to advance further in gender performance in the English language.

5.4 Recommendations

Recently in Nigeria, there has been hue and cry over the poor performance of students in the English language examinations conducted by WASCE, NECO and JAMB. The researcher, therefore, recommends that this situation can be arrested if:

1. Only teachers who have the knowledge of the two languages − native and target languages − should be engaged to teach the languages. This, according to Eleonu, will help the teachers to find possible areas of interference and be able to teach them to the students (22).
2. Language laboratories should be made available from the post primary schools to the tertiary institutions.
3. There is need for students whose area of specialization is English language to be sent to go and experience the language, its people and its culture in the course of their programme in the University. This will help in the proper use of these spoken features.

5.5 Conclusion

This study investigated gender perspective in the use of stress and intonation among Igbo speakers of English. The reason is that the attitude of the two genders towards the learning and use of these features shows that gender has a role to play in their improper use.

For the test on intonation, the researcher used six sentences for English and their equivalents in Igbo. For the test on stress, six words and six sentences were also used. This is to elicit the performance of the two genders in the proper or improper use of English stress and intonation. Six items of oral interview were equally conducted on four scholars of English. The researcher took into consideration the influence of the underlying variables such as gender, educational level, contact with native speakers, and area of specialization.

From the study, it was discovered in line with the previous studies that the problems militating against effective performance were the difference between English tunes and Igbo tone, the declaration made by some language scholars to remove stress and intonation from the curriculum, the neglect shown by some teachers of English to teach and use the features, and the non-availability of study facilities. These constraints prove problematic to spoken English of Igbo speakers, but gender is the actual problem as the result gathered from this study proved that the male gender exhibits nonchalant attitude in overcoming these problems than their female counterpart. This is because although the two genders experienced degrees of difficulties in the use of English stress and intonation, the male gender's speeches were mostly bereft of correct stress and intonation than the female. As a result, this present research maintained that apart from the underlying problems militating against the proper use of English stress and intonation, gender has a role to play as the male gender exhibit nonchalance in the learning and use of the features than their female counterpart in the Igbo society.

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APPENDIX A

Scholars' Interview Questions

1. Do Igbo tone and syllable-timed patterns inhibit communicative competence in the spoken English of Igbo L_1 speakers of English?

2. As a teacher of English, how can we eliminate the constraints of stress and intonation experienced in the spoken English of L_2 speakers?

3. As a teacher of English as a second language, how often do you teach stress and intonation to your students?

4. From your experience as an L_2 speaker of English, which of the genders exhibits non-chalance more than the other in the learning and use of stress and intonation?

5. Which of the genders experience more problems in the proper use of stress and intonation?

6. At what levels of education can L_2 speakers of English attain near-native competence in the use of stress and intonation?

APPENDIX B

Oral Test on Intonation

1. Solomon is a wise man. (statement)

2. Drop that book now. (command)

3. Could you forgive him, please? (Request)

4. Is this your money? (polar question)

5. My visitors are Love, Kate, Faith and Pearl. (list of names)

6. While she was returning, a complete stranger approached her and shot her on the head,

Wasn't she? (question tag)

Igbo Equivalent

1. Solomon bx nwoke maara ihe.

2. Dobe akwxkwq ahx ugbu a.

3. Biko, i nwere ike gbaghara ya?

5. Nd[qb[a m bx Kate, Faith na Pearl.

6. Mgbe q na alqta, onye a na-amagh[b[akwutere ya ma gbaa ya egbe n'isi, q bx as[?

APPENDIX C

Oral Test on Word Stress

1. Fantastic
2. Mannerism
3. Education
4. Beautiful
5. Determine
6. Manufacture

Oral Test on Sentence Stress

1. The king is leaving his palace today.
2. She was punished in the presence of her mother.
3. Shut the windows and lock the door.
4. The teacher needs the blackboard to write the summary of his lecture.
5. The rich is getting richer and the poor getting poorer.
6. Where are the prophets of the old?