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Introduction, review of literature, aim and objectives, methodology, analysis, findings and conclusion should be succinctly explained and clear.

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Contents

EDITORIAL

Journal of the Association of Phoneticians and Phonologists in Nigeria (JAPPIN) is a blind peer-reviewed international journal. It is the official journal of the Association of Phoneticians and Phonologists in Nigeria. This is its fourth volume. All the papers that appear in this volume were critically selected for quality and impact. They attempt to do justice to evolving developments in the areas of phonetics and phonology from diverse perspectives.

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Phonological Misrepresentations of English Spellings in *Lizzy Jay's Omo Ibadan Lesson Comic Skits*

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Abstract

The social media space is replete with 'teachers' like *Lizzy Jay Omo Ibadan*, who deploy the medium to poke fun at the problem of 'at risk-readers'. Her *Lesson Comic Skits* are dramatised parodies which foreground some L2 learners' reading challenges in English. She creatively uses the Yorubanised English to construct wittiness through phonological misrepresentations of the principles of Grammar translation method in her English lesson clinic. Such a method of teaching unfamiliar English words often create serious problems of mispronunciation to the undiscerning L2 learners who might not see the underlying jokes in this method. Consequently, this study analyses the phonological misrepresentations of her productions of the test items, discusses how the dramatised speeches evoke humour and determine the effectiveness of the deployment of this pedagogical approach to teaching English pronunciation. The data were drawn from 4 episodes of her *Lesson Comic Skits* downloaded from YouTube. They were played back with VLC player and subjected to perceptual analysis, drawing insights from Incongruity Theory of Humour and Bilingual Interactive Model. The analysis revealed that the pronunciation of the test items was distorted and the outputs were rendered through Yoruba-English bilingual phonological pathways, thereby causing syllabic reconfigurations, declusterisation, segmental substitutions and meaning impairments. It concluded that translation method of teaching English words deployed in the skits focused more on identity creation and humour than its effectiveness in teaching pronunciation.

Keywords: phonological, misrepresentation, at-risk readers, declusterisation, pronunciation

Introduction

The advent of the social media has revolutionalised the broadcast industry from one of its traditional core functions of information dissemination to meeting the global entertainment n\eeds of the people. The ease brought about by computer-mediated communication (CMC) has radically affected the texture and structure of global media broadcast by "changing the audience consumption, participation and production of entertainment" (Ojomo & Sodeinde, 2021, p 1).

Entertainment, according to Baran and Davis (2010, p 248), is "the media ability to amuse the audience". They posit further that it is a strategy of sustaining and attracting the number of viewers to improve the commercial viability of mass media. One form of entertainment commonly deployed on the social media is humour production. Humour is a common strategy that is deployed by skit makers to attract traffic to their pages. This is because the traffic has high commercial values in terms of popularity and monetary compensations. The avalanche of contents in the humour production and available monetary gratifications that follow always motivate the content creators to bring about multifaceted levels of interactions, leading to what Eben (2002, p153) calls a "satirical social-media skit" which can be described as a short theatrical sketch or an act characterised by comical embellishments often designed for spontaneous viral spread on the social media. A skit is usually a funny or informative short play which may be a satire or a parody on social media platforms like YouTube, Facebook, Instagram, and Twitter. Such skits usually address a lot of social ills and contemporary challenges in the society. Consequently, skit makers look for diverse contents that may be related to language or other social issues. Skit makers create humorous situations in the form of a drama or skit. Such has an advantage of the viewers viewing it on their cell phones, instead of waiting for a particular time for it to be aired on television. The audience subsequently has limitless access to entertainment on their cell phones. Due to the limitless subject matters that can be addressed by the skit makers on social media platforms, the space is often replete with some reading skill-related problems for early learners. Content creators simulate the roles of 'teachers' whose 'pedagogical styles' are targeted at varied audience with reading difficulties in a second language (L2) context like Nigeria.

In second language contexts, teachers occupy a central position in the teaching and learning processes. These teachers are usually seen as the providers and facilitators of the appropriate comprehensible inputs and knowledge required in learning the language, since most of the homes lack the prerequisite environments for the mastery of English. One area of the English language teaching that is crucial in an L2 context is the reading and pronunciation of unfamiliar words. One important reason for this is that learners who are unable to read are at the risk of being unsuccessful in their academic goals. They are open to the danger of being tagged 'drop outs' or 'school failures'. The cumulative effect of this phenomenon is huge on the society and

learners' personal development. Rather than blame the learners, Macchiarola (1998) opined that the problem of at-risk readers is caused by inadequate and unresponsive schools. He further queried why schools were incapable of resolving the challenges faced by at-risk readers. With the increasing frustration being faced by learners and teachers in classrooms in the area of reading, the social media space has become 'a new classroom' for attempting to resolve this intractable challenge being faced by at-risk readers. One of such social media "teachers" is a comic skit maker, *Lizzy Jay Omo Ibadan Cosin Senta*, who deploys the medium to poke fun at the problem of 'at risk-readers'. The skit maker, Adeyela Adebola, popularly known as *Lizzy Jay or Omo Ibadan*, was born in Ile-Ife in Osun State, Nigeria in 1995. She went to the Federal Polytechnic, Ede in Osun State where she obtained a National Diploma in Microbiology. The 28-year-old skit maker is a Nigerian actress, comedienne, MC, singer, model, and content creator. Lizzy is the CEO and founder of *Omo Ibadan Cosin Senta*: an online comedy skit series that goes viral on social media. Her show transcends language and cultural barriers. Though not a native of Ibadan, Lizzy Jay's creativity and resourcefulness have helped her to masterfully mime and adopt Ibadan dialect of Yoruba as a marker of her identity in the entertainment world. Her dexterity in the field of skit making has made her one of the prominent skit makers in the entertainment industry in Nigeria (Ogba, 2023). The thespian's *Lesson Comic Skits* are dramatised parodies which foreground some L2 learners' reading challenges in English. In this skit, Lizzy Jay satirises the Grammar Translation Method (GTM) of teaching L2 by bringing out its limitations, using Yorubanised English as a medium of instruction.

Grammar Translation Method, according to Richards and Schmadt (2002, p231), "is a method of foreign or second language teaching which makes use of translation and grammar study as the main teaching and learning activities." Some of the features of GTM are (i) classes are taught in mother tongue with little use of target language (ii) much vocabulary is taught in the form of word lists of isolated words (iii) vocabulary is taught through bilingual word lists (iv) it is teacher-centred: he or she decides what is right or wrong. While teaching the target language and pronouncing the unfamiliar words on the word lists, there is usually the possibility of the interference of teachers' L1 phonological pathways to reflect or dominate the pronunciations of these new words. It is this style and strategy that Lizzy Jay seems to deploy in her skits.

She has creatively used the Yorubanised English (YE) to construct wittiness through phonological misrepresentations of the principles of English translation method in her English lesson clinic. A phonological representation refers to the mental depiction of the phonemes that encompass words in a particular spoken language. Correct phonological representation of words by a speaker in a language is dependent on the level of phonological awareness and type of orthographical representation employed in the language. Koffi (2006) identifies two broad categories of spellings: the deep or opaque and the shallow or transparent orthographies. An opaque orthography is a model in which there is no one-to-one correspondence between letters and sounds. Languages that employ this type of spelling strategy are termed polyphonic languages. English and French are examples of languages that employ this type of orthography. Transparent orthography is based on sound-to-letter correspondence principle. In this type of orthography, a letter consistently represents the same sound and a phoneme is consistently represented by the same letter. The speakers' level of awareness will empower them to either correctly or incorrectly represent words with their correct orthography.

However, there have been instances of spelt and pronounced errors. In its simplest form, misrepresentation is referred to as giving a false or inaccurate account of the substance of something. This account of something can be about the fact or articulation of a sound or a linguistic item. In this paper, phonological misrepresentation is described as the wrong mental depiction of the sounds and blends of sounds that form words in a particular spoken language. Phonological misrepresentation often leads to distortions in the form of words in terms of meaning and pronunciation. The misrepresentation of sounds largely manifests where the subordinate or incipient bilingual speakers are incompetent in two languages that are usually non-cognate languages like English and Yoruba.

Looking at the misrepresentations in the Yorubanised pronunciations of the new words in the Lizzy Jay's skits, this study aims at investigating some phonological misrepresentations of English spellings in *Lizzy Jay's Omo Ibadan Lesson Comic Skits.* The specific objectives of the study are to:

i. analyse the phonological misrepresentations of Lizzy Jay's *Cosin Senta* dramatised productions of the test items;
ii. discuss how the dramatised misrepresentation of the test items evoke humour; and

iii. determine the effectiveness of the deployment of this pedagogical approach to teaching English pronunciation.

Literature Review

Humour and amusement are universal but they are culturally produced. Faleye (2016, p115) has argued that the "sensitivity of human beings to things that can amuse them varies from one social context to another". Thus, humour and laughter are culture-specific. In the contemporary world, humour productions and entertainments are now prominent features of the social media. Several studies such as Faleye (2016, 2022), Eben (2020), and Ojomo and Sodeinde (2021) have been carried out on humour and entertainment on the social media. From linguistics, humour and entertainment have been studied from the standpoints of syntax, semantics, pragmatics and discourse.

From these aspects of language, studies have shown that skit makers have the capacity to deploy the lexis, orthography, syntax, phonology and pragmatics of any language in their humour productions (Servaite 2005 & Knight 2008). Faleye (2016) examined the language performance of Klint da Drunk, an alcoholic jester, with a view to identifying the linguistic characteristics of simulated alcoholic utterances. The paper established that such utterances manifested lingual distortions at all levels of language, which subsequently lead to humour productions. Phonologically, Attardo et al. (2013) focused on prosodic irony as it affects the intonation of utterances. Similarly, Kamson (2018) and Faleye (2022) investigated the phonological characteristics of *Jenifa's Diary* by Funke Akindele. While Kamson's (2018) study focused on how the deliberate manipulation of the realisations of labio-dental fricatives contribute to funniness in *Jenifa's Diary* to the exclusion of other phonological features, Faleye's (2022) study extended the study on *Jenifa's Diary* beyond the segmental features to how segments and prosodic features contribute to humour production and identity construction in *Jenifa's Diary*. In all these earlier studies, the scholars were able to establish that the representation or misrepresentation of phonological features can create humour. Eben's (2020:152) study focused on how skit makers' productions of short theatrical sketch are often designed for spontaneous spread via the social media. She designated this as 'satiric social media skit'. She concluded that these social media skits, apart from entertaining the audience, are didactic tools for passing

across important lessons of life to the society. Similarly, Ojomo and Sodeinde's (2021) study further argued that the monetary gratifications that follow from these viral posts on social media are strong motivations for creating humours by the skit makers.

Methodology and Theoretical Framework

The data were drawn from 4 episodes of *Lizzy Jay's Omo Ibadan Lesson Comic Skits* downloaded from YouTube. These are (i) Mathematics Class - Baba Alariya Vs LizzyJay Omo Ibadan, (ii) *Omo Ibadan Cosin Senta*, (iii) which kind teacher is this?, and (iv) OMG! OMO IBADAN teaches FIGURES OF SPEECH. They were played back with VLC player and subjected to perceptual analysis. The data were carefully observed to select 29 new English words that cut across monosyllabic, disyllabic and polysyllabic words. This selection was done to enable the researcher describe the various levels of distortions in the respondent's Yorubanised pronunciations in the data and the manner of humour creation in the thespian's productions.

For the purpose of data analysis, insights were drawn from Alden, Mukherjee and Hoyer's (2000) extension of Incongruity-resolution Model of Humour and Dijkstra, Van Heuven and Grainger's (1998) Bilingual Interactive Model (BIA). Alden, Mukherjee and Hoyer's (2000) posited that incongruity from expectations can help to generate humour. Consequently, incongruity resolution is useful in understanding humour productions. They proposed a model of humour that incorporates content surprise (a primary viewer response) and perceived humour (a secondary viewer response). The viewer's expectation can moderate surprise in response to the incongruity in the text. This model identifies three affect-inducing factors (playfulness, ease of resolution of the incongruity situation and warmth) which can assist to moderate the subsequent humorous evaluation and perceived humour from the viewer. This model was found useful in bringing out the humour in Lizzy Jay's skit, in that it enabled the researcher to identify the degree of stimulus-schema incongruity in the skit in terms of the teaching contents, expected beliefs, pronunciation styles and method of teaching. Also, due to the Yorubanised pronunciation of the new words in the skits, the study further drew insights from Bilingual Interactive Model (BIA). The BIA model captures the visual word recognition by bilinguals (Dijkstra, Van Heuven & Grainger, 1998). It throws light on the competition that exists between the L1 and L2 in the bilingual minds, while

activating printed words that use same alphabet. This model consists of a hierarchical arrangement of orthographical feature, letter, word and language node (see Fig.1. below).

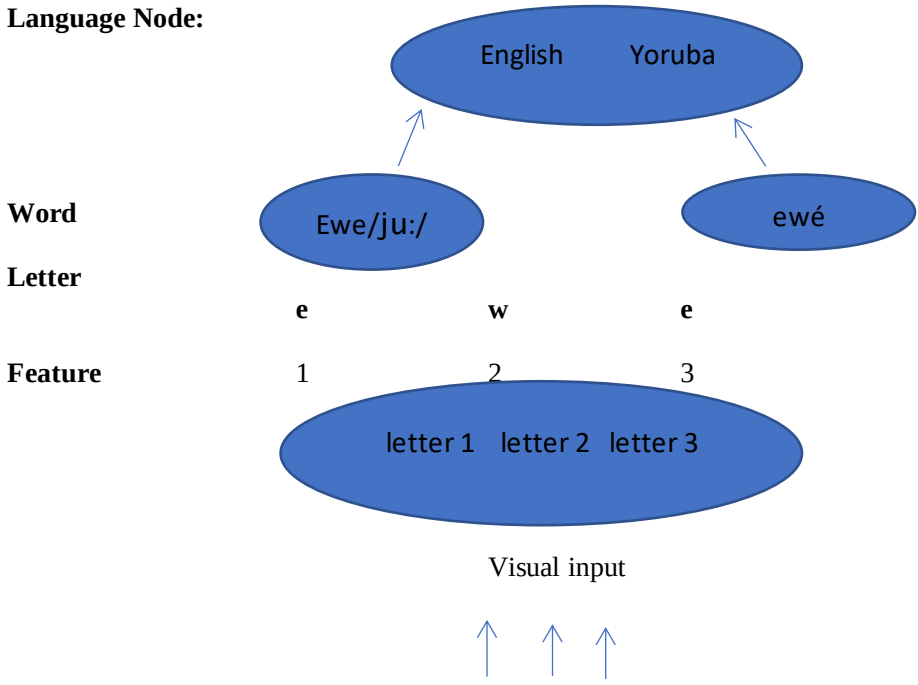

Figure 1: Hierarchical arrangement of orthographical feature, letter, word and language (Adeseko, 2014)

The orthographical feature level symbolises the word's shape and its appearance to the bilingual. The letter level represents how a bilingual visualises the letters of the word. At the word level, the bilingual is exposed to the competition of the words in their repertoire. The language node represents the two languages that exist in the bilingual's brain. This model explains that when a bilingual is visually exposed to words in prints, dual lexical candidates are activated in the languages. These activated candidates compete for selection. The winner is sustained, while the loser is suppressed, depending on which

phonological pathway the reader (skilled/unskilled) follows. This model assists in explaining the choice of phonological pathways the skit maker follows in her humour productions.

3. Data Analysis and Discussion of Findings

The data analysis showed that Lizzy Jay's pronunciations of English new words mainly followed the Yoruba phonological route instead of the English route. From the table, the data analysis brought to the fore the centrality of phonology in linguistics as the bridge between spellings and semantics.

Table showing the different phonological routes taken by the respondents

English route				**Yoruba route**	
S/N	**Item**	**Realisation**	**Meaning**	**Realisation**	**Meaning**
(i)	Figure	/ˈfɪg.ə/	Form	[fɪgɔrɛ́]	No meaning
(ii)	Simile	/sɪm.ɪ.lɪ/	indirect comparison	[símí í lẹ̀]	Set me free
(iii)	Irony	/aɪrənɪ/	Mockery	[irɔ́ ni o]	It is a lie
(iv)	Hyperbole	/haɪ.pɜːbˈli/	Exaggeration	[ìpá bo lẹ̀]	Keep marching
(v)	Pun	/pʌn/	Witticism	[pũ ũ ũ]	Meaningless
(vi)	Oxymoron	/ɒksɪmɔːrɒn/	A phrase that contains two contradicting words	[òsì ò mòrã]	Poverty knows no race
(vii)	Personification	/pəsɒnɪfɪkeɪʃən/	being given human attributes	[pàsã la fi ń kásã]	Orange is plucked with cane
(viii)	Onomatopoeia	/ɒnəumætəpiːə/	Words that imitate sounds	[ɔnɔmḛ́ tó pà yá ẹ̀]	Onome who killed her mum
(ix)	Correlate	/kɒrəleɪt/	Compare	[kɔ́kɔ́rɔ́ alátẹ]	A key for grocery seller
(x)	Immune	/ɪmjuːn/	Invulnerable	[ìmũlẹ̀]	Covenant
(xi)	Roman	/rəumən/	Roman (N)	[ràmɔ̃nì]	Ramoni (n)
(xii)	Abundance	/əbʌndənts/	Plenty	[abońdɛ̀ lḛ́sẹ̀]	One with chained legs
(xiii)	Dumb	/dʌmb/	Mute	[dumɛbí]	Guide to live
(xiv)	Held	/held/	Apprehended	[ẹlḛ́dẹ̀]	Pig
(xv)	Horse	/hɔːs/	Stallion	[ɔsẹ]	Soap
(xvi)	Only	/əunli/	Lone	[ɔláníyì]	Wealth has honour
(xvii)	Order	/ɔːdə/	Directive	[ɔ̀darã]	Criminal
(xviii)	Honorable	/ɒnərəbl/	Worthy	[ɔ̀nã abúlé]	Village road

(xix)	Sine	/saɪn/	Longest line of a right-angle triangle	[sínã]	Open ways
(xx)	Cosine	/kəusaɪn/	Ration of the line next to acute angle	[ɔkɔsínã]	Sina's husband
(xxi)	Tangent	/tændʒənt/	Angle	[ta ń ni dʒenerɛtɔ]	Who owns the generator?
(xxii)	Circumference	/sekʌmpfərənts/	Edge	[sárɛ́ gũ fèrèsɛ́]	Quickly climb the window
(xxiii)	Coefficient	/kəuɪfɪʃənt/	Amount	[ikɔ́ɔ fɛ́ɛ ń sɛ ẹniìtã]	Enitan has TB
(xxiv)	Acquire	/əkwaɪə/	Obtain	[a kú oríre]	Congratulations
(xxv)	Confirm	/kənfɜːm/	Approve	[kũléfẹ́ rèmí]	Kunle married Remi
(xxvi)	In	/ɪn/	Within	[ìní]	Property
(xxvii)	Is	/ɪs/	Verb be	[ìṣẹ́]	Poverty
(xxviii)	Go	/gəu/	Continue	[gɔ̀]	To be Foolish
(xxix)	We	/wiː/	Pronoun	[wẹ̀]	Bathe

The data analysis showed that when a Yoruba-English bilingual, such as Lizzy Jay, deliberately uses the Yoruba language phonological pathway that is distinct from that of the target language (English), there are bound to be some noticeable phonological misrepresentations in the production of the target language. The identified misrepresentations are analysed under these categories: distorted pronunciation, syllabic reconfigurations, distorted meanings and grammatical reconfigurations.

A. Distorted Pronunciations

The data analysis showed different phonological misrepresentations that led to deviant mental depictions of sounds and blends of sounds. These deviant depictions caused distortions in the production of some English words into strange words and sentences in Yoruba. The misrepresentation of sounds manifested where the two languages that are non-cognate like English and Yoruba languages were swapped. From the table, it is evident that misrepresentations of sounds in some words led to the transformations of monosyllabic words into disyllabic words and disyllabic and polysyllabic words to sentences.

i. Monosyllabic to Disyllabic Words

This data analysis showed that 9 monosyllabic words were misrepresented phonologically. These misrepresentations led to the transformations of the words into disyllabic/trisyllabic words. For example, test item (v) in the table, *pun* /pʌn/ (witticism), was realised as [pũ ũ ũ]. This realisation is meaningless in both the English and Yoruba languages. The syllable structure of the word *pun* changed from CVC to CV.V.V in the misrepresented pronunciation as [pũ ũ ũ]. In Item (xiii), *dumb* /dʌmb/ (mute) was misrepresented as [dumɛbí]. This realisation is neither English nor Yoruba, but a clip from one of the popular Igbo names, *Chukwudumebi* as [dumɛbí]. This is one of the effects of multilingualism. It seems the artiste has this name in her repertoire and she uttered it [dumɛbí] instead of /dʌmb/ for the purpose of appealing to a larger audience beyond the Yoruba ethnicity. The phonological misrepresentation of /dʌmb/ changed the syllable structure from CVCC to CV.CV.CV pattern in line with the permissible Yoruba syllable structural pattern. Similarly, *held* /held/ in item (xiv) was realised as [ẹlẹ́dẹ̀] (pig). This misrepresentation affected the grammatical category of the word *held* (a Verb) for it was changed to from a verb to a noun in Yoruba with its realisation as [ẹlẹ́dẹ̀] (pig). Additionally, its syllable structure changed from CVCC in *held* to V.CV.CV in [ẹlẹ́dẹ̀]. The consonant clusters noticeable at the coda position in *held* was broken as seen in the V.CV.CV pattern in [ẹlẹ́dẹ̀]. Also, item (xv), *horse* /hɔːs/, was realised in the teaching as [ɔsẹ], an Ibadan dialectal variant word for *soap* instead of [ɔṣẹ] in standard Yoruba. The voiceless palate-alveolar fricative ṣ/ʃ/ was replaced with the voiceless alveolar fricative /s/, being one of features of Ibadan dialect of Yoruba. The artiste, in her bid to entertain the audience, mimicked the Ibadan accent to realise *horse* as [ɔsẹ]. By following this Ibadan accent phonological pathway, the meaning and the syllable structure of the word, *horse*, changed completely from a *stallio*n to a *soap* and from CVC to V.CV in /hɔːs/ and [ɔsẹ], respectively. Other examples of monosyllabic words that were realised as bisyllabic words in Yorubanised pronunciations included items (xxv) *in* /ɪn/ (within), (xxvii) *is* /ɪs/ (verb be), (xviii) *go* /gəʊ/ (proceed) and (xxix) *we* /wɪ/ (first person plural pronoun). They were realised as [ìní] (property), [ɪṣẹ́] (poverty), [gɔ̀] (to be foolish) and [wẹ̀] (bathe), respectively. The mispronunciations of items (xxiv-xxix) produced different meanings in Yoruba from the target language. The differences also manifested in their syllable structures and grammatical categories. The structures changed from VC for *in*

and *is* to V.CV for [ìní] and [ɪṣ́ẹ́]. The syllabic structure of VC for *go* and *we* remained the same for [gɔ̀] and [wẹ̀], respectively. The phonological misrepresentations equally changed the function words like *in* (preposition) and *we* (pronoun) to content words like a Noun [ìní] and Verb [wè] in Yoruba language. Similarly, some content words changed their grammatical forms from a Verb, *is,* to a Noun *poverty* [ɪṣ́ẹ́] and *go,* a Verb, to [gɔ̀] (to be foolish), retaining its grammatical category as a to-infinite verb.

ii. Disyllabic to Polysyllabic Words

The data analysis also showed that some bisyllabic words witnessed phonological misrepresentations, which made them become either trisyllabic or polysyllabic words. In item (i), *figure* /ˈfɪg.ə/ was realised as [fɪgɔré]. This misrepresentation produced a meaningless word [fɪgɔré] in both English and Yoruba. *Figur*e which denotes 'a form of something' became distorted as [fɪgɔré]. The final syllable in /ˈfɪg.ə/, through vowel substitution and syllable gemination changed the syllable structure of the word *figure* from CVC.V to CV.CV.CV. The same scenario occurred in the realisation of item (x), *immune* /ɪmjuːn/, realised as [ìmũlẹ̀] in the over Yorubanised pronunciation pathway that was taken by the thespian. This distortion in the pronunciation of *immune* changed its meaning from 'one who is invulnerable' to 'being in covenant with' [ìmũlẹ̀] in the production. The syllable structure also changed from V.CCVC to V.CV.CV. It was also found out in the data analysis that item (xi), *Roman* /rəumən/, was mispronounced as [ràmɔ̃nì]. This pronunciation is a completely new word. Although the artiste did not change the grammatical category of this word, *Roman* being a proper noun, she however gave another proper noun, an Islamic name, [ràmɔ̃nì], as it is usually being pronounced with Ibadan Yoruba accent. This distortion in the pronunciation equally brought about changes in the syllable structure of the word *Roman* from CV.CVC to CV.CV.CV in [ràmɔ̃nì]. Other examples of disyllabic misrepresentation are found in items (xvi) and (xvii). In item (xvi), *only* /əunli/ (alone), was realised as [ɔláníyì], a Yoruba name (wealth has honour). The phonological misrepresentation occurred in the production of the new word by the lesson teacher. This mispronunciation produced some consequential effects on the transformation of the grammatical category of the word, *only*, an adverb in English, to a proper noun in Yoruba. Equally, there was a semantic shift in the word from 'alone' to 'wealth has honour'. This was occasioned by that misrepresentation. Similarly,

in item (xvii), *order* /ɔːdə/ (directive), was mispronounced as [ɔ̀darã] (criminal). The syllable structure of the word, *order,* changed from a disyllabic to a trisyllabic one, with structural changes from V.CV to V.CV.CV. The misrepresentations in the pronunciation of items (xxi) *tangent,* (xxiv) *acquire* and (xxv) *confirm* produced some strange lexical items in both Yoruba and English. These words were realised as [ta ń ni dʒenerɛtɔ] (*who owns the generator?),* [a kú oríre] (congratulations) and [kũléfẹ́ rɛ̀mí] (Kunle married Remi). These simple English words were misrepresented phonologically as *who owns the generator? congratulations* and *Kunle married Remi,* respectively. This style of teaching is not only preposterous but it is an outright parody of teaching English vocabulary for entertainment.

iii. Polysyllabic Words to Sentences

This section presents the analyses of 5 trisyllabic and 6 polysyllabic words that were misrepresented phonologically by the artiste. The five trisyllabic words exist in items (ii) *simile* /sɪm.ɪ.lɪ/, (iii) *irony* /aɪrənɪ/ (iv) *hyperbole* /haɪ.pɜːbl/, (ix) *Correlate* /kɒrəleɪt/ and (xii) *abundance* /əbʌndənts/. They were all realised in sentential forms in the Yorubanised pronunciations as [símí í lẹ̀] (set me free), [irɔ́ ni o] (it is a lie), [ìpá bo lẹ̀] (keep on marching), [kɔ́kɔ́rɔ́ alátẹ] (the grocery seller's key), [abońdè lẹ́sẹ̀] (one with chained legs), respectively. From the data, it is evident that some phonological processes occurred in the realisation of these mispronounced words. The data analysis showed that substitution of vowels and consonants occurred in the misrepresented utterances of the thespian. For example, the unrounded half close front vowel /ɪ/ in the final syllable of *simile* was substituted with unrounded half open front vowel [ɛ̀] to produce [símí í lẹ̀]. Similarly, the closing diphthong /aɪ/ in the initial syllable and the schwa /ə/ in the medial syllable of *irony* /aɪrənɪ/ were replaced with unrounded close front vowel [i] and unrounded open back vowel [ɔ́] in Yoruba. An epenthetic -o was equally added to realise *irony* as [irɔ́ ni o]. Declusterisation was equally noticed in the thespian's realisation of *hyperbole* /haɪ.pɜːbl/ as [ìpá bo lẹ̀]. The final syllabic consonant /bl/ in the word was declusterised with the insertion of epenthetic vowels -o and -ẹ̀ in the medial and final positions of the syllable, thereby realising *hyperbole* as [ìpá bo lẹ̀]. An instance of consonant substitution was observed in the voiceless bilabial plosive /p/ which was realised as voiceless labio-velar plosive [kp] in Yoruba. All these productions led to the outright transformations of these words into sentences

with different semantic imports. Additionally, six polysyllabic words comprising items (vi) *oxymoron*, (vii) *personification*, (viii) *onomatopoeia*, (xviii) honorable, (xxii) *circumference* and (xxiii) *coefficien*t were misrepresented phonologically as [òsì ò mɔ̀rã], [pàsã la fi ń kásã], [ɔnɔmẹ́ tó pà yá ẹ̀], [ɔ̀nã abúlɛ́], [sárɛ́ gũ fèrèsɛ́], and [ikɔ́ɔ fɛ́ɛ ń sɛ ẹniìtã]. The importance of phonology as a bridge between orthography and meaning is underscored in how the various phonological misrepresentations of the English polysyllabic words affected the forms and meanings of the words. The meaning of *oxymoron* (a phrase containing two contradicting words) became *poverty knows no race* in the Yorubanised rendition. Similarly, the meaning of *personification* (being given human attributes) was changed to *we usually pluck oranges with cane* with its misrepresentation as [pàsã la fi ń kásã]. Furthermore, *onomatopoeia's* meaning became *Onome that has killed her mother* through its mispronunciation as [ɔnɔmẹ́ tó pà yá ẹ̀]. One begins to wonder the link between the meanings of the words and their misrepresented meanings that were elicited by the thespian in her teaching of new words. The incongruity is further heightened with other phonological misrepresentations, which brought about different absurd meanings of words such as *honourable* being pronounced as [ɔ̀nã abúlɛ́] (the road to the village), *circumference* as [sárɛ́ gũ fèrèsɛ́] (run fast to climb the window), and *coefficien*t as [ikɔ́ɔ fɛ́ɛ ń sɛ ẹniìtã] (Enitan is infected with tuberculosis). Consequently, the misrepresentations of pronunciations of these words have led to outright different meanings in some instances and meaningless expressions in some others.

B. Humour Evocation

In line with the second objective of this study which set out to discuss how the misrepresented new words evoke humour, the analysis clearly showed that Lizzy Jay's *Cosin Senta Clinic* was predominantly meant for entertainment. The data analysis disclosed that she was able to evoke humour through some strategies like deployment of Ibadan accent, playfulness, deliberate distortions of words in terms of meaning and phonology. All these strategies clearly distinguished her from other social media skit makers. The simulation of Ibadan accent in her *Cosin Senta Clinic* was more pronounced, and this gives her a personal brand and a distinct identity in humour production and entertainment world.

It seems that she deliberately exaggerated the place of Mother tongue (MT) in Grammar Translation Method (GTM) in the teaching of the new words. The core features of GTM include the excessive use of MT with little use of the target language (TG), the teaching of new words in the form of word lists, the teaching of new words through bilingual word lists and teacher-centredness. Lizzy Jay appeared to have parodied these GTM core features by creatively deploying Ibadan accent of Yorubanised English (YE) to construct wittiness through phonological misrepresentations of the new words in her *Cosin Senta Clinic*. In her skits, the degree of stimulus-schema incongruity can be seen as the degree to which the contents of teaching differ from the generally expected methods and style of teaching vocabulary. One is taken aback by the manner of the inverted teaching style adopted by the 'teacher' in the spelling and pronunciation classes. The observed features comprised noticeable distortions in the various pronunciations of the words and the meanings perceived by the primary viewers appear to evoke shock and surprise.

Also, the perceived humour would come as a reaction to the strange and absurd manner of pronunciation that usually present different but incomprehensible meanings of words. For instance, *honourable* was realised as [ɔ̀nã abúlɛ́] which denotes 'the road to the village'. Also, *circumference* was realised as [sárɛ́ gũ fɛ̀rɛ̀sɛ́] which signifies 'run fast to climb the window' and *coefficien*t which was realised as [ikɔ́ɔ fɛ́ɛ ń sɛ ɛ̨niìtã] signifying 'Enitan is infected with tuberculosis'. The viewers' expectations are largely moderated with surprise in response to the incongruity noticeable in the text. The thespian, in her skit, displayed affect-inducing factors like playfulness through her style of teaching and presentation of the new words. This act of playfulness could be seen in her deliberate twist of the words through mispronunciations and creation of deviant meaningless words in the two non-cognate languages to elicit laughter. For example, the realisation of *figure* as [fɪgɔrɛ́] produces no tangible meaning. One then wonders what the whole essence of teaching and learning is, if meaningful utterances are not produced by the 'teacher' who occupies an important role in language teaching. It appears as if the thespian was not only lampooning her role as the most important personality whose knowledge could not be challenged, she was equally undermining the academic lives of her pupils. The viewers could see through these contradictions.

Another affect-inducing factor shown by the thespian's misrepresentations is the ease of resolution of the incongruity situation by the

audience. It could be inferred from the data that the thespian was excessively dramatising to create funniness to make them laugh. The warm atmosphere she created is an extreme demonstration of a common cliché in classroom that learning is fun. This relaxed atmosphere created opportunities for the learners to ask and even correct her pronunciation of some mathematical words. Also, the open demonstration of unprofessionalism in her handling of the teaching and learning processes underscores the incongruity in her role with what the viewers expect from a typical professional English language teacher in any of the L2 classes. The viewers are likely to be surprised with the thespian's style of teaching which would naturally elicit some laughter from them.

C. Effectiveness of the Method

The method employed in *Lizzy Jay's Cosin Senta* in teaching the new words in the data was defective. The analysis of the parodied GTM deployed by Lizzy Jay appeared effective only in terms of entertaining the audience and drawing traffic to the page of the skit maker. The viewers found it humorous. It was evident that the skit maker was out to get financial gratification from the traffic she could attract to her page. As a content creator, the ease of technology has given her the chance to produce with her phone and upload on her page for her fans and other viewers to have limitless access. Her successful deployment of Ibadan Yoruba accent added to funniness and wittiness which culminated into humour production in the overdramatisation of her phonological misrepresentations of the new words during her lesson clinics.

However, in terms of achieving the goal of making the learners in her clinic to learn how to pronounce and get the meanings of those words correctly, the parodied GTM employed by *Lizzy Jay's Cosin Senta* method failed because hardly can 'the learners' under that type of learning context gain any meaningful language inputs in terms of correct pronunciation and the perceived meanings of the words. The purpose of GTM is to get the correct language inputs in terms of pronunciation and meaning of the new words from the teacher who is at the core of teaching and learning processes. The use of mother tongue is allowed to enable the learners come in contact with the real meanings of the words and by so doing, enhance their vocabulary development in the target language. Still, the thespian reversed this trend with her exaggerated deployment of this method, without a full grasp of its basic principle. Rather than ameliorating the problem of reading in L2 contexts, the skit only succeeded in amusing the

audience. The viewers need to detach themselves from the illusion of learning new words because of the incongruity presented in the teaching enterprise by the artiste.

Conclusion

The paper concluded that *Lizzy Jay's Cosin senta Clinic* is one of the social media contents produced primarily to entertain, amuse and create humour for viewers. The unique style of the Yourbanised Ibadan accent, which made her achieve phonological misrepresentations of the sounds of the new English words in her skits, was her unique way of creating an identity/brand for her skit in order to draw traffic to her page for monetary gratifications. The study also noted that Alden, Mukherjee and Hoyer's extension of Incongruity-resolution Model of Humour and Dijkstra, Van Heuven and Grainger's Bilingual Interactive Model (BIA) are adequate in accounting for the humour generation and phonological misrepresentations in the data.

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Assignment of Tones to English Loanwords in Yoruba

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Abstract
Tonal specification assignment to English loan words into Yoruba shows significant phonological equation of English syllable stress placement with Yoruba F0 contour. This proposition, observed through an objective participation and reported in literature presents cross-linguistic phonological interaction, however, the phonological reality in Yoruba suggests that the equation is dependent on several other interacting factors such as vowel sonority, syllable weight, phonological word feet. Single syllable English words show a pattern of being assigned tones differently from other syllabic words in the language. The choice of initial H tone specification, as well as the invariable assignment of L tone final to monosyllabic words indicates that Yoruba language follows specific constraints which underlie the phonology of borrowed words. In the same vein, syllable domain of prosodic unit has been the centre of attraction, the feet of the English phonological words are trochaic, suggesting final weaker syllables. Corpus of English loan words into Yoruba has been reported to pattern along a rising Nigerian English, with different stress placements compared to its British counterpart. This study, therefore, investigates the phonological parameters which manifest as constraints in Yoruba phonology of loan words. Data employed for the study were a corpus of 3000 meta-language words from different fields in Yoruba. They were gathered within University of Ibadan community. Data-induced descriptive phonological analysis was carried out examining the metrical structure of purposively selected words following Metrical Phonology, the pitch track of sample words using Praat software, as well as developing constraints for YAWL following Optimality Theory.

Keywords: stress, HL tones, syllable, feet, constraints

Introduction

There is a significant percentage of Yoruba speakers with basic education within Nigeria (NPC, 2004). The contact with the English language in the classroom as well as outside the classroom enables Yoruba speakers to loan words from English (Trudgill, 1992). Loan words are being significantly used by Yoruba speakers in daily conversations, despite the different phonological constraints on the two languages. The English language is a stress-based

language, whereas, Yoruba is a tonal language that exhibits a three-level tone system of high (H), mid (M) and low (L) (Taiwo and Adeniyi, 2011). While the phonology of Yoruba, including tone, has enjoyed wide study, such as Oyelaran (1971), Akinlabi (1985), Hombert (1977), Connell and Ladd (1990), Laniran (1992), Adeniyi (2015; 2020) among others, the concept of tone adaptation of English words into Yoruba has not enjoyed a wide study. This study investigates how tones are assigned to English loanwords in Yoruba.

Statement of the Problem

In order to make borrowed words conform to Yoruba phonology, tones have to be assigned to the borrowed words among other phonological adaptations. Kentowicz (2006) reports that there is a direct correspondence in prominence between English stress peaks and F0 maxima in Yoruba. This implies that H in Yoruba is equated to stressed syllable, M to pretonic syllable, while the L is equated to the unstressed syllable. These patterns of assignment follow the examples in (1) below:

1.

paint	→	péénìtì	[HHLL]
plate	→	pílètì	[HLL]
culture	→	kɔ́lʃɔ̀	[H L]
syllable	→	sílébù	[HHL]
instrument	→	[íɲ́strúmẹ̀ntì]	[HHHLL]
chemistry	→	kɛ́mísírì	[HHHL]
happiness	→	ápínẹ̀sì	[HHLL]
aluminum	→	alumíníọ̀nù	[MMHHLL]
education	→	ẹ̀dukésàn	[MMHL]
agriculture	→	agirikɔ́lʃɔ̀	[MMHL]
educational	→	ẹ̀dukésánà	[MMHHL]
syllabicity	→	silabísítì	[MMHHL]

Research Questions

The examples in (1) point out a number of questions on the assignment of tones in Yoruba language:

i. how true is it that English syllable peaks only are assigned H tone?

ii. why do nativised loanwords end in L even in monosyllabic words?

iii. what is the status of H tone interaction between word types like ‘education’, ‘educational’ and ‘educationally’?

iv. What is the status of the mid tone?
iv. Do nativied loanwords pattern after the British English or a growing Nigerian English?

Aim and objectives

This article aims to answer the questions of tonal adaptation in Yoruba which are stated above. It will examine loan words based on the following:

1. The role of the primary stress in H tone assignment
2. The role of English prosody in L tone assignment
3. To investigate the status of the M tone in loan words
4. To determine which English type Yoruba native speakers borrow their adapted words from.

The method of data analysis is presented in section 2 while the data presentation and analysis are engaged with in 3, implications of the findings are discussed in 4 while the article is concluded in section 5.

Literature Review

Nigerian English as a Model for Yoruba borrowing

A recognised difference between Nigerian English and the British English is the determination of Nigerian English as syllable-timed rather than stress-timed (Adetugbo, 1977; Jowitt 1991; Akinjobi, 2004). Equivalence in articulation of vowels described as full-vowel timing (Udofot, 2000) can be considered to be mother tongue interference from the tonal structure of many Nigerian languages. The patterns of the rules on Nigerian English identified by Jowitt (1991) showcases a different stress pattern as shown in the words in (2) below:

2.

Token	NE	SBE
Petrol	[1]pe.ˈtrol	ˈpe.trol
Salad	sa.ˈlad	ˈsa.lad
Hijack	hi.ˈjack	ˈhi.jack
Helicopter	he.li.ˈcop. ter	ˈhe.li.cop.ter
Workshop	work.ˈshop	ˈwork.shop
Bedroom	bed.ˈroom	ˈbed.room
Diversify	di.ver.si.ˈfy	di.ˈver.si.fy

[1] Focus is put on the stress with less interest transcription in these examples

Telephone	te.leˈphone	ˈte.le.phone
Holiday	ho.li.ˈday	ˈho.li.day
Pastoral	pas.ˈto.ral	ˈpas.to.ral
Capitalism	ca.pi.ˈta.li.sm	ˈca.pi.ta.li.sm
Orchestra	or.ˈche.stra.	ˈor.che.stra
Assault (N.)	ˈa.ssault	a.ˈssault
Agriculture	a.gri.ˈcul.ture	ˈa.gri.cul.ture

The stress placement in Nigerian English provided in (2) can be equated to the pattern in the assignment of H to adapted loanwords in Yoruba language. That is, the syllables carrying the primary stress in (2) have a direct correspondence of H assignment, which is completely at par with the British English. For example, kapitálisìmù and agirikólṣò are the adapted forms for 'capitalism' and 'agriculture', respectively, and they have the H tone on the syllable with the primary stress in the Nigerian English. Descriptively, Yoruba would find it more natural to verbalise kapitálísìmù with F0 maxima on the 3rd syllable than to verbalise kápìtámílisìm, which adapts to the stress placement in British English. The naturalness can be found in disyllabic word 'assault' where there is a preference for ásọ̀tì over àsọ́tì; or trisyllabic word 'orchestra' where speakers prefer ọ̀kẹ́sírà to ọ́kẹsirà. This could be the reason for the examples of *mulatto, occasion, recorder* and *revolver* provided by Kentowicz (2006). All of these examples have the [MHL] tonal patterns and are neither natural nor meaningful words to a Yoruba.

The influence of Nigerian English on its tonal pattern cannot be specifically described since the generally expected interference is from the mother tongue. The simplest explanation for this is that Yoruba, as well as other indigenous speakers of Nigerian English, have cognitively patterned English words after the tonal structure of their language, even before there was a need for their adoption into the indigenous language. There is a cyclic processing of the English words into an indigenous tonal structure, which contribute to Nigerian English. The speakers then draw on hybridised English words for adaptation into their own indigenous language. It is important to provide rules for the first phase of the cyclic processing of Yoruba tonal structure. The sonority scale in figure (1) shows that low vowels are the most sonorous, followed by mid and the high vowels. Laterals are the first set of sonorous consonants (Kramer and Zec, 2020). Hence, in a word such as 'salad' [ˈsæləd],

the first phase of the cyclic processing of tonal structure is the change in vowels to Nigerian English vowels [sa.lad], due to mother tongue interference. Then, the language speaker places stress on the second syllable which has more weight than the first. As is the case of many disyllabic words, the first syllable is open, while the second is closed – a precursor for stressing the second syllable. This is what happened in 'hijack'; note that Nigerian speakers reduce the vowels to what are obtainable in their indigenous languages and are pronounced with full vowel-timing (Udofot). Hence, despite the first syllable in [haɪ.dʒæk] having a diphthong, it is first simplified as individual vowels by Nigerian speakers [ha.i.dʒak], and then stress is placed on the final syllable. Most importantly in this phase is the overgeneralisation in the pushing of a stressed syllable in a phonological word to the right periphery. Because the English language has a trochaic intra-foot and iambic inter-foot (Roach, 1997), Nigerian English users tend to push the stressed syllable to the right periphery. This could have been influenced by vocalisations which is common with second language users (Igboanusi, 2006). Thus, words such as 'workshop' and 'assume' would have the phonological buildup in (3):

3.

	S	
	S	S
	wɔk ʃɔp	zum

Despite the iambic overgeneralisation, final syllable stress is marked in the usage of words with specific suffixes in English, such that when they appear, Nigerian English users would place stress on them. For instance, words with the suffix -fy cide, -ise, -ate, atiom, -ity among so many other have stress on the suffixes.

The first phase of tonal structure processing on English loanwords includes vowel simplification and stress placement reordering, based on the sonority scale. There are restrictions to the application of these rules because there are so many rules which are applicable in the stress placement in English which cannot all be covered in this paper. One thing is clear as shown, Nigerian English has moved from a phase of adapting its prosody to one that is naturally acceptable to the indigenous users. This acceptability is tied to mother tongue interference and other processes within second language learning. The result is that a hybridised form is created, which serves as proximate for the tonal pattern

that is observable when English loanwords are adapted into Yoruba. We now proceed to the next subsection to evaluate the nature of the tone assignment to English loanwords. The general tonal pattern observable in monosyllabic words is an initial H and a final L. The Possible Standard Nigerian English (PSNE) follows the Olajide and Olaniyi (2013) reconstructive grid for Nigerian English from. Similarly, Adeniyi (2015) argued that one of the current realities is the presence of consonant clusters such as *Krístì* (Christ) and *sìstá* (sister). This suggests that Yoruba is now shifting towards accommodating some changes which were originally strange to Yoruba phonotactics and this happens especially among the youths.

Sunday and Ayinde' (2019) study on English and Yoruba shows some of the recent studies that have been done in Yoruba. The discourse on raising shows the points of convergence and divergence on language units and their ordering. In the same way, this paper looks at the roles of English stress and syllable structure in tone adaptation in Yoruba.

Models of Loanword Adaptation

Radomski (2019) notes that loanword adaptation is introduced with a number of linguistic changes such as semantic, morphological and phonological changes, to make a borrowed word fit into the grammar of a target language. Whereas, there are two recognised models about the process of loanwords: the phonological model, which suggests that a loanword is modified in some way to fit into the structure of the borrowing language (Paradis and LaCharite, 2011; Uffmann, 2015) and the perceptual/phonetic model, which suggests that L2 speakers who have barriers to the L1 phonology rely more on perception to pick up the minimal forms they could hear (Perperkamp, 2005; Calabrese and Wetzels, 2009), a new model, referred to as the Optimal model was proposed by Abdulrazzaq and Al-Ubaidy (2023).

Abdulrazzaq and Al-Ubaidy (2023) argue that the optimal model considers perception of words from the source, the phonological and orthographic constraints of the target language, in order to determine what the optimal representation of the adapted words is. Kenstowicz (2010) originally proposed the optimal model, however, Abdulrazzaq and Al-Ubaidy (2023) modified this with the proposition on orthography. Note that loaning may not be based on perception alone, some borrowings could occur via written forms or both oral and written forms. Similarly, it is arguable that oral adaptation could

eventually need a written form. In Tonal languages like Yoruba, if a word is solely borrowed via the written form, the user is compelled by orthographic principles to use the language, including tone placement.

Theoretical Framework

The study is primarily descriptive and it employs experimental phonetics, metrical analysis and Optimality Theory (Prince and Smolensky, 1993) as framework. The framework analyses the phonological rules on adapted English loan words in Yoruba language. It is premised on the proposition that native speakers of a language adopt particular rules for specific sound patterns. Hence, the evaluation, violability and optimality of candidates against constraints are what we rely on in providing the phonology of English loanwords in Yoruba. Optimality approach is a constraint-based approach for resolving grammatical problems of language as a whole. It views language in terms of combinatorial possibilities of constraints which, on the bases of their ranking, determine the grammar of that language.

Andrew Lamont (2022) proposed a pushdown approach to the Optimality Theory. He suggests that the sets of rules or computations built up for Optimality Theory is cumbersome, doing away with the '*' and 'fatality' symbols, a win [W] and lose [L] proposition was made. It ensures the computation is less cumbersome and clearly readable. While this is a good proposition, it seems to neglect the interpretation of violability of the constraints. The Optimality Theory allows for constraints, not just to be a plus or minus, but to allow for these constraints to vary, depending on the complexity of the sequence of sounds in the language. For example, Katz (2023) used the traditional analysis in his article on analysis of English loanwords in Maori.

On the other hand, Lamont (2022) reinforces the operation of Optimality Theory in providing simple constraints to language complex segments, one of which is the syllable structure and tonal adaptation processes of English loanwords in Yoruba. Sunday and Okhuosi (2021) used Optimality theory in the analysis of assimilation process of Nigerian English speakers; Komolafe (2017) examined vowel hiatus processes in four dialects of Yoruba, following the Optimality Theory. Aside from constraint analysis, metrical description was used for the resyllabification of loan words, whereas, we used a phonetic software called Praat to investigate the tone pitch track on vowels, depending on the syllable positions they are located in within a word. Essien

(2018) and Sunday (2010) are some of the recent usages of metrical phonology in Nigerian English.

Methodology

Data for this study were collected from 70 native speakers of Yoruba. They are students of the Faculty of Arts, Distance Learning Centre, University of Ibadan. They volunteered to provide 5 Yoruba words from 12 registers each. These words could be used to expand the Yoruba vocabulary. The participants were confirmed to be Yoruba native speakers who had been living in a Yoruba community for the past fifteen years. They were also asked to write and tone-mark their pronunciation of English words when adapted into Yoruba syllables. Some of the students could not assign tone correctly, while some provided hybrid Yoruba words like blade [blédì] instead of [bìlèdì]. The registers focused on were carving, medicine, football, terrorism, agriculture, petroleum, mining, painting, education, government, arsenal football club and music. The informants had been pre-informed to provide the meta-language that can be used in teaching Yoruba. While there are different methods of developing meta-language, a large percentage of informants used the adaptation method of loan words. For example, we looked out for formations such as 'ọsipítù' and not 'ilé-ìwòsàn' for 'hospital'. The data were tone-marked. It was borne in mind that the informants are competent Yoruba speakers who are also educated in Yoruba tone-marking. The data which followed the process of adaptation were numbered up to 3000 words. However, few of them were randomly selected across the distribution of monosyllabic, disyllabic, trisyllabic and multisyllabic words.

Testing data collected

The data collected were tested by the researcher to ascertain the representation of tones, as well as the conformity to the Yoruba syllable structure. There are patterns noted which do not completely conform to the Yoruba prohibition of consonant clusters, for example, words such as [kɔ́lʃɔ̀] 'culture', [ẹ́srà] 'extra' and [nọ́srî] 'nursery' were noted. Such words were not removed because they are evidence that the current study is a descriptive one, presenting the language as it is currently spoken. This idea has been reinforced by Hyman (2003), Adeniyi and Taiwo (2011) and Adeniyi (2015). Tonal integrity for the data for

this study was based on perceptual test of the researcher. The words collected belong to different syllabic structures, ranging from one to six.

Method of Data Analysis

In examining the data, we grouped the data into three: the monosyllables, disyllables and multisyllables. The monosyllable set was examined against the tonal pattern which they form when adapted into Yoruba and the patterns were put into the constraint tableau to generate how a Yoruba native speaker produces such English monosyllabic words. The patterns which the disyllabic and monosyllabic words generated were also used to draw inferences and rules from the phonology of the English loan words in Yoruba. We examined how stress and tone levels interact. Similarly, we examined how the vowel quality and syllabic quantity resonates with the Yoruba minimal salient principle.

The study is largely descriptive but draws from the theoretical approaches of Metrical Phonology (Goldsmith, 1990) and Optimality Theory (Prince and Smolensky, 1993) as well as the experimental use of phonetic software (Praat). Data-induced phonological analysis was carried out by examining the metrical field of purposively selected words and the pitch track of sample words, as well as developing constraints for Yoruba Adapted Loanwords. The study tested the data for the phonological pattern of tone assignment to English loanwords. Along the stress placement, we considered other phonological concepts such as phonological word, metrical feet and syllable weight as they apply in English and Yoruba. Logically, Nigerian English serves as a proxy language from which the phonological borrowings occur, since the tone assignment align more with stress placement in the Nigerian English than the British English.

Data

In this section, we have examined the data collected. The following sub-sections evaluate the influence of syllable weight and metrical feet on a phonological word.

Monosyllabic Words

Yoruba adapted (English) loanwords (YALW) provide the words which have tonal specifications. This is based on the collected data meant to reflect the

current reality in the adaptation of loanwords within the ambit of Yoruba phonological constraints.

4.	**Tokens**	**PSNE**	**YALW**
	Drug	/drɔg/	dírɔ̀gì/drɔ́ɔ̀gì
	Line	/lain/	láìnì
	Paint	/peint/	péénti/péntì
	Bomb	/bɔmb/	bɔ́m̀bù
	red	/red/	rɛ́ɛ̀dì
	Coal	/kol/	kóóòlù/kóòlù
	Gas	/gas/	gáàsì
	crime	/kraim/	kíráìmù/kráìmù
	trait	/treit/	tíréètì/tírètì/tréètì
	Blade	/bleid/	bíléèdì/bílèdì

The words in (4) show the tonal patterns H(H)LL. The tokens can be grouped into four, based on syllable structure:

i. CV(C)C where the V is a monophthong: /bɔmb/ →bɔ́m̀bù
ii. CCVC where the V is a monophthong: /drɔg/ → dírɔ̀gì/drɔ́ɔ̀gì or /gas/ → gáàsì
iii. CVC where the V is a diphthong: /lain/ → láìnì, /kol/ → kóóòlù/kóòlù
iv. CCV(C)C where the V is a diphthong: peint/ → péénti/péntì, /bleid/ → bíléèdì/bílèdì

Based on (i), the tonal pattern shown for YALW is HLL; (ii) results in a HLL when produced within the CCVC or CVC structure. However, (iii) and (iv) produce either HHLL or HLL. What they have in common is the presence of a diphthong which suggests that the medial epenthetic vowel is not significant for tone assignment. The prosodic implication is that YALW assigns a default H to the initial syllable of monosyllabic loanwords. An earlier expression of 'drug' in Yoruba would be [dírɔ́ɔ̀gì], which suggests that Yoruba epenthetic vowels follow the Minimal Saliency principle, where inserted vowels copy the tone of adjacent vowels (Akinlabi, 2000).

Moreover, the tonal possibility suggests that Yoruba has faithfulness constraint to loanwords, thus, it requires that monosyllabic loanwords should

conform to a minimal binary of HL at the tonal level. The choice of HL can be equated to the rhythmic pattern of English words which is intra-word trochaic, suggesting that monosyllabic words' strong feature can be equated with an F0 maxima, H, in Yoruba and a final L rule for loanwords into Yoruba, which is a more phonetic reality than a phonological conditioning in YALW. The constraint requires a minimum of a HL sequence on a phonological word. HHLL is therefore an extension of tonal copying; an optional initial epenthetic vowel copies the default H of the tonic syllable, while the post-tonic syllable copies the default final L. The constraints and tableau in (5) provide the optimal evaluation of tonal assignment to /drɔg/ (PSNE):

5. Align-H(R), L(L) Align default H to the tonic syllable and default L to the final syllable

(tv)CVC(tv)*: adjacent toneless syllables are prohibited

Tableau 1. Tone placement on 'drug' /drɔg/

Candidates	(tv)CVC(tv)*	Align-H(R), L(L)
[dirɔgi]	*!	
☞ [díríɔ̀gì]		

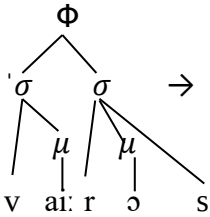
In Tableau (1), the faithfulness constraint requires that the first epenthetic vowel [i] should be associated to a tone. It takes the adjacent H tone, which is equivalent to the English tonic syllable. The final [i] is also aligned with the L tone which is required as a rule constraint for English loan words in Yoruba. The tableau indicates that the violation of the markedness constraint of 'no toneless syllables' disallows the first candidate, whereas, the second candidate is considered optimal in the tableau because it bears the required tone as expected in the phonology of English loan words of a Yoruba native speaker.

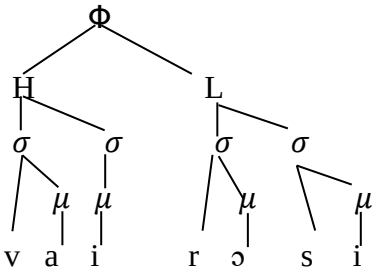
Disyllabic

Disyllabic words in (6) provide the platform to examine the importance of stressed syllables in tone assignment. As noted earlier, stressed syllables of the loanwords are equated with F0 maxima, thus, along with focus on stress syllable, the importance of the tonal weight on phonological structure of YALW will be examined here.

6.	**Tokens**	**PSNE**	**YALW**
	Football	futˈ.bəl	**futu**bɔ́lù/futbɔ́lù
	Virus	ˈvai.rəs	váírọ̀sì
	Canvas	ˈkan.vas	káǹvàsì
	Victim	ˈvik.tim	vítìm/vítìmù
	Tractor	ˈtrak.tɔ	tráktọ̀/tírákítọ̀
	Arrow	ˈa.ro	árò
	Colour	kɔ.lə	kọ́lọ̀
	chisel	tʃì.su	sísù
	pedal	ˈpe.dal	pẹ́édà/pẹ́dà
	paper	pepa	pépà/péépà
	biscuit	bis.kit	**bisi**kíìtì

The constraints which are reflected as leading to the different realisations of the syllabic structure of the disyllabic PSNE words are the vowel quality and the presence of a closed or open syllable. These two affect the accommodation of the loan disyllabic PSNE words into Yoruba phonological word and the tonal structure. It is important to note that words with the diphthongs [ai] and [ei] are realised as two syllables in the YALW. The diphthong is considered weightier than the monophthong. However, since Yoruba forbids a sequence of unidentical vowels at the syllable or mora, the diphthongs are re-analysed as two syllables with monophthongs (Adeniyi, 2015). As a norm, H is equated with primary stress and default L is assigned to final YALW syllable. [vairəs] is re-syllabified as in (7) below:





7. Resyllabification of [vairɔs]

Final syllable of PSNE disyllabic words with CV structure are adapted as one syllable in YALW, such as [ˈpe.pa] → /pépà/. Final syllables with CVC structure resolves the prohibition on closed syllable with either vowel insertion as in [ˈkan.vas] → /káṇvàsì/ or through consonant deletion such as in [pedal] → /pẹ́dà/. At other instances, informants suggested that syllables can remain closed in present-day Yoruba, and these form a pattern of hybrid words (Adeniyi, 2015a.) Thus, the YALW generates CV.CV, CV.V.CV and CV.V.CV.CV from PSNE disyllabic words. Tonal patterns for original disyllabic words now in YALW include CVCV words with HL (in as much as the first syllable is stressed), CV.V.CV with HHL, CV.V.CV.CV words with HHLL and M[X]HL: where M occurs when non-initial syllable is stressed.

However, the word, /tírákítɔ̀/ has an exceptional tonal assignment, due to the insertion of medial [i]. The proposition for the assignment of H to the epenthetic vowel is that [k] is a coda within the stressed syllable in the PSNE. Following the Minimal Saliency principle, Ufomata (1991) noted that non-final vowels are assigned tones of their adjacent vowels. Prosodic interpretation of this is that a medial epenthetic vowel is attached to the tonal structure of the onset of its original syllable. For instance, [k] and [s] in ‘tractor’ and ‘biscuit’, respectively,

are first syllable codas of the respective words. In YALW, they become onset for their new syllables, /**tírá**kítɔ̀/ and /**bisi**kíìtì/. It is also necessary to note that the first two syllables in both words have HH and MM, respectively. Thus, we are clear that epenthetic vowels are constrained to syllabic domain of the PSNE word to get their tone assignment.

4.3 Multisyllabic

8.	**Tokens**	**PSNE**	**YALW**
i.	Hospital	hɔs.ˈpi.tal	ọsipítà
ii.	immunisation	i.mu.nai.ˈze.ʃɔn	imunaisẹ́sàn
iii.	agriculture	a.griˈkəl.tʃɔ	agirikọ́lúsọ̀/agrikọ́lsọ̀
iv.	capitalism	ka.pi.ˈta.li.sim	kapitálísìmù/ kapitálísìm
v.	aluminum	a.lu.ˈmi.ni.ɔm	alumíníọ̀mù/alumíníọ̀m
vi.	happiness	ˈha.pi.nes	ápínẹ̀sì
vii.	opportunity	ɔ.pɔ.ˈtʃu.ni.ti	ọpọtúnítì
viii.	sagacity	sa.ga.si.ti	sagásítì
ix.	hallelujah	ha.le.ˈlu.ja	alelúyà

Tone placement on multisyllabic words incorporates the constraints applied on monosyllabic and disyllabic PSNE words, as well as specific rules. The constraint rules are:

i. Pretonic syllables are marked M
ii. All syllables, except final syllable, take H tones when the first syllable of PSNE is stressed.

General rules include H equation with stressed syllable and L tone default. There is the tone copying rule which ensures a minimal saliency of tones on a phonological word. Hence, pretonic syllables are marked M in examples (8.i-v,vii - ix), while (8.vi) shows all non-final syllables after the tonic syllables are marked H. We earlier noted that non-final post-tonic syllables copy H on the tonic syllable. An attempt to utter [ápínẹ̀sì] (happiness), [tẹ́ńpráḿẹ́ńtì] (temprament) and [àmẹ́ńdíḿẹ́ńtì] (amendment) without articulating the final syllable reveals that the tone placement on the penultimate syllabe is originally a H. In other words, what seems to appear as L on penultimate syllables of multisyllabic words are H which have become lowered. It can be predicted that final L are actually H which suffer drastic declination to an L tone.

This English word ‘corporate’ can be articulated by a Yoruba speaker either as /kọ́pọ́rèt/ or /kọ́pórètì/. The spectogram for the two articulations are provided below in figures (2) and (3):

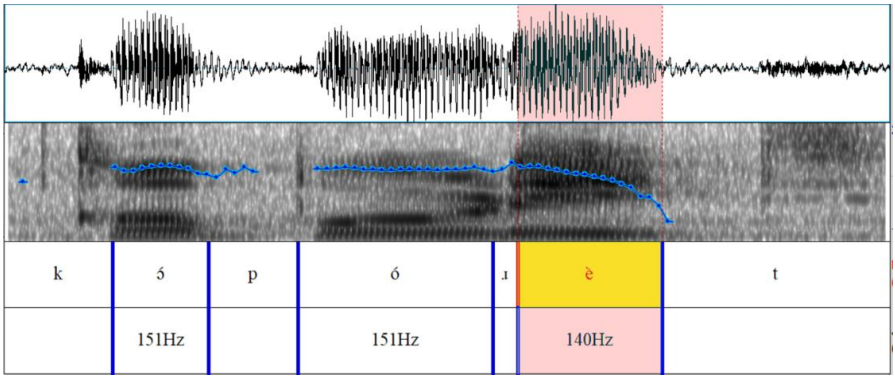


Figure 2: spectrogram for kọ́pórèt

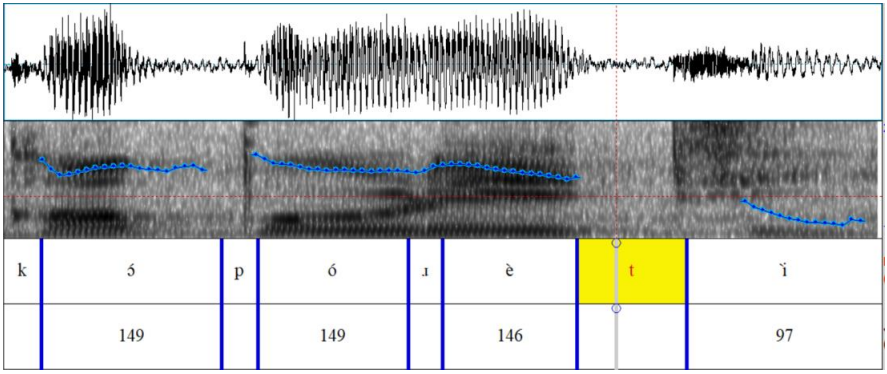


Figure 3: spectrogram for kọ́pórètì

The results of the pitch tracks in figures (2) and (3) show that final syllables have a steep fall, while penultimate syllables in multisyllabic words fall gradually. The pitch graphs support the proposition that the L on final syllable is phonetic and defaultly assigned to loanwords. The phonetic motivation could be the trochaic pattern in English manifesting as a HL in Yoruba, or the natural way the Yoruba native speaker aims to resolve the challenge of stress from a phonologically distant language just as in Korean, where M tone is the default tonal pattern in loanwords (Kubozono, 2005).

We can make proposition for M in Yoruba, suggesting an anticipation of H. That is, M after H is prohibited in tonal assignment to English loanwords ([*HM]). An example using [*alumíníọ̀mù*] 'aluminum' is provided below.
Tableau 2. Tone placement on 'aluminium'

/ a.lu.ˈmi.ni.ɔm/

Candidates	[*HM]	(tv)CVC(tv)*	Align-H(R), L(L)
[alumíníọmù]	*!		
☞ [alumíníọ̀mù]			

In Tableau 2, the fatal candidate violates markedness *HM, which does not allow M after the H. Thus, it allows EVAL to pass candidate 2 as optimum. Based on our analysis and findings thus far, we can provide the tonal assignment constraints on YALW as follows:

a. Basic tonal structure is HL.
b. L and M tones are anticipatory tones.
c. Non-final L occurs when PSNE words are monosyllabic and trisyllabic.
d. M appears before H, in multisyllabic words.
e. Default final L is faithful to phonetic constraints.

Conclusion

This study investigated the phonology of English loan words in Yoruba. A major interest for the study was the observation that when Yoruba native speakers follow the Nigerian English syllable patterns, they produce a H for the stressed syllable in their adapted words. Also, words seem to always end with a final L tone, hence, the research questions were targeted at the H tone and Final L. We similarly wished to check the nature of the M tone in English L words, as well as which English phonology Yoruba draws from.

The investigation reveals that Yoruba draws from Nigerian English, which follows a different stress pattern from the RP. On the H tone in loaned words, they are sequenced on the primary stress of the words which it has borrowed from. The regular pattern for monosyllabic words is HL, which is to obey a phonetic contraint on loan words, following a trochaic pattern. In Yoruba phonology, mid tone is considered anticipatory for English loan words. Through all the data used, M tone comes before and not after a H.

The study has shown the relationship between English word prosody and Yoruba tone placement on borrowed words. Basic word structures have HL, however, words with multiple syllables allow a basic pattern of MHL. The tonal assignment is therefore a pattern of rising and falling which the native speaker anticipates. H equates with the primary stress in English. Faithfulness to phonetic constraint of final L by a native speaker ensures that they maintain the H till the vocal cords gradually reduce flapping, resulting in a final default L. The Yoruba interpret English words with a rise and fall prosody, which has anticipations and closures.

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Pronunciation In Igbo Linguistic Borrowing: The No Coda, No Cluster Phenomena

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Abstract
Borrowing is one of the productive ways languages enhance their vocabulary. The vocabulary of some languages is replete with borrowed items. Usually, every language makes its borrowed words adhere to its syllable structure; hence, borrowed words bear the pronunciation of the language that borrowed them. The Igbo language of Nigeria, with basically (C)V syllable structure, has borrowed words from English and other languages. This paper investigates borrowing in Igbo from English to find out how the borrowed items adhere to the no coda, no cluster phenomena which Igbo operates. Data were collected from ten adult Igbo L1 speakers, comprising five males and five females, and from the literature. Data were descriptively analysed using Optimality Theory framework. The paper discovered that the pronunciation of most borrowed items fulfils the well-formedness condition, such that the words have open syllables and no consonant cluster. Igbo achieves this mainly through vowel insertion. Some of the words borrowed from English fail in these, as they are pronounced with closed syllables and consonant clusters. The findings also show that the educated Igbo-English bilinguals are the major defaulters because they have a negative attitude towards using Igbo pronunciation for English words. For them, using Igbo pronunciation for a borrowed English word would sound like they were not knowledgeable in the proper use of English pronunciation. They, therefore, use English pronunciation for the words, even while speaking Igbo. The paper recommends that they should have a rethink and develop a positive attitude towards Igbo to enable the language achieve vocabulary development through borrowing. It also encourages Igbo to borrow words from English to enhance her vocabulary, especially in the areas of science and innovation.

Keywords: *Pronunciation, linguistic borrowing, syllable structure, optimality theory, no coda, no cluster*

Introduction

Every language makes conscious efforts to satisfy all the communication needs of its users by ensuring that the metalanguage is robust for use in all life

endeavours. Sometimes, innovations in form of new items, services or terms are developed for human consumption across the globe. When this happens, languages key in, making it possible for their users to be able to refer to all aspects of the innovations. One of the ways languages achieve this is through linguistic borrowing.

The fact that a language borrows from another does not make it inferior to the language from which it borrowed. In fact, Eme (2015) views linguistic borrowing as a normal phenomenon. For her,

> When new ideas or objects enter a language community, words with which those ideas or objects were referred in their languages of origin could be borrowed by the language community. This does not make this language inferior to those languages from which it borrowed, because it is normal for languages to borrow from one another (pg. 38).

Small wonder that the vocabulary of many languages is replete with borrowed items. Borrowing is, as such, not restricted to some languages. Most languages borrow, even those that are referred to as global languages. Languages with technologically advanced cultures also borrow. An example of such languages is English, which is reported as having borrowed many lexical items from different languages in the course of its history, even to the point of borrowing some basic lexical items. Williams (1975), cited in Eme (2015) reports,

> Over the last millennium or so, English has borrowed a vast number of words. Indeed, it has been estimated that over 60 per cent of the vocabulary of the average text in the modern language has been borrowed since 500 AD (pg 38).

There are many examples of words which English borrowed from different languages of the world. It has borrowed from French: *uncle, aunt, sachet, genre, rent, calendar, mayonnaise, cost, labour, croissant, restaurant*; German *flirt, waltz*; Spanish *sherry, cafeteria;* Danish *sky, egg, sister*; Italian: *piano*; Arabic: *alcohol, algebra*; Bantu: *zebra*; Turkish: *yoghurt;* and Latin: *wine, chalk, solar, angel, devil, telescope, osmosis, kettle, pepper, lunatic, maritime, butter, terrestrial, street, soap, celestial, photograph, aerobic, church, metabolism* (Eme, 2015).

Usually, every language consciously makes its borrowed words to adhere to its syllable structure; hence, they are pronounced according to the phonology of the language that borrowed them. There are, however, some instances where a language allows the borrowed words to retain their original syllable structure without modifications. For example, *sachet*, *genre*, *mayonnaise*, *croissant*, and *restaurant* which English borrowed from French retain their spelling and pronunciation.

Expectedly, the Igbo language of Nigeria, with basically a (C)V syllable structure, borrowed words from other languages, however, this work is specifically centred on words that Igbo has borrowed from English. This paper investigates borrowing in Igbo to find out how the borrowed items from English adhere to the no-coda, no-cluster phenomena that operate in the language. This investigation is done with a view to supporting the development of Igbo through linguistic borrowing, where the pronunciation of the borrowed items conforms to Igbo pronunciation, to enable the language launch itself into the comity of world's languages that are seamlessly engaged for every language need like education, science, technology, Information Communication and Technology, medicine, politics, judiciary, trade and commerce, and so on.

The Syllable Structure of English and Igbo

Syllable structure is the peculiar arrangement of consonant and vowel phonemes in a given syllable. It is the organisation of segments within a single syllable. English operates a syllable structure that is usually specified as:

$S \rightarrow (C_{0-3})V(C_{0-4})$

where S = syllable, ( ) = optionality, C = consonant and V= vowel.

This specification implies that an English syllable can have an onset made up of no consonant at all or up to three consonants, an obligatory vowel as the peak, and a coda, made up of no consonant at all or a maximum of up to four consonants. The schema can equally be simplified thus: (CCC)V(CCCC). Consonant clusters both at the initial and final positions of the syllable are normal parts of the English syllable structure. It should be noted that this is one of the major differences between the syllable structure of English and many African languages, including Igbo.

Furthermore, in English, as in most other languages, words are made up of either a single syllable or a succession of two or more syllables. A word that is made up of only one syllable is monosyllabic, e.g. 'car', 'go', 'see', while one that is made up of two syllables is disyllabic, e.g. 'peo-ple', 'stu-dent', 'mar-ket'. Those that have three syllables are trisyllabic, e.g. 'im-por-tant', 'in-dus-try', 're-li-gion'. Those that consist of more than three syllables are polysyllabic, e.g. 'com-po-si-tion', 'e-du-ca-tion', 'di-ver-si-fi-ca-tion', and 'com-part-men-ta-li-sa-tion'. Akere (1987:20) has given a list of seven permissible four-consonant clusters in syllable-final position as: mulcts /-lkts/, glimpsed /-mpst/, tempts /-mpts/, texts /-ksts/, twelfths /-lfθs/, thousandths /-ntθs/. In a syllable, the rhyme is the 'head' constituent or the nucleus, that is, the only obligatory constituent in the syllable. Thus, it is possible for a well-formed English syllable to contain no onset (as in 'ever'); but it is not possible for a well-formed syllable to exist without a nucleus. The nucleus slot in the rhyme is occupied by a vowel or a syllabic consonant like /l, n, m/.

English syllable structure can, therefore, be illustrated as follows, using some English words:

Words	**Segments/sounds**	**Syllable Structure**
eye, I	/aɪ/	V
pie	/paɪ/	CV
try	/traɪ/	CCV
spray	/spreɪ/	CCCV
at	/æt/	VC
its	/ɪts/	VCC
asks	/a:sks/	VCCC
sack	/sæk/	CVC
six	/sɪks/	CVCC
text	/tekst/	CVCCC
texts	/teksts/	CVCCCC

Culled from Kak & Mohammed (2007)

For Igbo, Emenanjo (1978:1) opines that the Igbo language predominantly has CV syllable structure, that is, the sequence of one consonant followed by a vowel. He gives the Igbo syllable structure schematically as:

T
(C)S

where C = consonant; ( ) = optionality, T = Tone, S = syllabic. The consonant element (the onset) is optional, meaning that a consonant may or may not start an Igbo word, and there is no coda. In other words, the Igbo language allows no closed syllables. And the syllabic is either a vowel or a syllabic nasal. The implication of the above submission is that there are two basic Igbo syllable structures: the V and the CV. Both are exemplified below:

a. V

o/ ọ́ - dị ḿmā ‘he/she is fine’
i/ị - I mèrè nkeómá ‘you did well’
e - É gbúlá ḿ ‘someone has killed m’

b. CV

pá - ‘carry’
tá - ‘chew’
ké - ‘tie’

However, the following syllable structures in the Igbo language are very minimal:

c. (N) CVN

m̀bèm - ‘an elegy’

d. VCVN

ọ̀dùm - ‘lion

The "T" shows that Igbo is a tone language. Since tone operates at the level of the syllable, this means, that every syllable bears a tone in tone languages. In Igbo, therefore, it is only the vowels /a, e, i, ị , o, ọ, u, ụ./ and the syllabic nasals /m, n/ that bear tone. However, the syllabic nasal can occur syllable-initially (onset) and minimally at syllable-final position. When the syllabic nasal occurs syllable-finally, it functions as the nucleus of the syllable.

Moreover, Igbo does not permit consonant clusters, which means that Igbo syllable structure does not end in consonant(s) (coda) unlike English. In other words, Igbo runs an open syllable system. For the vowels, Stephen

(1974:253) says "in languages with an open syllable, vowels lengthen when not followed by a cluster or word-final consonant". Some examples are *gàá ọ́sọ́ ọ̄sọ̄* 'go quick quick'; *gbàá* 'run (as in race)', leading to structures like CV.V. On this, Green and Igwe (1963:6) say that "when one vowel follows another, it constitutes a separate syllable". This becomes pertinent when the tonology of the language is examined and it is seen that the two vowels carry distinct tonemes. Summarily for Igbo, the language has been described as a CV structure language.

On Borrowing and Pronunciation

Borrowing is listed by Ianna (2015) as one of the commonest approaches in terminology planning for any language; others being calquing, compounding, affixation, derivation, terminologisation and acronyms. He explains that borrowing is one of the favoured processes when terminology planning involves disciplines in the sciences. He, however, shows the shortcomings of borrowing in terminology planning of sciences in the Tiv language; one of these shortcomings is the fact that if the terms were to be borrowed from English – a highly nominalising language – the borrowed items would not fit into Tiv which uses verbal processes to achieve what English achieves by nominalisation. In his examples, he shows that 'speedometer' and 'time table' are better not borrowed but rendered as 'mita u tesenayem' (meter that shows speed) and 'shie u tesen' (showing time), respectively. This clearly shows that the grammatical structures of the borrowing and lending languages must be considered before lexical borrowing is engaged as an option in terminology planning.

Concerning the emergence of the term 'coronavirus' in the Nigerian linguistic landscape, Obiorah (2018) explains that the term has eighteen different pronunciations among Nigerians. According to him, the multilingual Nigeria, divided into six geopolitical zones, has over 500 languages, with each geopolitical zone having a dominant indigenous language. Foreign word adaptation in such a language situation is common, and such adapted words are faced with mother tongue interference. Such is the case with 'coronavirus'. He views the different pronunciations for 'coronavirus' resulting from sound substitution, sound deletion and sound insertion, and other forms of neologism as errors from mother tongue interference. He, however, opines that such terms be adapted into the various Nigerian indigenous languages in line with UNESCO Committee's recommendation on the use of indigenous languages in

education, that is, "words borrowed from source language should be adapted to the sound system of the target language" (p.192).

Ugochukwu (2020) opines that globalisation is hitting many languages hard. For her, only few global languages like English are direct beneficiaries of globalisation. Languages and cultures across the globe, especially in Africa and developing climes, are going into extinction because they are being swallowed up by globalisation. Such swallowed up languages and cultures have died or are dying due to the fact that their owners imbibed the languages and cultures of others, leaving their own to atrophy. According to her, protecting languages from the massive immigration of loan words [borrowed words] is a sure way to preserve the languages from the evil effects of globalisation that might eventually cause the languages to die. Languages like French and Chinese have been so preserved. In her words (p.153),

> France has attracted the notoriety for attempting to protect its language from the immigration of loan words. …In the same way, the Chinese government has also attempted to protect … its language by removing the use of foreign words. Authorities in China recently scrutinized the brands and the names of 20,000 Western companies, forcing them to change to more Chinese-sounding names. …Chinese scholars have also called for the removal of English words from a prominent Chinese dictionary which includes 239 such words.

The foregoing concerning the efforts of the French and Chinese governments in preserving their languages from the ills of globalisation is a clear indication that although lexical borrowing may be viewed as 'normal', some languages prefer not to borrow words as a way of preserving and saving them from the problems of globalisation.

Theoretical Framework

Optimality Theory (OT) is one of the modern approaches to phonological analysis initiated by Prince and Smolensky (1993) and McCarthy and Prince (1993). The theory was introduced for use in phonology but in recent times, studies in other areas of linguistics such as syntax (Kager, 1999), morphology (Wunderlich, 2004) and pragmatics (Bdutner and Zeevat, 2004) have employed its method of analysis.

Optimality Theory, henceforth OT, is a non-derivational/non-linear approach to many issues in phonology. It is a constraint-based approach as opposed to the derivational approach introduced by Chomsky and Halle (1968) in the Sound Pattern of English (SPE). It comprises a set of universal constraints out of which specific grammars are constructed. McCarthy (2002) opines that 'Optimality Theory is the circulation of grammatical well-formedness which is accomplished by the optimalization of a set of constraints on structures and on input-output disparity, instead of through serial application of rule subject and filtering constraints.' In his work in (2007), he simplifies OT when he says that it is a general model of how grammars are structured (McCarthy (2007). According to Prince and Smolensky (1993), 'optimality theory relies on a conceptually simple but surprisingly rich notion of constraints interaction whereby the satisfaction of one can be designated to take absolute priority over the satisfaction of another'. Summarily, the theory deals with the interaction of constraints which are intrinsically in conflict. Constraint, here, is defined as a structural requirement that may either be satisfied or violated by an output form (Kager, 1999:9). Constraints in OT are of two broad classes: faithfulness constraints and markedness constraints. Faithfulness constraints ban disparity between input and output forms. This means that they expect some kind of similarity between the output and its input. They get violated when the output deviates from the input. Markedness constraints impose well-formedness of the output itself, prohibiting structures that are difficult to produce or understand. They get violated when the output disobeys general markedness constraints. Tableau A is a classic tableau that shows how OT works.

Tableau A Candidates and Constraints Violation

/input/	C_1	C_2	C_3	C_4
☞ (a) $cand_1$			*	*
(b) $cand_2$			*	**!
(c) $cand_3$		*!		*
(d) $cand_4$	*!			

Culled from de Lacy (2007:11)

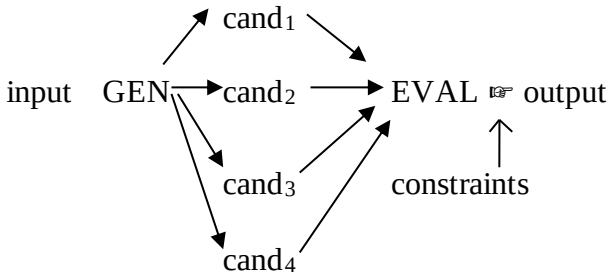
C_1, C_2, C_3, C_4, are constraints.

***** indicates violation of a constraint.

***!** indicates fatal violation.

☞ indicates optimal candidate.

In accounting for phonological representations in OT, two functions or components are involved: Generator (GEN) and Evaluator (EVAL). The Generator (GEN) generates output candidates for some inputs and takes them to the evaluator, while the Evaluator (EVAL) evaluates different candidates that have been generated and chooses the candidate that mostly satisfies a set of ranked constraints. This candidate becomes the 'optimal candidate' named the output. Fundamental ideas of OT are that everything is done by constraints, not rules and all constraints are allowed to be violated. The violation is not what fails the output of a candidate, but the ranking. The winning or optimal candidate becomes the one with the fewest high-ranking constraint violation. Figure 1 illustrates this:



Culled from de Gruyter (2013)

Figure 1: The Realisation of the Optimal Candidate

Methodology

Data used for this work were collected from ten adult Igbo L1 speakers comprising five males and females who were born and raised in Igbo-speaking communities, and from the literature. In addition, the researchers being Igbo native speakers who have lived most of their lives in Igbo land are familiar with most of the loan words from English into the Igbo language. In presenting the data, the words were phonemically transcribed and tone-marked, using the International Phonetic Alphabet (IPA). Tone-bearing units (TBUs) in the Igbo

borrowed words are marked using Green and Igwe (1963) tone marking convention: leave high tone unmarked, mark low and downstep tones. Following IPA, low tone is marked with grave pronunciation [̀] and downstep tone with down-pointing arrow [↓] before the syllable and acute pronunciation [́] on the TBU. Data were descriptively analysed using the Optimality Theory (OT) framework. For each of the borrowed words we analysed in the tableau, we generated a set of candidates, engaging them in competition to determine the one that would emerge best (optimal output) in accordance with word formation and structure in the Igbo language.

Data Presentation

We present the words the Igbo language borrowed from English below. The items are arranged in sets A-F based on their syllable patterns.

A. Borrowed items that ordinarily conform to the Igbo syllable structure.

i.	kọmputa	/kɔ̀m̀pútà/	‘computer’
ii.	bọta	/bɔ́tà/	‘butter’
iii.	ọbante (pantị)	/ɔ̀bànté, páǹtì/	‘pant’
iv.	tomato	/tomato/	‘tomato’
v.	kukumba	/kú↓kúmbà/	‘cucumber’

B. Borrowed items that contain consonant clusters which the Igbo language syllable structure does not permit

i.	tụrọọza	/tórɔ́ɔ́zà/	‘trouser’
ii.	penaliti	/pènálítì/	‘penalty’
iii.	fụlawa	/fʊ̀láwà/	‘flower’
iv.	tụree	/tóréè/	‘tray’
v.	matụraasị/matịraasị	/màtʊ̀ráàsì, màtìráàsì/	‘mattress’
vi.	beelụtụ	/béèlʊ̀tʊ̀/	‘belt’
vii.	meelụtụ	/méèlʊ̀tʊ̀/	‘melt’

C. Words involving deletion of plosive and then insertion of a vowel to make the syllable an open syllable

i.	sọọsụ	/sɔ́ɔ̀sʊ̀/	‘socks’
ii.	fụlasị	/fʊ́lásì/	‘flask’

D. Items showing that syllabic nasals are TBUs and therefore do not constitute CC cluster

i.	lampụ	/lámm̀pò/	‘lamp’
ii.	bụlankeeti	/bòlàŋ̀kéètì/	‘blanket’
iii.	pọọmpụ	/pɔ́ɔm̀pò/	‘pump’
iv.	rịngị	/ríŋ̀gì/	‘ring’
v.	kọmputa	/kɔm̀pútà/	‘computer’
vi.	kukumba	/kú↓kúmbà/	‘cucumber’

E. Items having final closed syllables in their source language (English) but have been adapted into Igbo, thus, changing their pronunciation from coda syllable to open syllable

i.	tebulu	/tébùlù/		‘table’
ii.	lampụ	/lámpò/		‘lamp’
iii.	sheeti	/ʃéètì/		‘shirt’
iv.	bụlaụzụ	/bòláòzò/		‘blouse’
v.	bụlankeeti	/bòlànkéètì/		‘blanket’
vi.	fụlaasị	/fólá͡àsì/		‘flask’
vii.	bụreedi	/bòréédì/	‘bread’	achịcha
viii.	keeki	/kéèkì/	‘cake’	
ix.	bisikiiti	/bìsìkíìtì/	‘biscuit’	
x.	fọọkụ	/fɔ́ɔkò/	‘fork’	
xi.	pọọmpụ	/pɔ́ɔm̀pò/		‘pump’
xii.	bọkeeti	/bɔ́↓kéètì/		‘bucket’
xiii.	rịngị	/ríngì/		‘ring’
xiv.	bọọhoolu	/bɔ́ɔ́hóòlù/		‘borehole’
xv.	gaasị	/gá͡àsì/		‘gas’
xvi.	baibụlụ	/báíbòlò/		‘bible’
xvii.	futubọọlụ	/fútùbɔ́ɔ̀lò/		‘football’
xviii.	penaliti	/pènálítì/		‘penalty’
xix.	handịbọọlụ	/háńdìbɔ́ɔ̀lò/		‘handball’
xx.	hankachiifu	/háńkàʧíìfù/		‘handkerchief’

F. Items involving vowel deletion, whereby the vowel at the initial position is deleted

i. mbụrọda /m̀bʊ̀rɔ́dà/ 'umbrella'
ii. njinia /ǹdʒìníà/'engineer'

An OT Analysis of Data

Data set in A contains borrowed items that ordinarily conform to the Igbo syllable structure. The syllables are all open and none of them contain consonant clusters. The items were only adapted into the language in line with the Igbo pronunciation. Thus, computer /kəmpjutə/ is realised with Igbo pronunciation as kọmputa /kɔ̀m̀pútà/, ignoring the palatalisation of /p/. Same is the case for butter /bʌtə/ realised as bọta /bɔ́tà/ and pant /pænt/ as ọbante and pantị /ɔ̀bànté, páǹtì/. Let us use OT analysis to support our claims. For want of space, we will take item A (i) computer /kəmpjutə/:

Tableau 1 Input /kəmpjutə/ '**computer**' → /kɔ.m.pu.ta/

/kɔ̀m̀pútà/	NoCODA	*V.insert	*Con.clust.
a) kɔ.mp.u.ta	*		*
b) i.kɔ.m.put.a	*	*	
☞c) kɔ.m.pu.ta			
d) kɔ.m.put.a	*		

Constraint Ranking: NoCoda >>*V.insert >>*Con.clust.

In Tableau 1, Candidate (c) 'kɔ.m.pu.ta' is the optimal candidate among the four because it did not fail any high-ranking constraint. This means that this candidate satisfies the higher ranked constraints. So, a pointing finger indicates its optimality. Candidate (a) 'kɔ.mp.u.ta' violates the highest ranked constraint, NoCODA. Candidate (d) 'kɔ.m.put.a' also violates a highly ranked constraint in Igbo, which is NoCODA seen at the third syllable, 'put'.

The words in B contain consonant clusters which the Igbo language syllable structure does not permit. In order to break up the cluster, and realise a CV syllable structure other than CCV, a vowel is obligatorily inserted. This is why instead of tray /treɪ/, we have tụree /tʊ́réè/ as in B (iv) and instead of flower /flaʊə/, we have fụlawa /fʊ̀láwà/ as in B (iii). The vowel to be inserted between the CC cluster is seen to be determined by the phonetic features of the initial C and the following C. Our data have shown that where the initial C is a plosive

or a fricative and is followed by a liquid (that is, /l/ or /r/), the vowel to be inserted is the [-ATR] close back rounded vowel /ʊ/. We can see this in trouser /traʊzə/ and mattress /mætrɪs/ which are realised in Igbo as tụrọọza /tʊ́rɔ́ɔ́zà/ and matụraasị, respectively. It was discovered that only one out of our ten consultants realised 'mattress' as matịraasị /màtìráàsì/. The manifestation of this pronunciation in the lone consultant's speech is viewed as a mere idiolect as no other speaker, even outside of our ten consultants, realised the item with that pronunciation. A few items of our data show that the CC cluster could be lateral + plosive/fricative. Such items still have /ʊ/ inserted to break up the cluster. Instances are seen in items 'belt' beelụtụ /béèlʊ̀tʊ̀/ and 'melt' meelụtụ /méèlʊ̀tʊ/. More data items are required to draw this conclusion. Below is the OT analysis, using item B (iii) fụlawa /fʊ̀láwà/ 'flower' for our illustration:

Tableau 2 Input fụlawa /fʊ̀láwà/ 'flower'→ /fʊ.la.wa/

fʊ̀láwà	*Con.clust.	NoCODA	*Con.insert	*V.insert
a) fla.wa	*			
b) fla.ba.wa	*		*	*
c) fʊ.law.a		*		*
☞ d) fʊ.la.wa				*

Constraint Ranking: *Con.clust. >>NoCoda >>*Con.insert*>>*V.insert

In the OT analysis in Tableau 2, Candidates (a) and (b) failed to emerge as the optimal candidate because they failed the higher-ranked constraint by having the CC cluster in the initial syllable. Candidate (c) did not make it as the optimal candidate because the EVAL failed to select it for violating the NoCODA constraint which is a highly ranked constraint. Thus, Candidate (d) emerged as the optimal candidate, not because it did not violate any constraint but because the constraint it violated is a very low ranked constraint. Although constraints are violable, all the other candidates generated by the GEN violated constraints that are ranked higher than the constraint violated by the optimal candidate.

In a situation where the CC cluster of the last syllable in a borrowed word is plosive + fricative or vice versa, as in the items in C, there is a deletion

of plosive and then, insertion of a vowel to make the syllable an open syllable. For instance, in 'socks', with the /ks/ cluster and 'flask' with /sk/ cluster, the Igbo language realisations are 'sọọsụ' /sɔ́ɔ̀sɔ̀/ and 'fụlasị' /fʊ́láàsì/, respectively, manifesting the deletion of /k/. Concerning vowel insertion, it was observed from our data that the vowel is /i ɪ/ if the vowel preceding the cluster is a front vowel, and /ʊ/ if it is a back vowel. We shall use the item C (ii) fụlaasị /fʊ́láàsì/ 'flask' for optimality analysis.

Tableau 3 Input fụlaasị /fʊ́láàsì/ 'flask' → /fʊ.la.a.sɪ/

/fʊ́láàsì/	*Con.clust.	NoCODA	*Con.del	*V.insert
a) fla.sk	**	*		
☞ b) fʊ.la.a.sɪ			*	*
c) fʊl.a.ask	*	*		*
d) fla.a.skɪ	* *			*

Constraint Ranking: *Con.clust. >> NoCoda >> *Con.del >> *V.insert

In Tableau 3 above, Candidates (a), (c) and (d) violated a highly ranked constraint No Con.clust and so none could emerge as an optimal candidate. The optimal candidate, which is Candidate (b) 'fʊ.la.a.sɪ', emerged, not because it did not violate any constraint, but because the constraints it violated are ranked lower than the one violated by the other candidates.

The data in D show that syllabic nasals are TBUs and therefore do not constitute CC cluster. That explains why we have the Igbo rendition with nasal + consonant combination. Of course, the nasals are at the peak of the syllable, such that they constitute separate syllables on their own. The D items are reproduced here for easy access: lampụ /lám̀pʊ̀/ 'lamp'; bụlankeeti /bʊ̀làǹkéètì/ 'blanket'; pọọmpụ /pɔ́ɔ̀m̀pʊ̀/ 'pump'; and rịngị /ríǹgì/ 'ring'.

All the items in E have final closed syllables in their source language, English. Their adaptation into Igbo changes their pronunciation from closed to open syllable in order for their pronunciation to align with that of Igbo. Let us use OT to analyse one of the items in E: bọkeeti /bɔ́↓kéètì/ 'bucket'.

Tableau 4 Input bọkeeti /bɔ́↓kéètì/ 'bucket' → /bɔ.ke.e.ti/

/bɔ́↓kéètì/	NoCODA	*Initial V Syll.	*Vowel Insert.
a) bɔk.e.et	*	*	
☞b) bɔ.ke.e.ti			*
c) bɔk.e.et.i	*	*	*
d) e.bɔk.e.et	*	*	*

Constraint Ranking: NoCoda >>*Initial V Syll. >>V.insert

Looking at Candidate (a) 'bɔk.e.et' in Tableau 4 above, with the initial syllable structure CVC, followed by V and VC, it was discovered that it failed by having coda at the beginning and the end; also, it has initial V syllable. This means that this Candidate (a) violates the NoCODA constraint and No initial V syllable constraint. Candidate (b) 'bɔ.ke.e.ti' stands to be the optimal candidate, having incurred the least violation and satisfied the higher ranked constraint. The candidate conforms to Igbo permissible syllable structures CV.CV.V.CV. We indicate its optimality by the pointing arrow.

The items in F involve vowel deletion – the vowel at the initial position is deleted, leading to mbụrọda /ḿbʊ̀rʊ́dà/ 'umbrella' and njinia /ǹdʒìníà/ 'engineer' as against /ʌmbrelə/ and /endʒɪnɪə/, respectively. In addition, there is an insertion of a vowel to break up the consonant cluster in /ʌmbrelə/. The schwa in both words is changed to suit the pronunciation in Igbo language. An OT analysis using item F(ii) mbụrọda /ḿbʊ̀rʊ́dà/ 'umbrella' is provided below:

Tableau 5 Input mbụrọda /ḿbʊ̀rʊ́dà/ 'umbrella' → /m.bʊ.rɔ.da/

/ḿbʊ̀rʊ́dà/	*Con.clust.	NoCODA	Change con. qual.	*V.del
a) m.bre.la	*			*
☞ b) m.bʊ.rɔ.da			*	*
c) emb.rɔd	*	*	*	*
d) mbrɔ.da	*		*	*

Constraint Ranking: *Con.clust. >>NoCoda >>*Change con. qual*>>*V.del

From the OT analysis of the items contained in Tableau 5 above, the optimal candidate is Candidate (b). It violated only two lowly ranked constraints, whereas, the others violated at least one highly ranked constraint.

Summary and Conclusion

The paper investigated English words borrowed into the Igbo language. The words usually adhere to the syllable structure of Igbo which has borrowed them. The study focused on the Igbo no coda, no cluster phenomena as they concern the lexical items borrowed into the Igbo language. By analysing its data using the OT framework, the research discovers that the pronunciation of most borrowed items fulfils the well-formedness condition (WFC) of having open syllables. They also have no consonant cluster. The paper discovered that Igbo achieves this WFC mainly through vowel insertion. Some items, borrowed from English, fail in these. They fail because they are often pronounced with their closed syllables and/or consonant clusters. One of the major findings of this paper is that the educated Igbo-English bilinguals are the major defaulters on the no coda, no cluster phenomena. Such Igbo-English bilingual speakers use English pronunciation for the borrowed words, even while speaking Igbo. For them, using Igbo pronunciation for a borrowed English word would sound like they were not knowledgeable in the proper use of English pronunciation.

The paper recommends that Igbo-English bilingual speakers should have a rethink and, therefore, develop a positive attitude towards Igbo to enable the language achieve vocabulary development through borrowing. They must begin to pronounce Igbo borrowed words using the Igbo pronunciation. This should be done irrespective of the language from which Igbo borrowed, in order for the borrowed items to adhere to the WFC expected of Igbo borrowed words. The need for the suggested adjustment in the pronunciation of borrowed words is obvious if Igbo is to achieve its vocabulary development through various means of terminology development, including borrowing.

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Patterns of Consonant Modification in Nigerian Native English Accent

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Abstract
Existing studies on Nigerian English have established different means by which Nigerian L2 speakers modify English consonant sounds within words and across word boundaries. However, little attention has been paid to young Nigerian speakers who use English as a first language; this category of speakers is referred to as Nigerian Native English Speakers (NNES) in this study. This paper, therefore, investigates the patterns of consonant modification in the Nigerian native English accent. The data for the study were drawn from a passage containing different forms of contextual features supplied by 160 Secondary School students who acquired and speak English as their first language. The students were purposively sampled from four high profile private secondary schools in Epe and Osapa-London, Lekki, Lagos, Nigeria. The recorded data were listened to in order to identify cases of consonant modification and analysed quantitatively and qualitatively, paying attention to the rates and patterns of modification employed. The findings revealed that NNES' patterns of consonant modification tend towards devoicing and substitution, which are natural L2 means of addressing English pronunciation complexity.

Keywords: Nigerian Native English Speakers, Nigerian English, devoicing, stopping, substitution

Introduction

The English language has spread beyond the British Isles to different nations of the world and is now regarded as a global language. In order to capture this linguistic dispersion, scholars have proposed different models of English. Kachru (1985), for example, identifies three schemas that typify the types of spread, patterns of acquisition and functional domains of English as the Inner Circle, Outer Circle and Expanding Circle. Close to these is the division into English as a Native Language (ENL), English as Second Language and English as a Foreign Language (EFL) (McArthur, 1998). English as a Native Language or English as a mother tongue is the variety of speakers born and raised in one of the inner circle countries (e.g. Britain, the USA, New Zealand, etc.). English

as Second Language is spoken in a large number of territories colonised by Britain and the United States; these territories are categorised as the Outer Circle (e.g. Ghana and Nigeria). The Expanding Circle recognises the importance of English as a foreign language and uses it for transactional purposes. These countries include Israel, Egypt and Korea.

However, the overlapping roles of English in different linguistic contexts have made it difficult to strictly tag individual English users in these concentric circles as ENL, ESL or EFL speakers of English. For example, categories of ENL speakers are now found in the outer circle (Schneider, 2007). These include children who grew up speaking English as a first language though with intuition that is different from that of the Britons or Americans. There are also speakers who grew up speaking their indigenous languages but later switched to English only or predominantly in all or many domains of everyday life. Both categories of speakers, according to Schneider (2007), can be referred to as first language English speakers. On this note, Nigerian children who speak English as a first language and use it as their only or dominant code of communication in their day-to-day activities can be referred to as Native English Speakers or rather Nigerian Native English Speakers (NNES), a term adopted in this study.

Research on the linguistic peculiarities of these speakers is still at a low ebb; whereas, extensive studies have been conducted on Nigerian L2 English at different linguistic levels of syntax (e.g. Ogunjobi & Akindutire, 2020), phonology (Awonusi, 2015; Oladipupo & Akinola 2022), pragmatics (Oladipupo & Unuabonah, 2020; Unuabonah, 2020) and sociolinguistics (Kupolati, O., Adebileje, A. & Adeleke, 2021). At the phonological level, for instance, existing studies on Nigerian English (NigE, henceforth) have revealed different means by which Nigerian L2 speakers modify native English sounds within words or across morpheme or word boundaries in connected speech. For instance, Josiah (2009) found that educated spoken Nigerian English is essentially different from Standard British English in processes like progressive assimilation, regressive assimilation, homorganic assimilation, similitude, morphophonemic and allophonic variation. This is as a result of various factors like mother tongue interference, phonological and morphological environment, and phonetic factors. Alkali (2012) also discovered that educated speakers of English in Nigeria showed a great departure from the Standard British variety in voicing and devoicing with preference for final devoicing. However, studies

on modification processes among NNES are rare. Therefore, this paper attempts to fill this gap in order to:

i. identify the consonant modification processes that are characteristic of Nigerian Native English Accent;
ii. relate the patterns to what obtains in other varieties of English; and
iii. identify the possible factors that influence them.

Modification Processes

Sounds are never produced in isolation either within a word or in connected speech. This is because contiguous sound segments tend to influence or modify each other (Oladipupo, 2014). This is known as a modification process, a phenomenon whereby a sound is affected or influenced by another sound in the same environment. When this occurs, the quality of the sound in question and its phonetic properties are altered, unlike when produced in isolation. Thus, sounds can be deleted (e.g. *next* /nɛkst/→[nɛksˀ]), inserted (e.g. *power* /paʊə/→[pawa], *tomb* /tuːm/→[tuːmb]), substituted (e.g. *both* /bəʊθ/→[bəʊt], or fused (e.g. *educate* /edjʊkeɪt/→[ɛʤʊkeɪt]. It may also lead to an increase in allophones in the phonemic system of a language (Pandey, 2015). The processes that a modified sound may undergo include yod coalescence, fronting, backing, voicing, devoicing, stopping, affrication, deaffrication, and so on. A discussion of a few of them follows.

Yod coalescence is a subcategory of assimilation in which the palatal approximant /j/ (yod) fuses or blends with a preceding alveolar consonant /t, d, s, z/ either within a word or across a word boundary, to become palate-alveolar /ʃ, ʒ, ʧ, ʤ/, respectively (Hannisdal, 2006); for example, *issue* /ɪsjuː/→[ɪʃuː], *amaze you* /əmeiz ju /→[əmeiʒu], *put you* /pʊt ju /→[pʊʧu]. Devoicing occurs when a voiced consonant loses its voicing quality in the environment of a voiceless sound at a word boundary (Oladipupo, 2014); e.g. *have seen* /hæv siːn/→[hæfsiːn] or phonetically within a word. Typically, voiceless plosives /p, t, k/ tend to devoice voiced consonants that occur in their environment; for example, /l/, /r/ and /m/ are devoiced in *play* [pl̥eɪ], *troop* [tr̥uːp], and *small* [sm̥ɔːl], respectively. Voicing, on the other hand, is a process whereby inflectional suffixes for plural nouns, third person singular and regular verbs at morpheme boundary become either voiced or voiceless depending on the status (voiced/voiceless) of the final segment of the word to which they are

inflected (Oladipupo, 2014); for example, *boys* /bɔɪ/ + /s/ → /bɔɪz, *looked* /luk/ + /d/→ /lukt/.

Fronting occurs when a consonant that is made posterior to the alveolar ridge is changed to one that is formed at or in front of the alveolar ridge, for example, *bath* /ba:θ/ → [ba:f]. It is also the substitution of sounds produced in the back of the mouth with sounds produced in the front; for example, /k/ is replaced with /t/ in the word *key* [ti:] (Vollmer, 2020). When a fricative is replaced with an affricate, it is called affrication, for example, *moustache* /məstaʃ/→[məstatʃ], *crèche* /kreʃ/→[kretʃ]; while deaffrication occurs when an affricate is replaced by a fricative e.g. *courageous* /kəɹeɪʤəs/→ [kəɹeɪʃəs], *lunch* /lʌntʃ/→ [lʌnʃ]. Stopping is a phonological process that occurs when a continuant consonant (that is, fricatives /f v s z ʃ ʒ θ ð/, nasals /m n ŋ/, affricates /ʧ ʤ/ and approximants /w r j/) is substituted with a stop consonant /p b t d k g/. All these sounds are expected to be sustained but they are replaced with stop sounds that do not accommodate continuity. For example, *these* /ðɪz/ → [dɪz], *catch* /kæʧ/ → [kæt], *moth* /mɒθ/ → [mɒt] (Vollmer, 2020).

Modification Processes in Nigerian English

Studies (Josiah 2009; Alkali, 2012; Oladipupo, 2014, Maduagwu, 2016) have affirmed that sounds are prone to modification at varying degrees in NigE, both within words and across word boundaries. This has been traced to the need to simplify pronunciation by NigE speakers. Some of the modification processes identified in the literature are assimilation, substitution, insertion, and elision. As part of assimilatory processes, scholars agree that Nigerian L2 speakers have a high preference for progressive devoicing, in which a voiced consonant is influenced by a voiceless one preceding it and changes its phonetic properties, e.g. *half-done* [hɑ:f d̥ɔn], *nice boy* [naɪs b̥ɔi]; regressive devoicing, where a voiced consonant is influenced by a voiceless one following it, e.g. *chose six*, [ʧəʊs siks], *have to* hɑ:f tu]; final devoicing, a process whereby a final obstruent is devoiced in word final position, e.g. *boys* [bɔɪs], *dogs* [dɒgs]; and nasal assimilation, which occurs when a nasal phoneme assimilates the place features of another consonant in its environment, e.g. *ten boys* [tem bɔɪ], *in case*, [ɪŋ keɪs] (Simo Bobda, 1994; Josiah, 2009; Alkali, 2012; Oladipupo, 2014;). According to Oladipupo (2014), these assimilatory processes have a high rate of occurrence in NigE and cut across ethnic and social boundaries.

Elision, both within and across word boundaries, is another modification process found to be rife among Nigerian English speakers. Consonant elision, e.g. *don't buy* [donˀbai], *test drive* [tesˀ draıv] and cluster reduction, e.g. *text* [teˀsˀ], *excel* [eˀsel] have specifically been revealed as common phenomena in NigE (Jibril, 1982; Akinjobi, 2013; Oladipupo, 2014) and in African English accents generally (Simo Bobda, 2007). It has also been confirmed that NigE speakers demonstrate a high propensity for phoneme substitution for simplification purposes, e.g. *death* /deθ/ → [det], *approach* /əprəʊtʃ/ → /aproʃ/ (Okorie, Ekueme & Ezeh, 2021). Insertion or epenthesis is another process by which NigE speakers do modify English speech. This may be vowel insertion, e.g. *resignation* /rezıgneıʃn/ → [rezıgıneʃɔn]) or consonant insertion, e.g. tomb /tuːm/ → [tuːmb] (Simo Bobda, 2007). Finally, some modification processes are said to be less attested in NigE. These include progressive and regressive voicing, yod coalescence, linking and intrusive /r/ (Oladipupo, 2014).

Nigerian Native English Speakers

The English Language is a second language in Nigeria and it also functions as the official language of the government used in the media, education, the law courts and for commercial transactions, among others. However, many Nigerian children, especially in the urban areas, now acquire and use English as their first language or mother tongue (Jowitt, 1991; Kperogi, 2015; Oladipupo, 2021). Some of them are English monolinguals, having no knowledge of any indigenous language, while some are bilingual speakers with English dominance. There have been divergent classifications of these speakers. Banjo (1996) refers to them as English as first language speakers in order to distinguish them from speakers of English as a mother tongue in the Inner Circle, while Kperogi (2015) classifies them as speakers of English as a native second language to capture the sociolinguistic peculiarity of this breed of speakers, particularly as they exhibit the features of the Nigerian English variety. The term, "New English Native Speaker", is what Jowitt (1991, p. 55) adopts. This is against the background that they acquire and use English in the New English context, which makes them native speakers of English as a Second Language. This is what Vaccarelli (2010, p. 155) refers to as the "nativisation of non-native Englishes". This study adopts the term "Nigerian English Native Speaker" to specifically refer to Nigerians who acquire English as a mother

tongue or first language in Nigeria, rather than as a second language, and have proficiency in it over and above indigenous languages (if bilingual).

Banjo (1996) attempts to trace the emergence of these speakers in Nigeria to a number of factors. First was the impact of Corona School, a foremost private school in Lagos, on the children of affluent members of Nigeria's English-speaking elite. In this school, these children were exposed to British settlers in Nigeria and picked up the native English accent. The second factor was the adoption of English as a first language by the children of parents in mixed ethnic marriages, especially those who studied abroad and got married. The third was the desire of some parents to expose their wards, as early as possible, to English which is considered as the language of affluence. Many of them speak English to their children at home, and send them to English-speaking nursery and primary schools. This trend is now on the rise in Nigeria.

Theoretical Framework

Generative phonology is a theory of the sound structure of language. The theory was propounded by Chomsky and Halle (1968). The aim of generative phonology is to assign phonetic representation to utterances by using generated rules in a way that it will reflect the ideal speaker's intuitive grammar as correctly as possible. This theory shows how the various components of grammar can be expressed explicitly and formally. The theory sees a phoneme as an element that can still be broken down using a bundle of binary features.

The main and basic premise of generative phonology is that phonological structure reflects the linguistic competence of an individual native speaker in order to compute a phonetic representation. This theory also gives an account of the universal properties of sounds that can be linguistically significant in some human languages. Generative phonology posits two levels of representation; first is the underlying representation which is also seen as the dictionary form. The second is the phonetic representation which is essentially segmental and systematic in that it includes only phonetic facts that are rule-governed (Giegerich, 1992). It is also called the surface representation. Phonological rules are applied to map underlying representations to phonetic representations, and this is represented by the schema below:

(Input) Phonemic (underlying) Level of Representation /pɪn/

P-Rules- Aspiration Rule

(Output) Phonetic (surface) Level of Representation – [p^{h}ɪn]

Fischer-Jorgensen (1975) describes phonological rules as being categorised on the foundation of their mode of operation into transformational cycle rules and word level rules. Phonological rules delete, insert, change segments or change the features of segments and are expressed through the process of rule formalisation. These rules are applied to the phonological surface structures to derive those aspects of phonetic representations of a language from them. There are different rules that apply on underlying representation to yield the surface forms of the segmental and the suprasegmental features (Simo Bobda, 1994). For example:

1. r-insertion/linking-r rule: Ø → r / V -------##oV

This rule states that /r/ is inserted between a vowel and a following vowel, with or without an intervening word boundary (Wells (1982), e.g. *here and there* [hɪərənðeə]

2. 'b' deletion rule: /b/ → Ø/ [+nasal] _____ #

The rule above states that /b/ is deleted in an environment where it occurs after a nasal at the CODA of a word. For example, /b/ is deleted in *bomb* /bɔm/ because it occurs after the voiced bilabial nasal /m/ at word final position.

3. 'g' deletion rule: /g/ → Ø/ _____ [+nasal] #

The rule states that /g/ is deleted before a nasal sound at word final position; /g/ is deleted in the following words: *paradigm* [pærədaɪm], *phlegm* [flem].

Methodology

One hundred and sixty students (80 Senior and 80 Junior Secondary School Students), whose first language is English, were purposively sampled from four different schools in Lagos State (Covenant Hall Schools and Greenfield Secondary School, both in Osapa London, Lekki, and Rosenik and Vivid Mind Secondary School, both in Epe). The schools were selected because they are all straight-for-English schools and provided the researchers access to their students amongst other schools contacted. Purposive and convenience sampling methods were employed for this study. Through purposive sampling, only participants whose first language is English were selected, while convenience sampling was used to access data based on the availability of the samples.

The research instruments consisted of a reading passage and questionnaire. A passage which contains different contextual features (see Section 7 for the data extracted from the passage) was presented to the participants to read aloud as naturally as possible. The questionnaire was used to retrieve information about their personal, educational, and linguistic background, such as their ethnicity, place of birth, first language, and exposure to phonemic awareness. Approval to administer the research instruments was received by the researcher from the school authorities concerned with much assurance that the exercise was strictly for research purposes. The data were analysed quantitatively and qualitatively. Quantitative analysis involved the use of frequency counts and percentages. The recordings were listened to and instances of different contextual features established in the literature were noted and then grouped into different types.

Findings and Discussion

In this section, NNES patterns of modification of English consonant are examined. Five different sub-processes found in the passage are as follows:

- Voicing (5 items): *December, maximum, exodus, excellence, looked,*
- Devoicing (12 items): *boys, recognize, misery, plays, measure, girls, pleasure, dogs, farms, bags, he's, John's*
- Yod coalescence (5 items*): tune, dune, issue, educate, azure*.
- Stopping (10 items): *death, thank, both, bath, think, nothing, brother, things, within, these*
- Affrication (4 items): *moustache, crèche, chevron, sachet*.

The token of occurrence of a process was calculated as a percentage of the total frequency of the potential site of each process in the entire test passage. This is statistically represented as follows:

$$\frac{\text{Total frequency of the potential site of each process}}{Token\ of\ occurrence} \times \frac{100}{1}$$

Table 1: Analysis of NNES' Performance in Consonant Modification Processes

Modification Processes	Example	Phonological contexts	Potential sites	Tokens of occurrence	%
Voicing	*December, exodus, excellence, maximum Looked*	/s/ → [z] /t/→[d]	**800 (160*5)**	320	**40%**
Devoicing	*measure, pleasure misery, boys, plays, recognise, dogs, girls, farms, bags, he's, John's*	/ʒ/→[ʃ] /z/→[s]	**1920 (160*12)**	1597	**83.2%**
Yod	*Dune tune azure issue educate*	/ju/→[dʒ] /tj/→[ʧ] /zj/→[ʒ] /sj/→/[ʃ] /dj/→[dʒ]	**800 (160*5)**	12	**1.5%**
Stopping	*three death, thank, both, bath, think, nothing, things, these brother, within.*	/θ/→[t] /ð/ → [d]	**1600 (160*10)**	1459	**91.9%**
Affrication	*moustache, crèche, chevron, sachet*	/ʃ/→[ʧ]	**640 (160*4)**	599	**93.6%**

As shown in Table 1, participants realised voiceless consonants as voiced consonants (voicing assimilation) in 320 (40%) instances out of 800 potential sites; for example, *December* and *looked* were pronounced as [dɪzembə] and [lʊkd] instead of [dɪsembə] and [lʊkt], respectively. This indicates that NNES replaced voiceless consonants /s/ and /t/ with voiced /z/ and /d/, respectively. The voicing rule that produces *December*/dɪzembə/ can be formalised as follows:

/s/ → [z] / [ɪ] ____ [e]

They also replaced voiced consonants with voiceless ones (devoicing) in 1597 (83.2%) instances out of 1920 tokens; for example, *dogs* /dɒgz/ and *misery* /mɪzri/ were realised as [dɒgs] and [mɪsri], respectively. The devoicing rule that produces *dogs* [dɒgs] can be schematised as:

/z/ → [s] / g #_____

Only very few cases of yod coalescence were observed by the participants; that is, 12 (1.5%) instances out of 800 potential sites in *educate* /edjʊket/ and *dune* /djun/ realised as [edʒukeit] and [dʒu:n]. The yod coalescence rule that produces *educate* [edʒuket] and *dune* [dʒun] is formalised as follows:

/d / → [dʒ] / ____ [j] {u}

The participants also substituted dental sounds with alveolar stop (stopping) in 715 cases (89.3%) out of 800 tokens; for example, *death* /deθ/ was realised as [det] and *both* /bəʊθ/ as [bəʊt]. Out of 640 tokens, NNES replaced fricative sounds with affricates (affrication) in 599 instances (93.6%), for example, *sachet* /ˈsæʃeɪ/ was realised as [sætʃet], while *moustache* /məstaʃ/ was rendered as [mustatʃ].

The analysis has shown that devoicing and substitution (stopping and affrication) are the common consonant modification processes employed by NNES, while voicing and yod coalescence are less attested. This suggests that the accent of NNES is characteristic of the Nigerian L2 English accent, as these common processes have been attested to in previous studies on spoken Nigerian English. It has been established, for instance, that Nigerian L2 speakers tend towards devoicing of consonants, which is considered to be more natural and requires less articulatory efforts (Josiah, 2009; Oladipupo, 2014). Several studies (Awonusi, 2009; Oladipupo & Akinola, 2019) have also reported the difficulty of most Nigerian speakers (and L2 speakers generally) in producing the dental fricatives /θ, ð/ and voiced palato-alveolar fricative /ʒ/, thus, they substitute them with alveolar stops /t, d/ and voiceless palato-alveolar fricative /ʃ/, respectively. The affrication process is particularly common in spoken NigE due to the tendency for NigE speakers to produce the ch-digraph in French loan words (e.g. *crèche, chassis, chalet*) as /tʃ/ rather than /ʃ/.

Conclusion

This study set out to investigate the patterns of consonant modification by Nigerian speakers of English who acquired English as a first language, referred to as Nigerian Native English speakers (NNES). The goal is to establish the modification processes that characterise their speech and provide possible rationale for such. The findings revealed that NNES' patterns of consonant modification tend towards devoicing and substitution, which are natural L2 means of addressing English pronunciation complexity. This shows that the accent of NNES largely corresponds to the Nigerian L2 English accent in consonant modification, in spite of their early exposure to non-enculturated sources of learning English through social and electronic media, phonemic awareness and constant use of English at formal and informal domains (Akinjobi, 2013). Therefore, it can be inferred that the environment at large significantly influences their English accent. Given the Nigerian sociolinguistic milieu within which they acquire and use English, the Nigerian L2 English accent, which they hear their parents, teachers and everyone around them speak, obviously impacts their pronunciation. This suggests that it may be difficult to impose an exonormative model on NNES as long as the L2 variety holds sway. It is, therefore, recommended that Nigerian education stakeholders tailor language policies to the variety that Nigerian learners of English are at home with since the larger community appears to be hostile to the 'posh' English variety (Bamgbose, 1971). Therefore, the Nigerian English variety should be codified, standardised and adopted for teaching and learning in Nigeria.

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A Socio-Phonological Study of S*ir* and *Madam* in the Nigerian Yorùbá-English Context

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Abstract
This study examined the socio-phonological use of *Sir* and *Madam* in the Yorùbá-English context. It elucidated the phonological variations of *Sir* and *Madam* in the different communication settings they occur in, and explicated the sociological factors responsible for the accents. For the purpose of this study, utterances were extracted from four purposively selected Yorùbá-medium English subtitled films. Using insights from Giles and Ogay's Communicative Accommodation Theory, Myers-Scottons' Markedness Theory and Eckman's Markedness Differential Hypothesis, the extracted speeches were subjected to perceptual and descriptive analyses. The films were downloaded from YouTube and with the aid of Daniel Jones' pronouncing dictionary, the pronunciations were described and the identified phonological features, different from the British English pronunciation, culminated into variations. The data were subjected to acoustic analysis using WASP/SFS to further establish the variations in pronunciation. The study revealed four pronunciation variations of *Madam* /'mæd.əm/ and they are [maˈdɑːmʊ], [màdɑːm], [məˈdɑːm] and [maˈdɑːm], as well as six variations of *Sir* /**sɜː**/ or /sə(r)/ which are [sɑː], [esà], [ɛː sà], [jesà], [jes sà] and [ɛːskiisà]. It was discovered that some of the variations resulted from codeswitching. Furthermore, the educational and social status of the participants involved in communication determined their code choices, thus, culminating into variations.

Keywords: Socio-phonological, variation, accents, codeswitching, Yorùbá -English, Sir and Madam.

Introduction

Studies on phonetics and phonology have expanded to various areas of linguistics, and sociolinguistics is a prominent aspect of it. In the Yorùbá-English community, English phonological variation is patterned differently, with speakers using variants depending on their position in the social class

hierarchy. Different factors have been identified as causes of phonological variation, such as variation in lexicon, manner of articulation, stress, intonation, duration and pitch. The same word may be articulated differently as a result of regional or situational differences (Soneye, 2021). For instance, speakers that are Northern British and Southern British can be distinguished by their accents. The Northern British will pronounce *grass /gra:s/* as */græs/* using the short vowel (Robinson, 2015).

As variations occur even within the communities of the acclaimed owners of the English language, so also are variations in the pronunciation across boundaries and even within the same communication community. Nigerian English (Banjo, 1995; Udofot, 2004), spoken by Nigerians as members of the *outer circle* of English users (Kachru, 1985, Soneye & Faleye, 2015)), is one of the identified *World Englishes* or *New Englishes* across the globe. A major feature of the Nigerian English is found in the peculiarities of its segmental and suprasegmental phonology (Akinjobi, 2006; Olofin, 2017; Sunday & Babayemi, 2021). These variations are a result of language contact which generates bilingualism or multilingualism – a characteristic of a country like Nigeria, where there are about 529 indigenous languages as well as factors such as age, sex, education, social status and dialects. Codeswitching is one of the consequences of language contact – a situation where a speaker uses two or more languages within the same communication context, whether within the same sentence or going beyond a sentence (Myers-Scottons, 1993).

The words *Sir* and *Madam* are commonly used across the globe and by Yorùbá-English speakers. Although there are various studies on language variations or accents, and some researchers have done well to examine the use of the two words in different parts of the world, studies on the phonological variations of the two words as it is used in the Yorùbá-English context are very scarce. This paper therefore, explores the variations in the pronunciations of the words *Sir* and *Madam* within Yorùbá-English context, with focus on the generated phonological variations. This will further enhance our description of Nigerian English and identify some other sources of the divergences.

Literature Review

Myriads of terminologies have emerged consequent upon language contact and one of them is sociolinguistics, a branch of anthropological linguistics that studies the relationships between language and culture and how language is

used in different contexts. In other words, sociolinguistics studies how societal values such as age, sex, class, gender and ethnicity affect code choices or variety of a language in discourse (Bell, 1976; Hudson, 1980). The key words deducible from the above definitions are *language*, *society* and *relationships*. With the advancement of technology, the world has become a global world which thrives on language via the various communication channels, such as radio, television, the internet, and social media such as: YouTube, WhatsApp, Instagram, Twitter, Facebook, Pinterest, Linkedln, Reddit, Google, Tumblr, Friendster, Facebook Messenger, Myspace, Yelp, Spotify, Delicious, Wikipedia, Kuaishou, and Medium.

In the same vein, socio-phonetics studies the interaction of sociolinguistics and phonology. It examines quantitative analysis of language variation and change (Baranowski, 2013) which result from speech form and social factors, like speaking styles, background or characteristics of the speaker (Labov, 1994). Phonetics, which entails how sounds are produced and perceived, as well as the instruments involved in recording speech sounds with written symbols, deals with acoustic aspects of pronunciation, and it differs from phonology, which deals with how sounds are patterned into speech. This acoustic study has helped in the naming of Englishes, which are a product of pronunciation variations among other types of variation. Thus, there are such Englishes like Australian English (Cos 1999), Singapore English (Deterding 2003), English English (Kerswill, Torgersen & Fox, 2008), Brunei English (Sharbawi, 2006), New Zealand English (Maclagan & Hay 2007), Canadian English (Boberg, 2005), South Carolina English (Bigham, 2009), American English and, of course British English, which is used as a prototype for this study.

A study on the 21st century New Zealand English phonology sets out to examine the linguistic, social and cultural processes associated with the birth of new regional dialects, and reveals that variation in linking /r/ is a result of a combination of social identity and attitudinal issues. Also, geographical mobility, transience and changing ethnolinguistic diversity are significant factors in the ongoing dialect development/ in New Zealand English (Marsden, 2013).

Shen's (2014) sociolinguistic study of phonological variation and change focuses on intervocalic /t/ glottaling in Cambridge Received Pronunciation (RP). Using formal and casual speaking styles in Cambridge RP,

the study examines how social characteristics influence speakers' phonological realisation. According to the study, glottalic /t/ in intervocalic position is more widespread in casual speech than in formal speech. This implies that the speech environment of a sound or word has a great influence on its realisation as more glottal tokens are discovered in word boundary than in internal casual speech environment. Grammatical categories also influence speakers' phonological realisation. In addition, a significant gender difference is discovered, showing that "women produce lesser non-standard glottalised /t/ in more formal speech."

Furthermore, a study on 20 Pashto (a language of Afghanistan/Pakistan, spoken by a population of between 40-60 million people) users of the English language reveals phonological variation, especially in the diphthongs /ai/, /ei/ and /ɔɪ/. These diphthongs are monophthongised through the process of vowel lengthening and sometimes deletion (Iqbal, Ali, Ullah and Ahmad, 2021). This, they claim, is a distinctive feature of Pashto native speakers of the English language.

In another observation, linguistic preference for Gurenɛ, a dialect of the Farefari, spoken in Ghana, is discovered to have variants of the phonemes /k/ and /s/. The variant /k/ is discovered to be more dominant because it is spoken by more youths and students than the aged, while the /s/ variant is used by more aged than youths. Based on this, the study concluded that the variant /k/ will last long, while the variant /s/ tends to fade away because its predominant users are elderly. Here, age is discovered to be a distinguishing factor in phonological variation. This buttresses the observation that there are significant differences in language use during childhood, adolescence and adulthood (Eckert, 1997). Though age is observed to be a powerful factor in pronunciation learning, there are other factors that can override the effects of age for some learners. Some of these other factors are identified as aptitudes, length of exposure, gender and social group (Hansen Edwards, 2018).

In Africa as well, studies have revealed numerous phonological variations that distinguish traditional native speakers of the English language from the new English native speakers (NENS) (Jowitt, 1991) such as Ghanaian English (GE) (Bobda,2000), South African English (SAE) (Lanham, 1996) and of course Nigerian English (NE) (Adegbija, 2004; Akinjobi, 2016; Olofin, 2017; Jowitt, 2020) to mention just a few. For example, the word *refers* has British pronunciation /rɪfɜːʳ/; American pronunciation /rɪfɜː/; SAE pronunciation /rəfɜː/; GE pronunciation and NE pronunciation /rɪfaː/. This

current study, however, is a departure from the above examined literature, in the sense that it specifically explicates the variations in the pronunciation of the two words under study in Yorùbá-English communication environment.

The word ***Sir*** originated from the word '**sire**' which was used to refer to people in authority as a mark of respect or honour. In like manner, the word **Madam** emanated from the words **My dame** as a mark of authority for a woman, although *dame* (which has its origin in the Latin word *domina* meaning *Lord* or *Master*) is now seen as offensive. The word 'Madam' can also be used to mean helpmate, helpmeet, lady, missus or missis, Mrs., old lady, wife, wifey or woman.

There are accents of the word 'Sir' and 'Madam' across the globe, for example, 'Madam' in British English is /ˈmædəm/, in American English is /ˈmædəm/, in French is /ˈmeɪ̯dæm/, in Brazilian Portuguese is /maˈdɐ̃.mi/ and in European Portuguese is madame /maˈðɐ.mɨ/. Also, 'Sir' in British English is /sɜː/, in American English is /ˈsɜːr/, in French is /sər/, in Brazilian Portuguese is /sɐ̃ˈɲoʁ/ and /sɐ̃ˈʃoh/, in European Portuguese is /sɨˈɲoɾ/ and in Czech is /sɔː/ (Dictionary.com, 2020).

Yorùbá-English is a variety of the English language spoken by the Yorùbá communities in Nigeria. In Nigeria alone, there are different variations generated as a result of the concurrent use of the English language with about 529 indigenous Nigerian languages, out of which three (3) are the major Nigerian languages, that is, Yorùbá, Hausa and Igbo. This led to the 3 major varieties of English in Nigeria to be identified as Yorùbá-English, Hausa-English and Igbo-English. The demarcation resulted from the grammatical (phonology, morphology, syntax and semantics) composition of each of the three varieties.

Researchers, both at home and abroad, have identified distinctiveness in Nigerian English pronunciation (Akinjobi, 2006; Olofin, 2017; Jowitt, 2020). Variation in cluster production is a typical distinctive feature of Nigerian English as discovered in a study of undergraduate Yorùbá-English Bilinguals (UYEB). The study reveals that deletion, substitution, metathesis and epenthesis are used to ease production of consonant clusters (Olofin, 2017).

In the area of stress placement, Sunday and Babayemi (2021) discovered that Educated Hausa and Igbo Nigerian English speakers rated left alignment of feet higher than having stress at the initial syllable. Apart from that, Trochaic foot was observed to highly ranked in both Hausa and Igbo NE

varieties. Different from those two varieties was the discovery that the Educated Yorùbá-English speakers disallowed stress placement on the initial syllables. However, there has not been any published study on the variations of '*Sir*' and '*Madam*' in the Nigerian Yorùbá-English context.

YouTube is an online social media platform owned by Google and traceable to America; it has its headquarters in San Bruno, California, United States. The media was launched by the trio: Steve Chen, Chad Hurley and Jawed Karim on February 14, 2005 (Hosch, 2023). The major purpose of YouTube is for sharing videos. It is a free, easily accessible video streaming platform (Vincent-Ohizu & Okeke, 2022). The website has been employed by users across the globe to share informative, educative and entertainment videos. YouTube is a platform for sharing education pieces and it has helped both students and educators enhance their horizon. This milieu has also been employed by the world of entertainment such as Hollywood, Bollywood, and Nollywood, to make their film works accessible to all and sundry at an affordable cost and a convenient time. One can create playlists and watch videos later at one's convenience. Today, it has made home videos a watch-as-you-go phenomenon. YouTube has become a source of data to researchers across the globe who are in research escapades and it presents the best oral presentation on social media platforms through which phonological variations are accessible worldwide.

Theoretical Background

For the sociolinguistic aspect of this study, Giles' Communication Accommodation Theory was adopted. This theory is a development of Speech Accommodation Theory, propounded by Professor Howard Giles (1973) but popularised in Giles and St. Clair (1979), Giles et al. (1991), Jenkins (2000) and, of course, recently in Giles and Ogay (2007) and Giles (2016). Communication Accommodation Theory deals with language choice patterns as adaptive interpersonal psychological responses to intergroup relations. This theory views speakers in communication roles as rational actors whose social roles are defined in relation to other members in the community, either by identifying with them or emphasising the social distance between them.

Communication Accommodation Theory explains the motivation behind certain shifts in peoples' speech styles during social encounters, taking a dual form of either convergence or divergence. Divergence on the one hand

means an individual intentionally emphasises their status or authority through speech to maintain a distinctive identity or where a group or a community exercises their identity and cultural distinctiveness (Jitendra, 1982:213, quoted in Kayambacinthy, 2000). Convergence on the other hand happens when an individual tries to close the gap between themselves and their interlocutors by reducing the difference in speech. That is, a speaker may want to shift to their interlocutors' level of speech for transactional reasons or for genuine admiration for certain values the participants stand for. Convergence can be upward or downward. It is an attempt to account for different ways speakers manipulate language to maintain integrity, distance, or identity by unconsciously modifying their language choice. These modifications include phonological variations such as tone or speech rate to converge towards or diverge from others' behaviour. It has been discovered that speakers' use of fluency, prosody and pronunciation is a way of showing their attitude or desire to connect with their interlocutors. They may want to diverge or converge in their interactive pattern with a variety of speech phenomena, such as pausing, speech rate, and the pronunciation of vowels and consonants, either to be liked and accepted by their interlocutor or to distance themselves from their interlocutor (Giles & Ogay, 2007).

To account for phonological variations**,** we adopted Markedness Differential Hypothesis (MDH) (Eckman, 1977; 2008). Generally, Markedness originated from the Prague school in the works of Nikolai Sergeyevich Trubetzkoy (1939) and Roman Jacobson (1941). It aims at explaining the binary oppositions such as voiced and voiceless obstruent, oral and nasal vowels, open and closed syllables as much more than ordinary opposites. If one member of the opposites has a wider distribution than the other within a language or across languages, then it is referred to as unmarked. This means that an unmarked member is simpler than the other with less distribution which as a result is marked. It was initially designed for phonology to explain the difficulties encountered in pronunciation as a result of phonemic contrasts. The more marked a feature in the target language (TL) is, compared to the native language (NL), the more the difficulty it poses to learners. In addition to that, TL features that are different from the NL, but are not more marked, will not be difficult (Eckman, 1977:321; 1981a; 1981b).

This was further established in the work of Anderson (1987) who studied subjects from three NL backgrounds: Egyptian Arabic, Mandarin

Chinese and Amoy Chinese. The result showed that Chinese-speaking subjects were less target-like than that of the Arabic-speaking subjects on coda cluster, and this resulted from the degree of markedness and NL-TL difference. The Nigerian English setting is such that the language interacts with other Nigerian indigenous languages and this leads to generations of varieties, different from the Received pronunciation, making the Nigerian English one of the global Englishes.

In another dimension, a speaker's code choice may be a product of what motivates them, which is a set of rights and obligations named marked, unmarked or explanatory. An interlocutor uses the L1, an unmarked variety, as a sign of closeness, familiarity or solidarity, while the L2 (marked) is used as a symbol of remoteness and detachment. This necessitates an additional theory, Myers-Scotton's Markedness Theory (Myers-Scottons, 1993).

Myers-Scotton's Markedness opines that choices are more of a personal motivation. Bilinguals are seen as operating within a sociocultural context and the use of unmarked language serves to maintain the status quo of the interaction (Myers-Scotton, 1988, 1993). Speakers who are seen as rational actors choose the structure of their dialogue in a manner that signifies the set of rights and obligations (RO's) they wish to implement between the speaker and the addressee(s) in a specific exchange. This is based on their motivation which is classified into marked, unmarked or explanatory choices. They use their L_1 as an unmarked code to express intimacy, solidarity and emotions, while their L_2, which is marked, is used to indicate distance and emotional detachment from their interlocutors (Gumperz, 1982; Myers-Scotton, 1993).

Methodology

For the purpose of this study, spontaneous speeches were extracted from four purposively selected Yorùbá-medium films that were subtitled in English (the films are in Yorùbá language matrix and English language embedded). These films are *Husband and the Cheating Wife* (HCW), *Alakada Part* 2 (ALK), *Alimi Part 1* (AP) and *Jenpe Meji* (JM). The selection was based on the fact that these films provide settings that are analogous to real life situations and contain codeswitched expressions needed for the study. The extracted speeches underwent perceptual and descriptive analysis. For the perceptual analysis, the films were downloaded from YouTube and actors' dialogues were listened to with the aid of a headphone. The different pronunciations were described and

transcribed using Daniel Jones' pronouncing dictionary, and the identified phonological features, different from those in the British English pronunciation, culminated in variations. The data were subjected to acoustic analysis using WASP/SFS to further establish the variations in pronunciation within the Yorùbá-English speaking community.

Data Analysis and Discussion

The Yorùbá-English Varieties of 'Sir' and 'Madam'

As shown in the examples in *1.2 (a)* and *(b)* above, so also, we have variants of the words in Yorùbá-English. This current study, however, is limited to the common variants of *Sir* and *Madam* in the Yorùbá-English. These are examined under various status, as follows:

(a) Very High Level of Education (VHLE) (b) High Level of Education (HLE) (c) Low Level of Education (d) Very Low Level of Education (VLLE).

Table 1 Word 1: Madam /'mæd.əm/

S/n	Variations	Transcription	Interlocutor	Status	Utterance	Translation	Film
1.	Madaamu	[maˈdɑ:mʊ]	Driver	VLLE	**Madaam u** lo ni ki n fun yin	It is **Madam** who said I should give you.	HC W
2.	Madaam	[màdɑ:m]	Gate keeper	LLE	Iyen **Madaam** naa	You mean **madam**?	HC W
3.	Madaam	[məˈdɑ:m]	Conc 1	HLE	**Madaam** yen o le so bee.	That **madam** can't say that.	HC W
4	Madaam	[madɑ:m]	Sam	VHLE	**Madam** Adunbari n Matosi	**Madam** Adunbarin matosi	ALM

Acoustic Representation of the Variations of the Word 'Madam'

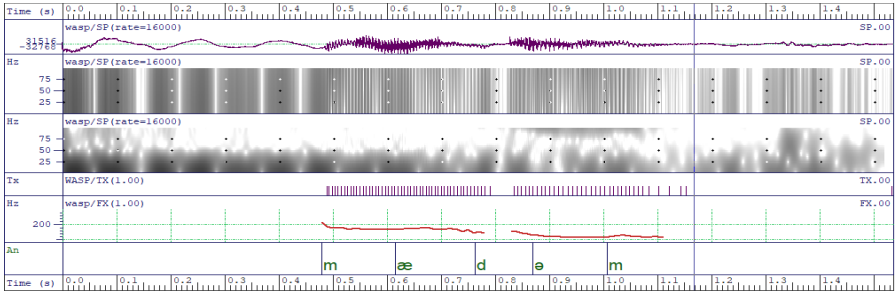

Fig. 1(a) BrEP 'Madam' /'mæd.əm/

The BrEP variety starts at 0.0000 and ends with a duration of 1.5360. The Voiced (s) is 0.6203 with a fundamental frequency median (FxMedian) (Hz) of 153.6933; FOIQR (Hz) 49.9619 and fundamental frequency mean (FxMean) (Hz) 149.4092.

The Yorùbá-English Pronunciation Variety 1 (YEPV1): 'Madaamu' [maˈdaːmʊ]

The variety 1 of the word 'Madam', with the BrEP /'mæd.əm/ reveals phonological changes from the short front half-open slightly spread vowel /æ/ in the first syllable to the Yorùbá low (L) toned back central open vowel /à/, while the schwa /ə/ in the second syllable changed to long back open neutral vowel /ɑː/ equivalent to a combination of Low (L)+High (H) tone /àá/ in Yorùbá. Also, there is semi-back open rounded vowel /ʊ/ epenthesis; making the word sound [maˈdɑːmʊ].

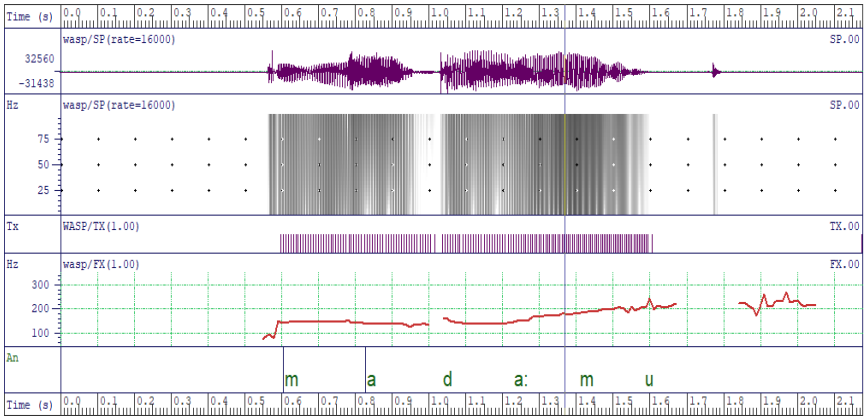

Fig. 1(b) Acoustic Representation of YEPV1 *[ma ˈda:mʊ]*

This variety also starts at 0.0000 and ends at 2.1760 but with Voiced (s) 1.0079; F0Median (Hz) 153.7510; and F0IQR (Hz) 62.6708, while FxMean (Hz) is 159.4138. Vowel lengthening is experienced in YEPV1, as shown in the wave display.

The YEPV2: 'Madaam' [màdɑ:m]

YEPV2 is similar to YEPV1 but with a slight difference. The vowels in the first and second syllables are the same as variety 1, but the difference is in the Low (L) tone used in the first syllable and the absence of vowel epenthesis.

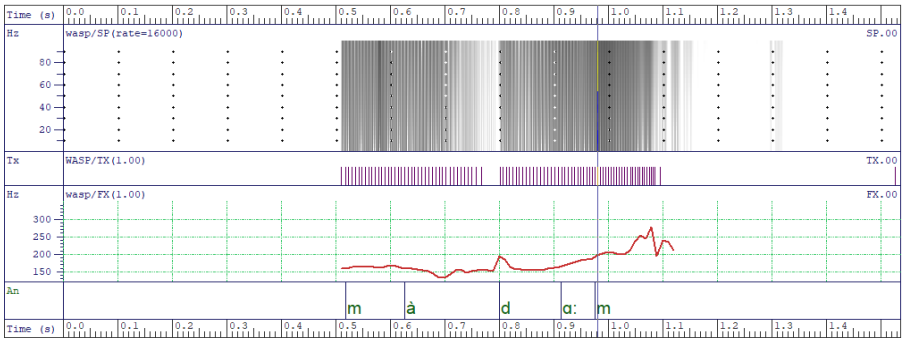

Fig. 1 (c) Acoustic Representation of YEPV2 *[màda:m]*

This variety also starts at 0.0000 and ends with a duration of 1.5360, with Voiced (s) 1.0939; F0Median (Hz) 164.1183; F0IQR (Hz), 39.3544 and FxMean (Hz) 176.4218; showing the FxSD (Hz) of 32.8342.

The YEPV3: 'Madaam' [məˈdaːm]

Variety 3 has schwa /**ə**/ in the first syllable instead of the second syllable where it features in the BrEP, while the second syllable is the same as V1 and V2. Like V2, there is no final vowel epenthesis.

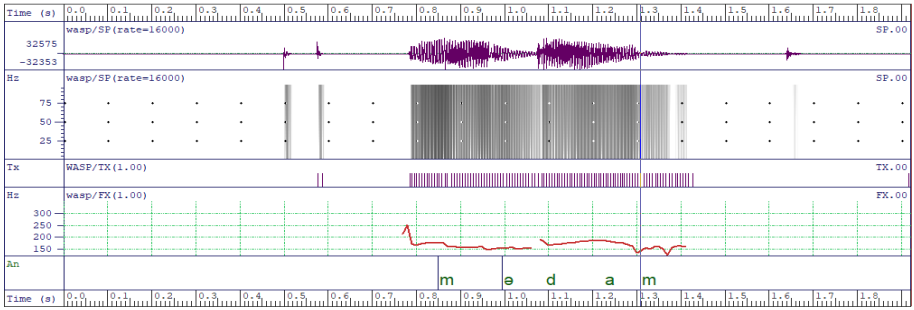

Fig. 1(d) Acoustic Representation of YEPV3: [məˈdɑːm]

Variety 3 has a Start(s) of 0,0000 with End(s) and Duration (s) 1.9200. The Voice (s) is 0.6513, F0Median (Hz) 165.0693; F0IQR (Hz) 21.1028; the FxMean (Hz) 167.1249 with a FxSD (Hz) 20.4822.

The YEPV4: 'Madaam' [maˈdaːm]

YEPV4 starts with 0.0000 with RMS (value) 1.1520; F0Median (Hz) 149.6616; and F0IQR (Hz) 35.9710, and FxMean (Hz) 158.4593.

A close examination of the acoustic statistics reveals the disparity in the pitch of voice, length of duration and fundamental frequencies of mean and median in the production of each of the varieties, thus, showing slight or conspicuous differences in the realisations of the same word. It was observed here, that the BrEP is difficult to realise when it is used in connected speech by even the educated, contrary to monolingual speech. The YEPV1 is common in the connected speech of the uneducated. Also, YEPV2 was realised differently from BrEP in the initial vowel and the stress on the second syllable, instead of in the first. This was used by both the educated and the uneducated in the films. In addition, YEPV3 has schwa in the first syllable and this resulted in the stress

and the vowel lengthening of the second syllable. This variety is commonly used in connected speech by almost every Yorùbá-English bilingual, and even in English monolingual speech. Variety 4 was used by Sam as a title before someone's name in *ALM*. He said, '*Madam Adunbarinmatosi'* – a nickname he gave, Temi which means she brought luck to him.

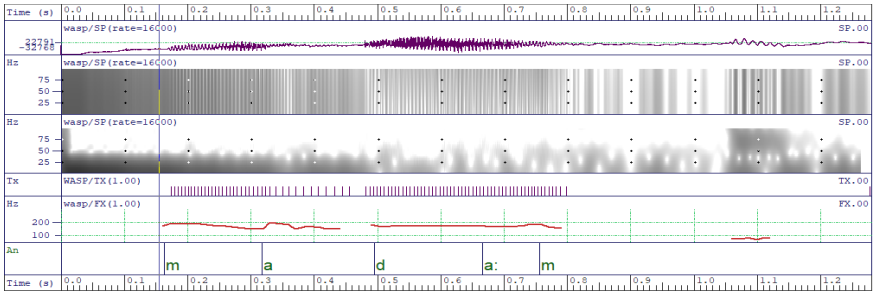

Fig. 1(e) Acoustic Representation of YEPV4: 'Madaam' [maˈdɑ:m]

Analysis of *Sir* /sɜ:/

The word 'sir' is a word of respect for someone in authority; it is used in context as a single entity to gain attention, express emphatic affirmation as assent or agreement to an order from a male superior or as appellation in letter writing. It may be used as a verb (Don't **sir** me) or as a noun (Yes **sir**). The word is often found in the expressions of subordinates when speaking with their male boss and the variations occur depending on the educational status of the speaker as contained in the table below.

Table 2 Word 2: Sir/Yes, Sir.

S/N	Varia-tions	Transcrip-tion	Inter-locutor	Educ. Status	Utterance	Translation	Film
1	Sir	[sɑ:]	Yetunde	HLE	Sir.	----------	ALAK
2	Sir	[sɑ:]	Tobi	HLE	E rora Sir; sara le Sir.	Gently, Sir; gently, Sir.	ALM
3	Sir	[sɑ:]	Adebisi	HLE	E se gan an Sir.	Thanks so much, Sir.	JM
4	E sà	[esà]	Staff 1	HLE	E sà láti bí osè kan séyìn èmi fúnra à mi ti ń feel bákan wípé nǹkan rere kan féé jáde looffice.	Excuse me, Sir, since about two weeks ago, I myself have been feeling somehow, that something good will come from this office.	HCW
5	Éèsà	[ɛ: sà]	Driver	LLE	Éèsà, éèsà, ògá, ògá	Excuse me, Sir, boss, boss…	HCW
6	Éèsà	[ɛ: sà]	Gatekee per	LLE	Eesa, e ma je ka loo be yen sir.	Please, Sir, don't let us go there.	JM
7	Yesà	[jesà]	Foreman	LLE	Yesà, ó pèlàwon tó ó na block sókè sir,	Yes, Sir! He's among the people lifting up blocks for the bricklayers.	HCW
8	Yes sir	[jes sà]	Brother	HLE	----------		HCW
9	Eeskîsà	[ɛ:skiisà]	Gatekee per	LLE	Eeskîsà, ibo lèyin park mótò ti yín sí.	Excuse me, Sir, where did you park your car?	HCW

In the film – *ALK*, in contrast to what obtained in *HCW*, the expression **Sir** is used only once because of the extremely low level of master-servant relationships in the film. In *HCW*, there are a lot of *master-servant* relationships in home settings and *boss-subordinate* relationships in office settings. This led to vertical communications with a display of honorific expressions. The majority of the conversations in the film occurred in horizontal communication

settings. In the film *ALK*, most of the characters are students and the film has predominantly school settings. Even the *porter-student* relationship is devoid of respect, something that is supposed to be attracted by age or status. The porter is old enough to be accorded some respect by the students, however, this is not the case. Also, the only porter featured in the film is female.

In scene 1 of the film, Yetunde uses the expression 'Sir' in response to her father's call. She pronounces it as [sɑ:], different from the BrEP **/sɜ:/**. This is common among the Yorùbá as an honorific expression to respond to older males whenever they call. It is a different variety from the ones discovered in *HCW* and quite different from the available conventional dictionary usage. Also, in *ALM*, Tobi, Temi's fiancée, uses 'Sir', realised as [sɑ:], to honour his father-in-law-to-be, when he goes to deliver Temi's message. The two characters involved here are educated. While Yetunde belongs to the VHLE category, Tobi can be categorised as HLE.

In the film, *HWC*, 'sir' was used 36 times in different denotations, while it was used only once in *ALK and 7 times in ALM*. In *JM*, it was used 14 times: once by Adebisi and 13 times by the gatekeeper. The gatekeeper used it honorifically in response to every statement made by his boss, Rotimi's Dad to the extent that it became annoying. The social status in the films determined the number of times this honorific word 'Sir' was used and the different varieties employed.

Structures of the word *Sir*

i. As a single entity – Sir (noun)
ii. As inclusive – Yessir! (Exclamation)
iii. As a sentence – Yes sir (Adverb + noun)
iv. As a sentence – Excuse me sir. (Verb + Pronoun + Noun)

In numbers 4, 5 and 6, as indicated in Table 2, the initial sound of the English expression, 'Yes sir', the voiced semi-vowel palatal /j/ was completely deleted.

BrEP of Sir /sɜ:/ (strong form)

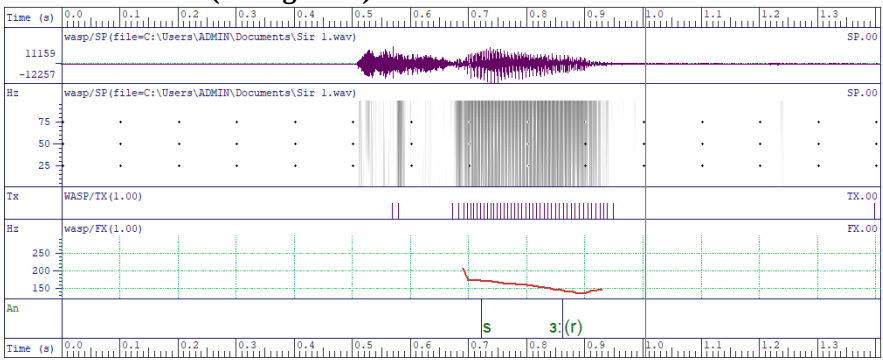

Fig. 2(a) Acoustic Representations of the Word Sir/Yes, Sir

The BrEP has two varieties to indicate the strong and the weak forms. As shown in the acoustic representation in Fig. 2(a), the strong form, /sɜ:/, starts with 0.0000 and ends with a duration (s) of 1.4080 and voiced(s) 0.2859. The F0 Median (Hz) is 158.8573, while the Fx Mean (Hz) is 153.9261 showing FxSD (Hz) 21.0112.

BrEP of Sir /sə(r) (Weak form)

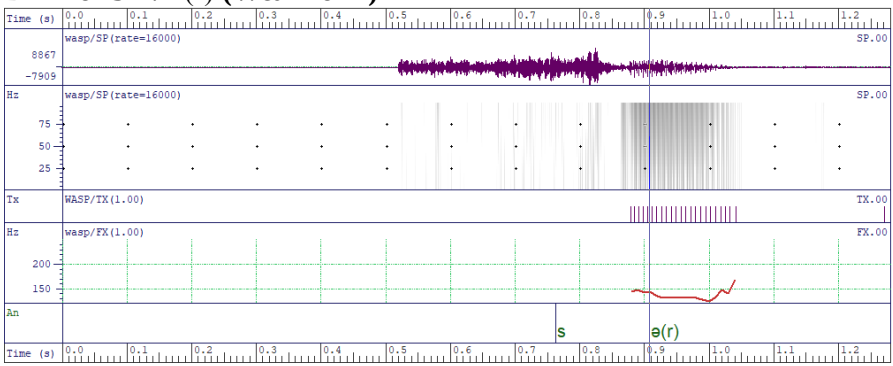

Fig. 2(b) Acoustic Representation of BrEP of Sir /sə(r)/(Weak form)

The BrEP weak form variety /sə(r)/ starts with 0000 and ends with 1.2800 with a duration(s) of 1.2800, voiced(s) 0.1626, F0Median (Hz) 134.4492, FxMean (Hz) 136.5804 and FxSD (Hz) 12.9558.

3.2.3 **YEPV1 Sir /sɑ:/**

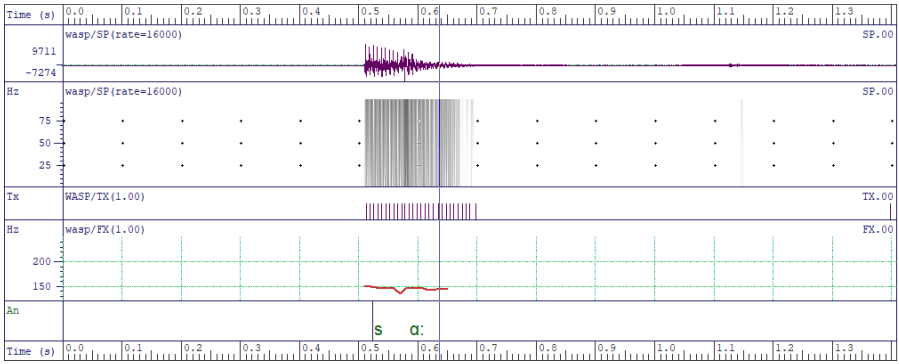

Fig 2 (c): Acoustic Representation of YEPV1 Sir /sɑ:/

YEPV1 starts at 0.0000 and end(s) with a duration(s) of 1.4080. F0Median (Hz) 146.3516. FxMean (Hz) 148.2721 and FxSD (Hz) 22.9756.

3.2.4 **YEPV2 E sà [esà]**

'E sà' **[esà]** is a variety of 'Sir' used in the expression 'Excuse me Sir' to seek a male boss's attention. It may also be used when someone is trying to convince their boss that what one is saying is true. This variety is sometimes used by the educated as seen in the film *HCW*.

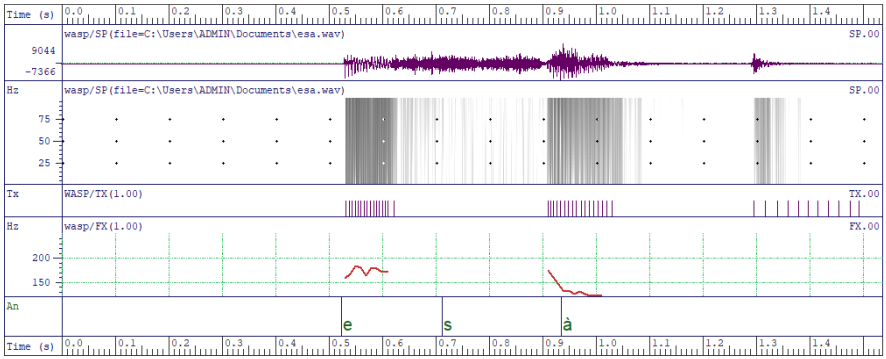

Fig. 2(d)Acoustic Representation of YEPV2 E sà [esà]

YEPV2 Start (s) is 0.0000 with End(s) and Duration(s) of 1.5360 and Voiced(s) 0.4060, respectively. F0 Median (Hz) 158.1359, FxMean (Hz) 1.#INF and FxSD (Hz) -1.#IND.

YEPV3 Éèsà [ɜ: sà]

Éèsà **[ɜ: sà]** is another variety of 'Sir' meaning 'Excuse me Sir' – this is lengthier than YEPV2 in production and it is common among the low educated and the uneducated.

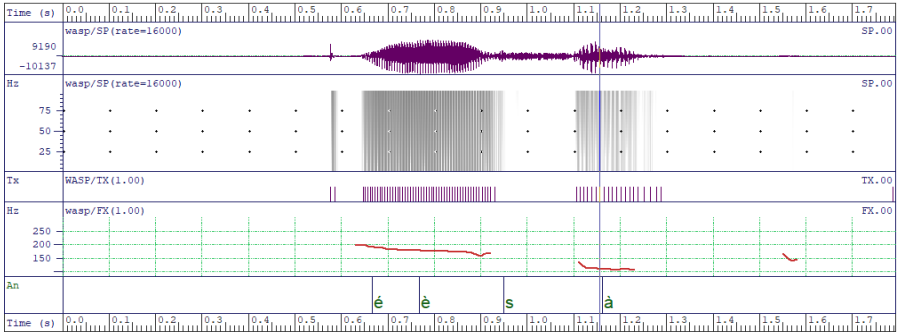

Fig. 2(e): **Acoustic Representation of YEPV3 Éèsà [ɜ: sà]**

YEPV3 reveals Start (s) 0.0000 and End (s) and Duration (s) 1.7920. The pitch is Voiced (s) 0.4751, F0Median (Hz) 173.7488 and FxMean (Hz) 157.5885 with FxSD (Hz) 35.1252.

YEPV4 *Yesà [jesà]*

Yesà is a variety of 'Yes Sir' used to respond to a question asked by a male boss as we see in the response of the foreman to the site owner's question in Table 2, serial number 7. There is a case of consonant reduction where /s/ in the first syllable is deleted leading to clipping of the two words to form a new word.

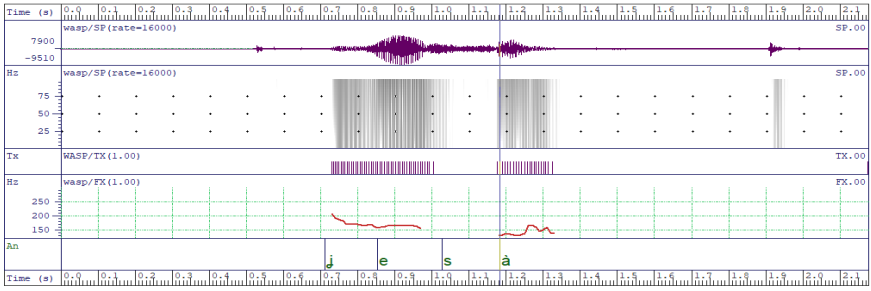

Fig. 2(f): **Acoustic Representation of YEPV4 *Yesà [jesà]***

YEPV4 has Start (s) 0.0000, End(s) and Duration(s) 2.1760, Voiced(s) 0.4208, F0Median (Hz)165.5124, FxMean (Hz) 162.0464 and FxSD (Hz) 20.0251.

YEPV5 'Yes sir' [jes sà]

This variety is the educated pronunciation of the words 'Yes Sir'. The only difference between this variant and the BrEP is in the final vowel, which is replaced with [à].

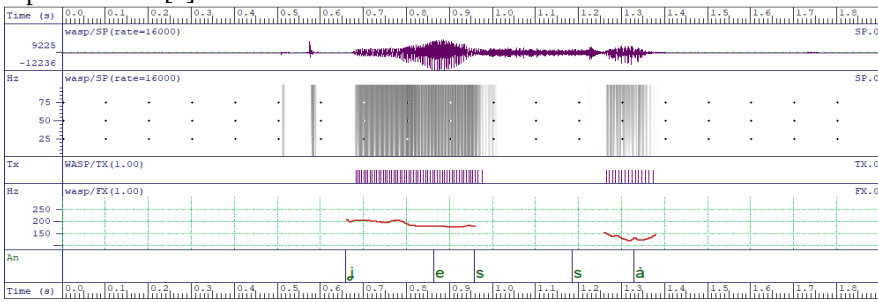

Fig. 2(g): **Acoustic representation of the YEPV5 'Yes sir' [jes sà]**

YEPV5 Start (s) with 0.0000, End (s) and Duration (s), 1.9200, Voiced (s) 0.4010, F0Median (Hz) 180.2695, FxMean (Hz) 177.9905 with FxSD (Hz) 28.9064.

YEPV6 *Eeskîsà [ɛ:skiisà]*

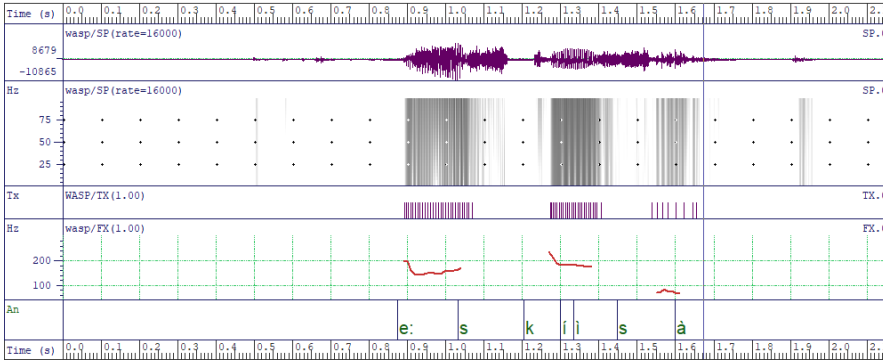

Fig. 2(h) Acoustic Representation of YEPV6 *Eeskîsà [ɛ:skiisà]*

YEPV6 Start (s) has 0.0000, End (s) and Duration (s) 2.1760, Voiced (s) 0.4251, F0Median (Hz)160.5006, FxMean (Hz) 159.8777 and FxSD (Hz) 42.6530.

The Role of Communicative Accommodation in Phonological Variation

Using Communicative Accommodation Theory for analysis in the films, the findings sometimes show that phonological variations were attributed to the social setting, class or educational level of the speaker as well as the relationship between the interlocutors. Different levels of participants are identified in the films: (a) Very High Level of Education (VHLE) (b) High Level of Education (HLE) (c) Low Level of Education, and (d) Very Low Level of Education (VLLE).

It was observed in the production of *Madam* that the BrEP /***'mæd.əm***/ is difficult to realise when it is used in connected speech, even by the educated, contrary to monolingual speech. The YEPV1 ***[ma ˈda:mɔ]*** is common among the uneducated in connected speech as shown in Table 1. An example is found where the expression was used by a driver with VLLE in the film *HCW*. YEPV2 ***[màda:m]*** was realised differently from BrEP in the initial vowel and the stress on the second syllable, instead of the first. This was used by both the educated and the uneducated in the films. An example for this is found in the conversation between the gatekeeper who is LLE and a concubine who is HLE in *HCW*. YEPV3 ***[mə ˈda:m]*** has schwa in the first syllable and this resulted in the stress on, and vowel lengthening in the second syllable. This variety is commonly used by almost every Yorùbá-English bilingual in connected speech, and even in English monolingual speech. An example is the use by Concubine 1 with HLE. Variety 4 ***[ma ˈda:m]*** was used with a VHLE by Sam as a title before someone's name in *ALK*. He said '*Madam Adunbarinmatosi'* – a nickname he gave Temi, meaning she brings him luck.

In the same vein, the films revealed variations in pronunciations of the word Sir **/sɜ:/** (strong form) or **/sə(r)/** (weak form), which are results social settings and status. YEPV1 **[sɑ:]** was used in *ALAK, ALM* and *JM* by different characters with HLE. Despite their level of education, none realised the BrEP, whether in the strong or weak form. This pronunciation is used in response to a call by both the educated and the uneducated, while the educated also use it to seek attention of a male boss or an elderly person. Examples are cases of Yetunde, Tobi and Adebisi, with HLE, in *ALK, ALM* and *JM*, respectively, who

said **[sɑ:]** in response to calls. The educated sometimes use YEPV2 **[esà]** instead of **[sɑ:]** and this occurred in the speech of Staff 1 to seek attention of their boss at a meeting. YEPV3 **[ɜ:sà]** is the variety commonly used by the uneducated, and the difference is in the length of the first syllable. This was used by a driver and a gatekeeper with LLE in *HCW* and *JM* to seek their master's attention. The foreman with LLE in the film *HCW* used YEPV4 **[jesà]** as a response to the master's question, while the educated variety, YEPV5 **[jes sà]**, was used by Concubine 2's brother with HLE in the same film. The last but not least, **YEPV6 [ɛ:skiisà]**, was realised by a driver with LLE in *HCW* to seek his master's attention. He used it to mean *Excuse me, Sir.*

Markedness as a Criterion for Variation

One of the factors responsible for the pronunciation variations of the two words being examined, 'Sir' and 'Madam', is markedness of some of the English phonological features compared to Yorùbá language. For instance, in the monosyllabic word 'Sir' **/sɜ:/**, the only vowel is the central semi-open spread vowel /ɜ:/, a long vowel, absent from Yorùbá language. Instead, what we have in Yorùbá is [ɛ], which is different from and shorter than what is present in English. The closest to the vowel phoneme is what is found in èjè (blood), close to the vowel in the word 'beg'. Based on this, vowel substitution is experienced, and the most convenient vowel used by the Yorùbá-English language speakers is the semi-back, open neutral vowel /ɑ:/ which has a wider distribution compared to/ɜ:/, making it pronounced [sɑ:].

Also, in the word 'Madam', a disyllabic word, the first vowel is the front semi-open spread vowel /æ/, which has a wider distribution, making it easy to be pronounced almost with the British pronunciation because of the similar vowel [ɑ] that is available in Yorùbá. The second vowel is the central semi-open neutral vowel /ə/, a schwa, which is completely illicit in Yorùbá language, and therefore, marked. This led to vowel substitution with [ɑ:], a uniformity encountered in the second syllable in varieties 1-4. It is important to note that the level of markedness of a sound could also be ascribed to either the rural or urban dialect.

While Yorùbá-English codeswitching is used as an unmarked expression in informal communication settings, English monolingual speech is a marked option (Myers-Scottons, 1993).

Conclusion

The issue of phonological variation in contemporary linguistics is a phenomenon that has thriving in research across the globe. The words *Sir* and *Madam* are interestingly noticed to have different regional accents. Among the Yorùbá-English speakers, four accents of the two words, which are quite different from the prototype, were identified. These accents were dependent on the markedness of the sound, the status of the participants in communication as well as the situation in which the communication took place. The study of the two words *Sir* and *Madam* in Yorùbá-English setting enhances the nexus between phonology and Yorùbá-English codeswitching as a sociolinguistic feature of English in the ESL Nigerian Environment. It also adds to the corpus data on Nigerian English as a trending issue.

This study reveals that most of the identified variations resulted from codeswitching, contrary to monolingual speeches. For the sake of mutual understanding, it is important for all users of English across the globe to take note of these variations whenever they are involved in communication with L2 Yorùbá-English users. Also, Yorùbá-English speakers should note the contexts in which these varieties are tolerable, in order to avoid malapropism.

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Articulation of Emphasis in the Utterances of Selected Nigerian Christian Actors

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Abstract
Verbal communication transcends merely stringing together linguistic elements; it entails different modifications of a speaker's tone with the sole aim of achieving a perfect speaker-meaning projection and avoiding communication breakdown. Communication is done to achieve different purposes, one of which is emphasis. This study investigates the emphatic tools employed by selected Nigerian Christian Actors. Perceptual and acoustic analyses of 50 extracted utterances from 10 Christian movies were carried out. Kreidler's Tonicity Model was used for the perceptual analysis. Some of the emphatic features observed in the selected movies include consonant lengthening, aspiration, (Yoruba) tone and body language.

Keywords: Accent, Emphasis, Nigerian English (NE), Communication

Introduction

Communication has been defined as the process through which individuals exchange meaning via a shared system of symbols, signs or behaviour (Pearson, et al., 2003). Communication is done to achieve different purposes, one of which is to emphasise. Emphasis can be projected through different means. One of the ways through which native English speakers communicate emphasis succinctly and effectively is through the use of Accentual Intonation, otherwise known as sentence stress (Roach, 2000; Gut, 2009; Gussenhoven, 2004; Adejare, 2023). Conversely, several scholars (such as Jowitt, 2000; Gut, 2001; Adejuwon, 2003; Fajobi & Onadipe, 2020) have observed that speakers of Nigerian English as a Second Language (ESL) do not adequately explore sentence stress in their utterances. Bamgbose (2020) submits that speakers of Nigerian ESL usually duplicate linguistic items in order to achieve emphasis. The present study further investigates the various means through which speakers of Nigerian ESL articulate emphasis and Nigerian Christian actors have been used as a case study.

Literature Review

Sentence Stress

In English phonology, connected speech can be divided into utterances, which can further be divided into smaller units called tone units or tone groups (Skandera & Burleigh, 2005). Lexical words such as nouns, lexical verbs, adjectives and adverbs are usually accentuated, while function words such as pronouns, interjections, auxiliary verbs, articles, prepositions and conjunctions are not usually accentuated (Kucukoglu, 2012).

However, prominence could be placed on a word or syllable to make it more distinct than other lexical stress in the clause or utterance. This is referred to as sentence stress (Lee, 2013). Usually, the tonic stress falls on the last stressed syllable in the tone unit and it is usually produced with the highest pitch (Davenport & Hannahs, 2005; Beare, 2018); however, there are unusual situations whereby speakers are seriously concerned with passing some other message across (Gussenhoven, 2004). Hence, rather than place the focus on the last lexical item in a tone unit, native English speakers sometimes shift the focus to another lexical item or a grammatical item for the purpose of emphasis (Kucukoglu, 2012). Osisanwo (2012) defines emphatic stress as the prominence placed on a certain word in a sentence in order to pass a specific information across to the receiver of the message. Stress assignment could also be used to differentiate a linguistic item from another in a stretch of utterance for the purpose of contrast or clarity. This is referred to as contrastive stress. According to McCauley and Skenes (1987), contrastive stress places prominence on a word in a sentence, resulting in a slight change in the meaning of the sentence.

Sentence Stress in NE Phonology

Accentuation of words to perform special functions by speakers of Nigerian ESL has been studied by a number of scholars. Jowitt (2000) and Gut (2001) report that when speakers of Nigerian ESL accentuate words in sentences, it is grammatically, rather than lexically, oriented. In other words, NE speakers accent the lexical words and de-accent the grammatical words in sentences. Consequently, variations in the rules of the placement of prominence, such as the accentuation of function words for special purposes like emphasis or contrast, is not utilised. Additionally, Jowitt (2000) observed that given

information is not usually de-accented. This is revealed in the way the dialogue below was read by his informants.

A. Was it well acted?

B. Amazingly well acted.

Although the respondents placed prominence on "amazingly", which is the nucleus of dialogue B; nevertheless, 'well acted' was not de-accented by 67% of the NE speakers, despite the fact that it is a given information.

Fajobi and Onadipe (2020) carried out a study on the employment of sentence stress among English language teachers in Lagos State. The teachers were asked to read 24 sentences with the intention of communicating youthfulness, compulsion or inclusion with the use of emphatic or contrastive stress. It was observed that variables such as educational qualification and school type (private or public) did not influence their performance. On the contrary, factors namely, age and sex brought about differences in performance. The younger teachers (20 – 40 years) were reported to have performed better than the older ones (41 years and above) and the female respondents performed better than the males. Generally, their performance was poor and this is attributed to the influence of their indigenous languages and their incompetence in the use of sentence stress.

As observed by Bamgbose (2020), in Nigerian indigenous languages, emphasis is communicated via duplication of linguistic elements, which is usually directly translated into the English language. For instance, *kitakita* in Igbo language is usually directly translated as *now now* in English (for example, Do your assignment now now). It is against this backdrop that this study investigates the various ways through which speakers of Nigerian ESL communicate emphasis.

Methodology

Kreidler's Tonicity Model

Following Kreidler (1997), tonicity is concerned with where the accented word is domiciled in a tone unit. A tone unit or tone group, as described by Crystal (2008), is a distinguishing arrangement of pitches or tones in an utterance. It is usually marked by a pause. Within a tone unit, there is usually a word which is more prominent than others. This word is referred to as the nucleus. Elements that could come before or after the nucleus are the onset and coda. The nucleus

is however, the only requisite element in a tone unit. In other words, a tone unit can have an onset and a nucleus (O+N), a nucleus and a coda (N+C) or, as the case may be, a Nucleus (N) only. The nucleus is always accented but the onset and coda are usually de-accented. This helps the listener to focus on the most essential part of the message. This is exemplified in Kreidler's Tone Unit Structure.

Table 1: Tone Unit Structure

Onset	*Nucleus*	*Coda*
I've just seen a	ghost	-

Adapted from Kreidler, 1997, p.168

In Table 1, *ghost* is the nucleus because it is the most informative word in the tone unit.

Procedure for Data Analysis

Data for this study were got from 10 Christian movies produced between 2000 and 2022. The data collected were subjected to perceptual analysis of identification of emphatic utterances with unique features. The utterances in the movies were extracted using Audacity (version 3.0.3) and relevant data were exported to PRAAT (version 6.1.5.6) and analysed. Tables, graphs and percentile calculations were also employed for the analysis. Kreidler's (1997) Tonicity Model was adapted in this study to stratify the extracted tone units into onset, nucleus and coda (where applicable) with the nucleus (the emphasised word in the extracted utterance) being the focus of the tone unit. This stratification made it easier to identify the emphasised linguistic elements in the extracted utterances.

Analysis of Data

Fifty utterances were purposively selected from ten Christian movies. The titles of the selected movies are ***Ashes to Beauty***, produced by Jide Aanu-Ademola in 2009; ***The Accountant***, produced by The Mount Zion Films Production in 2015; ***Eternity So Near*** produced by Nek Video Links Production in 2015; ***Broken Cross***, produced by Prodram Film Production in 2017; ***Fire Extinguisher***, produced by Evom World Network in 2017; ***Neema***, produced by The Ranch of The Vineyard Assembly Inc. in 2017; ***Beyond I Do,*** produced

by Ogongo Films Production in 2020; ***Mission Malaika*** produced by Mass TV Production in 2020; ***Hole on Fire*** produced by Fejosbaba TV in 2021 and ***Second Coming*** produced by Sword of the Spirit Evangelical Ministry in 2021.

Characteristics of the Selected Emphatic Utterances

The emphatic tools employed by the selected Nigerian Christian Actors are represented in Table 2.

Table 2: Emphatic Tools

S/N	Emphatic Tool	Total No of Utterances	Percentage (%)
1	Tone (T)	4	8
2	Lexical Repetition (LR)	5	10
3	Structural Repetition (SR)	3	6
4	Lexical Contrast (LC)	1	2
5	Rephrasing (R)	2	4
6	Consonant Lengthening (CL)	13	26
7	Body Language (BL)	4	8
8	Addition (AD)	6	12
9	Aspiration (A)	6	12
10	Pauses (P)	6	12
	Total	50	100

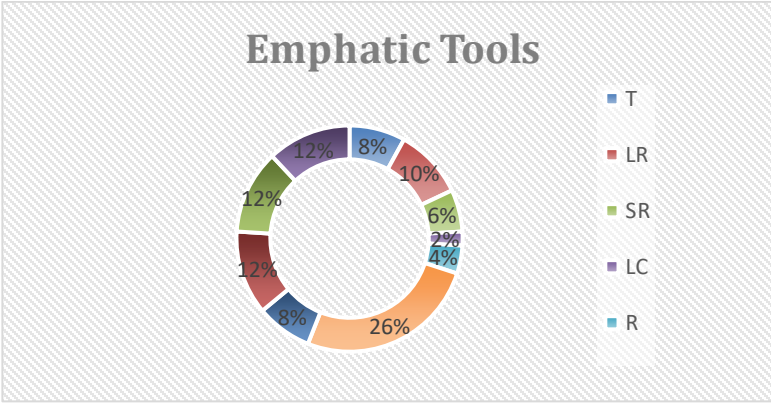

Figure 1: Graphic Representation of the Emphatic Tools

1. **Tone**: In some of the extracted utterances, the (Yoruba) tone was used to communicate emphasis. This is in alignment with Fajobi (2013b), as well

as Gut and Milde's (2002) observation that NE is tonal. This is presented in Table 3.

Table 3: Nuclei Pronounced with (Yoruba) Tone in the Selected Utterances

S/N	Onset	Nucleus	Coda
1	…the	Healthiness	of our relationship
2	Go	Back	to those children
3	He	Slew	the fattest of them
4	I will	Never	Give my life to Jesus

In utterance 1, Table 3 (||the atmosphere will enhance| the healthiness of our relationship||), the speaker emphasises *healthiness* in a bid to reveal his intention which is to avoid pitfalls in his relationship. *Healthiness* is pronounced with the Yoruba tone, specifically the HHH tone. Similarly, in utterance 2, *slew* is pronounced with a high tone to reveal how fierce God's judgement can be. In utterances 3 and 4, the nuclei, *back* and *never* are also pronounced with the high tone.

2. **Lexical Repetition**: In the extracted utterances, the repetition of certain linguistic items was noticed.

Table 4: Lexical Repetition

S/N	Onset	Nucleus	Coda
5	-	Listen, listen, listen	-
6	-	Now, now, now, now, now	pay me my money
7	That you can	never, never, never	imagine
8	We've been	really, really	doing good
9	-	Long, long	time ago

In utterance 5, the speaker (a student pastor) repeats 'listen' 3 times to get the attention of his members who are cheering him; in utterance 6, 'now' is uttered 5 times by a creditor who is not patient enough to be paid her money at a later date; 'never' is repeated 3 times in utterance 7 to emphasise how storm comes in unimaginable ways and in utterances 8 and 9, 'really' and 'long' are repeated twice by the same speaker in the same conversation to emphasise how the speaker has been living peaceably with his wife and to punctuate when he made a discovery, respectively.

3. **Structural Repetition:** Table 4 presents the repetition of some clauses for the purpose of emphasis.

Table 5: Structural Repetition

S/N	**Utterance A**	**Utterance B**
10	Go and pack your things	I said go and pack your things
11	What am I	What-am I
12	But be ready	Be ready Frank

In utterance 10B, the speaker repeats 'Go and pack your things' in order to get a prompt response from his listeners. In utterance 11B, the speaker pauses for some seconds after uttering the question word, 'what' in order to further emphasise the repeated utterance. Lastly, 'Be ready' is repeated in utterance 12B to threaten the listener.

4. **Lexical Contrast:** Table 6 reveals the use of lexical contrast to communicate emphasis.

Table 6: Lexical Contrast

	Utterance A	Utterance B		
S/N		**Onset**	**Nucleus**	**Coda**
13	I'm not listening to this	You	will	listen to me

In utterance 13B, the auxiliary verb of willingness, will, is used to contrast 'am not' in 13A.

5. **Rephrasing**: In Table 7, the speakers rephrase the utterances in Utterance A.

Table 7: Rephrasing

S/N	Utterance A	Utterance B
14	I am a Christian…	I mean I am born again
15	What exactly	What precisely do you want

Utterance 14B is a clarification of 14A. Here, the speaker tries to give his definition of being a Christian by rephrasing his initial expression. Utterance 15B is also a reconstruction of 15A through the substitution of 'exactly' with 'precisely' for the purpose of emphasis.

6. **Consonant Lengthening:** Peculiar to some of the extracted utterances is the lengthening of the onsets (initial consonant sounds) and codas (final consonant sounds) of the nucleuses of the emphasised syllables.

Table 8: Consonant Lengthening

S/N	**Onset**	**Nucleus**	**Coda**
16	I	**l**ove	you
17	God	**L**ifted	him
18	We cannot just	**L**eave	-
19	-	**Let**	them fight for themselves
20	…to	**M**anage	that token
21	That can	**S**ave	that family
22	And I am	**S**ure	-
23	You should have	**Sh**ot	the two of them
24	You are a	**F**ool	-
25	You think you can	**Use**	me
26	At least	On**ce**	-
27	I'll rather place a	Cur**se**	upon you
28	I actually called you	Becau**se**	-

In utterances 16-25, the phonemes at the onset position (the initial consonant sounds) are lengthened. In other words, the lateral liquid, /l/, is lengthened in *love* [l*ɒv], *lifted* [lɪfted], *leave* [li:v] and *let* [let] in utterances 16-19. The bilabial nasal, /m/, is lengthened in *manage* [mæn*edʒ] (utterance 20); the voiceless alveolar fricative, /s/, is lengthened in save [s*ev] (utterance 21); the voiceless palato-alveolar fricative (/ʃ/) is lengthened in sure [ʃɔ:] and shot [ʃɒt] (utterances 22 and 23), respectively and the voiceless labiodental plosive, /f/, as well as the palatal glide (/j/) are emphatically lengthened in *fool* [fu:l] and *use* [ju:s] in utterances 24 and 25. In the same vein, in utterances 26-28, there is an elongation of the coda /s/ in *once* [wɒn**s**], *curse* [kɔ**:s**] and *because* [bɪkɒ**s**].

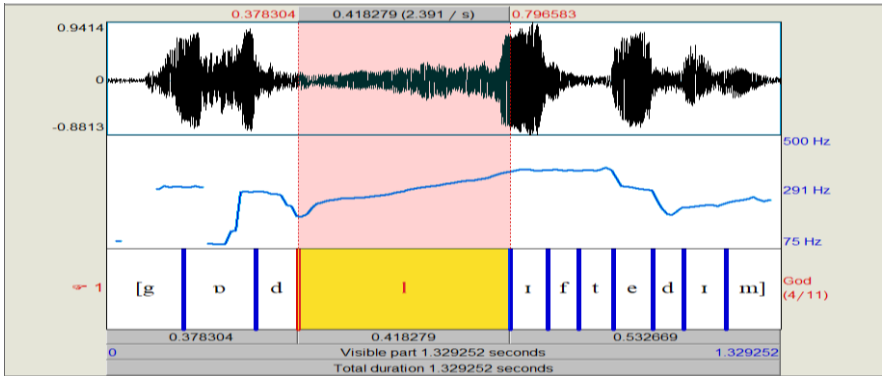

Figure 2: Acoustic Representation of Utterance 17

Figure 2 reveals the pitch trace of utterance 17: '…God LIFTed him' [gɒdlɪftedɪm]. The speaker lengthens the sound segment in the onset position of the first syllable (/l/ in /lɪft/) as a way of emphasising the nucleus of the tone group. Lateral liquid /l/ is therefore produced with the longer duration of 0.41seconds (31%) out of 1.32 seconds of the total duration with which the entire tone group, which comprises 11 sounds, was spoken.

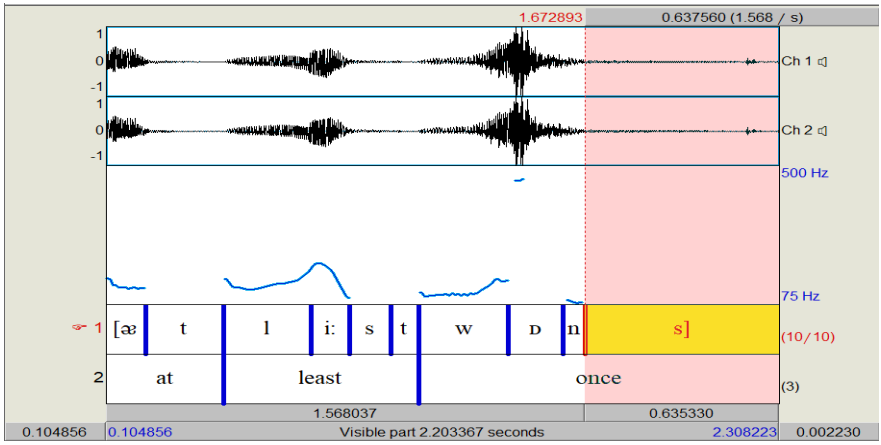

Figure 3: Acoustic Representation of Utterance 26

In utterance 26, "…at least once", /s/ in *once* [wɒn**s**] is pronounced with a longer duration of 0.63 seconds out of the total duration of 2.20 seconds with which

the entire utterance was pronounced. Hence, [s] takes 28.6% of the duration of the entire 10-phoneme utterance.

7. **Body Language:** It was also noticed that some of the actors communicated emphasis with the use of body language.

Table 9: Body Language

S/N	**Onset**	**Nucleus**	**Coda**
29	…let him	deny	himself
30	-	That's	the bible
31	Is that what you give your	wife	-
32	In	your	world

In utterance 29 – (||Whosoever desires to be my disciple| let him deny himself||), *deny* is preceded with an anticipatory gesture of an eyebrow flash and, at the point of its pronunciation, it is accompanied by a nod (refer to Fig. 4). The speaker in utterance 30 emphasises *that* by pointing her right index finger towards the listener and simultaneously pushing the upper part of her body forward (refer to Fig. 5); the speaker of utterance 31 employs the anticipatory gesture of trapping the airstream coming from her lungs in her mouth to expand her cheeks (like someone blowing a balloon) before releasing it to pronounce the word "wife" (refer to Fig. 6) and the peak in utterance 32 is accompanied by a finger pointing gesture (refer to Fig. 7).

Figure 4 (Utterance 29): "…let him deny himself

Figure 5 (Utterance 30): "That's the bible"

Figure 6 (Utterance 31): "Is that what you give your wife?"

Figure 7 (Utterance 32): "…in your world"

8. **Addition:** The addition of <a> and <h> was observed in some of the emphasised

utterances. This is represented in Table 10.

Table 10: Addition

S/N	Onset	Nucleus	Coda
33	This guy is so	good-a	-
34	He's good to my	wife-a	-
35	He's good to my	children-a	-
36	He's good to my	country-a	-
37	He's good to this	church-a	-
38	…whether	h-animal	or human

Peculiar to the peaks of utterances 33-37 and 38 is the insertion of <a> at the word final position and <h> at the word initial position, respectively, to achieve emphasis.

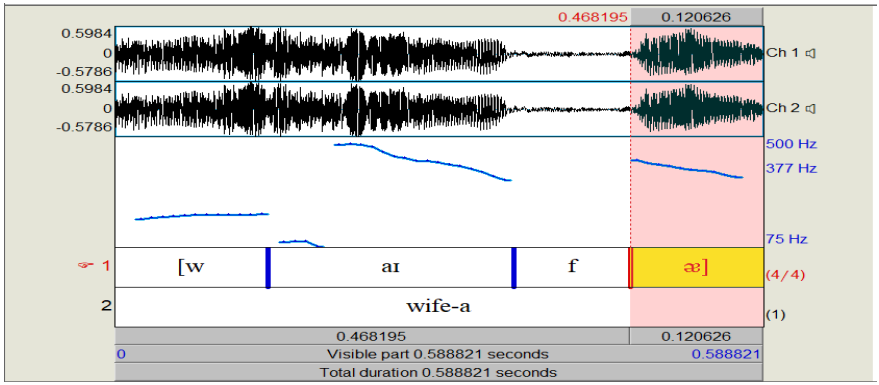

Figure 9: Acoustic Representation of Utterance 34

Although /aɪ/ in /waɪf/ (wife) is produced with the maximum pitch height of 471.6Hz; nevertheless, emphasis is communicated through the addition of /æ/ after the coda /f/, as displayed in Figure 9.

9. **Aspiration**: In British English, aspiration usually occurs when a voiceless plosive (/p/, /t/, /k/) occupies the initial position of a stressed syllable and is succeeded by a vowel sound. Initially, there is the closure of the vocal tract, then a sudden release of a perceptible puff of air due to the opening

of the vocal folds to give an h sound (Roach, 2009). In the extracted utterances, some consonant sounds were aspirated to project emphasis.

Table 11: **Aspiration**

S/N	**Onset**	**Nucleus**	**Coda**
39	…we have been	paid [p^{h}eɪd]	For
40	I	told [t^{h}old]	You
41	I will	spell [sp^{h}el]	the word 'husband' for you
42	They	shouldn't [ʃudnt^{h}]	determine who we are
43	He is working out something	big [bɪg^{h}]	-
44	If you think you can destroy this	work [wɔ:k^{h}]	-

In the nucleuses of utterances 39-41, the prevocalic elements [p^{h}] and [t^{h}] were aspirated. Similarly, in utterances 42-44, the codas of the nucleuses ([t^{h}], [g^{h}] and [k^{h}]) are also aspirated

10. Pauses: Peculiar to the extracted utterances is the projection of emphasis through pauses. This is displayed in Table 12.

Table 12: Pauses

S/N	**Utterances**
45	…come–back– to–you
46	I–am–not–interested
47	Where–can we get–the blood
48	You–should–go and start your own–business
49	You–will–not– come into my house
50	…a cup–too hot–for you to drink

In utterances 46-50, emphasis is projected through pauses in-between words. The pauses are indicated with dashes.

Conclusion

This study has unveiled the different linguistic and extralinguistic tools employed by speakers of Nigerian ESL to communicate emphasis. Some of the emphatic tools include (Yoruba) tone, repetition, consonant lengthening, body

language and pauses. Indisputably, the uniqueness of the aforementioned emphatic features discloses the linguistic inventiveness of speakers of Nigerian ESL.

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Appendix

S/N	Utterances
	Ashes to Beauty
1	…the atmosphere will enhance the healthiness of our relationship
2	Go back to those children
3	He slew the fattest of them
	The Accountant
4	I said go and pack your things
5	You will listen to this
6	…God lifted him
7	…let him deny himself
	Eternity So Near
8	I told you I am going to the cross
9	I will spell the word husband for you
10	You will not come into my house
11	A cup too hot for you to drink
12	Let them fight for themselves
	Broken Cross
13	I will never give my life to Jesus
14	If you think you can destroy this work…
15	I'll rather place a curse upon you
	Fire Extinguisher
16	I mean I am born again
17	I love you
18	I am not interested
19	That's the bible
	Beyond 'I do'
20	You will never experience such again
21	What exactly, what precisely, do you want
22	I'm sure he is working out something big
23	This is storm
24	Most times, they come in a style that you can never never never imagine
25	It is only the grce of God that can save that family
26	I said you're a scam

Mission Malaika	
27	Now, now, now, now, now
28	Listen, listen, listen
29	We cannot just leave
30	No need for any other sacrifice, whether animal or human
Hole on Fire	
31	We have been paid for
32	You think you can use me
33	Is that what you give your wife?
34	What am I?
Second Coming	
35	This guy is good-a
36	He's good to my wife-a
37	He's good to my children-a
38	He's good to my country-a
39	He's good to my church-a
40	Because I have observed
41	And I am sure
42	At least, once
43	Come back to you
Neema	
44	You are a fool
45	You should have shot the two of them
46	Since then, we've been really, really doing good
47	I just discovered that long long time ago
48	You should go and start your own business
49	In your world
50	They shouldn't determine who we are