

## **Effects of Socio-Indices on Intonational Patterns in English Discourses**

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### **Abstract**

For over many decades, formal education, a social status indicator had been a major parameter commanding what could be accepted as standard norm of the Nigerian English. At the extreme, poor spoken English has been synonymous with inadequate education. However, recent linguistic inquiries such as Acheoah (2018) have proved that educational status only contributes limitedly to adequacy in English phonology. This stems out of the fact that it is the personal effort especially, as is required in the mass media and movie industry that helps language users approximate towards the British English. On this basis, using two Nollywood movies, this paper examines intonation considering how education and gender affect the intonational patterns in various discourses. Two films: *Fifty* and *Lionheart* were subjected to content analysis. Audio extract of purposively selected intonational cues were subjected to acoustic analysis. This was done using the Praat software (version 5.4.12) developed by Paul Boersma and David Weenink of the University of Amsterdam. Intonational tracks from different speech discourses were subjected to data analysis using the discourse Intonation framework of Brazil (1975, 1978) and Chun (2002). Intonational cues of statement, interrogative, imperative and exclamatory forces of sentence functions; further discourse relations in interactions; assent/consent, dissent, regret, interruption, polite and impolite utterances were all extracted. High attainment in education was found a reflective index among characters that approximate towards the British intonational patterns. The findings suggested the need to start envisaging spoken English usage in Nigerian movies as a standard form to facilitate economic transformation, as language plays a vital role in achieving the sustainable agenda for the development of Nigeria, towards achieving the Africa we want (Agenda 2063).

**Keywords:** Nigerian English, Intonational patterns, Nollywood characters, *Fifty*, *Lionheart*.

## Introduction

When a language is so characterised with many distinct flavours due to interferences from mother tongues and also social status, it becomes very difficult to conventionally refer to it as standard. This is because the language becomes divided in form and structure into socio-geographic and linguistic types. This is the situation in which English language in Nigeria finds itself (Akindele & Adegbite, 1999; Akinjobi & Oladipupo, 2010). For language scholars over the years, however, interests had been in the descriptive nature of the English language so as to consider what could be referred to as the standard Nigerian English. Most scholars accorded the Educated Nigerian English usage as a standard variety with nomenclatures such as VII and VIII as locally acceptable and internationally intelligible norms (Banjo, 1971, pp. 24-28); recognition of the standard variety (Odumuh, 1987, p. 3); popular Nigerian English (Jowitt, 1991); and many more, all of which have in their implication 'the educated form'. This would be expectedly regarded as the standard form since education enjoys privilege and acceptability.

Recent studies have continued to question the degree of competence of educated Nigerian English, especially, at the phonological level. Akinjobi (2004) finds out the syllable and vowel elongation, stress displacement and intonational incompetence in the use of English amidst educated Yoruba speakers. Furthermore, Akinjobi and Oladipupo (2010); Akinjobi (2011) also indicate that educated Nigerian English users restrictively use appropriate intonations for various discourses. The question, however, is to what extent can the educated Nigerian English, be accorded standard? It is to such a question the work of Acheoah (2018) responds to by proposing a new phonological variety of Nigerian English which suggests a paradigm shift from the educated variety to a focus on carrier based English usage, especially as found in the mass media and movie industry. It is a variety of English spoken by those whose career-driven inclinations and talents have improved their spoken English in spite of their low level of education. We observe that so long as some Nigerian English users with less educational

qualification performed better than those with higher educational qualification, it is not completely reliable to hinge the educational qualification of speakers as the parameter for determining the standard variety as far as phonology is concerned. This work is one which propels the need to consider the English usage of educated characters as the norm because of the drive of Nigerian actors to always approximate to Standard English. For their English to be called a norm, it should be expected to be used across all discourses, be it questions, assent, refusal, polite, impolite assertive, and so on? Thus, this work considers intonational use across many discourses, considering Nollywood English as a variety.

### **Tone and Intonation**

Intonation is defined by Nolan (2005, p. 1) as a means for conveying information in speech which is independent of the words and their sounds. It can be explained that intonation is how pitch is modulated over an utterance. The technical term *intonation* refers to patterned variation in voiced source pitch that serves to contrast and to organize larger utterances than a word. In earlier studies, Tiffin (1974, p. 1) reported that the intonation of non-native English speakers poses serious intelligibility problems to native speakers of the language. This is because of the restricted use to which intonation is employed by Nigerians largely due to their degree of proficiency of the English language. Roach (2000, p. 133) notes that there is no completely satisfactory definition of intonation" but any attempt at defining the concept must recognise the fact that the pitch of the voice plays the most important part. The suprasegmental terms, "tone" and "intonation" mean patterned variations in the pitch of the voice that serve to contrast; and give semantic or grammatical or pragmatical definitions to words and larger utterances respectively. But, the terms are used differently in their aspect of pitch uses. Mathews (1997, p. 201) defines intonation as "a distinctive pattern of tones over a stretch of speech that is principally longer than a word; and tone language as "one in which units within words are distinguished phonologically by a distinct tone or sequence of tones.

Atoye (2005, p. 26), in his study of non-native perception and interpretation of English intonation, feels that "non-native speakers of English are forgivably at a loss when faced with the task of using intonation in their English speech. Their wrong use of intonation or

avoidance of it leads to paraphrasing a sentence. They avoid the use of intonation, resorting instead to vocabulary selections. He concluded, based on his findings, that the respondents, who were Nigerian undergraduates, were unable to provide correct intonation meaning to the native speakers' speech. In summary, the approval of the structuralist framework, rather than communicative framework for teaching intonation to learners of L2 may have little success (Atoye, 2005, pp. 26, 40). Akinjobi and Oladipupo (2010, pp. 159-164) conducted a critical study on the interface between intonation and attitude as well as how Nigerian English users approximates to the Standard English intonation. They drew on the background of the linguistic situation of Nigeria from Grimes (1996) and Adegbija (1998) as a multi-lingual nation with over 400 living languages.

Foregrounding earlier literature, they drew on the background that the first language of speakers would affect their use of English. The test subjects were twenty-two who were television reporters using English for carrying out their work and ascertained to be well trained in basic English intonation use during their academic studies or professional courses. They were made to read five utterance items designed to test their knowledge of both communicative and linguistic competence relating to functions of intonation. Akinjobi and Oladipupo reported that the respondents' competence were deficient. They displayed a 15.5% proficiency in the result of their use of intonation tunes in the utterance items for their expression of attitudes. Thus, Akinjobi and Oladipupo confirmed that the respondents demonstrated a limited use of intonation for interactional purpose because they rarely use them in expressing attitude.

In some other vein outside the educational cycle, Acheoah (2018: 1) investigates the phonological variety of Career Nigerian English. This is a variety of English spoken by those whose career-driven inclinations and talents have improved their spoken English in spite of their low level of education. He observes that so long as some Nigerian English users with less educational qualification performed better than those with higher educational qualification, it is not completely reliable to hinge the educational qualification of speakers as the parameter for determining the standard variety as far as phonology is concerned. Acheoah drew tests subjects from the entertainment industry recording television conversations of twenty

interviews<sup>1</sup> between some periods of time in 2017. These interviews were tested for correct articulation of sounds, stress and intonation. It was concluded that career English users which cut across school certificate holders to first degree holders performed better in their use English intonation when approximated to the Received Pronunciation. This invariably means Nigerians with higher levels of education can be speakers of any of the levels of English suggested in literature, not necessarily the educated or sophisticated English. This follows the view in this current research on the need to focus on the Nollywood industry for a description of the English variety used and a suggestion for it as a standard form. This is because, the level of their education does not hinder artistes in pursuing refinement in the use of English, they get more exposure to the international community often and as well influence the national landscape of Nigeria. This thought is well represented in Acheoah (2018):

CNE is an expression of the identity of its speakers. It is a tool for achieving individualistic professional aspirations. Speakers of CNE simply process native speakers' articulation patterns for present and future use. They "mean" the imitation process and get it right because they are very career-focused. Their spoken English culminates into an emergent or emerging phonological variety of Nigerian English - a variety that is pleading for relevance and attention in the literature that is already suffocated with the notion that Standard Nigerian English is spoken by Nigerians with higher educational qualifications (p. 6).

### **Intonation and Discourses**

The uses of intonation in English are more flexible and variable. Halliday (1967) proposes five tunes for intonation. He assigns: (1) falling for statement; (2) high rising for seeking information or challenging a statement; (3) low rising for question; (4) rising-falling for assertion and, (5) falling-rising for submission. On the other hand, Crystal (2003, pp. 172-210) describes up to nine types of intonation

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<sup>1</sup> Thus using an indirect data gathering; as earlier suggested that controlled data could have effect on pronunciations. Subjects tend to be more aware of themselves and want to avoid errors but may end up making mistakes.

for saying “yes” which include “level, falling, high-falling, low-falling, rising, high-rising, low-rising, falling-rising and rising-falling”. However, O’Connor and Arnold (1973, pp. 20-89) illustrate ten intonation patterns with contrastive examples for each pattern. There is relative agreement in the literature on the fact that all languages make use of intonation but that the difference between tonal and intonational languages is in the domain of use (Pierrehumbert, 1992; Crutenden, 1986). An intonational language has the tone group (often a word group) as its domain while a tonal language has the word as its domain.

### **Theoretical Framework**

Discourse intonation (Brazil, 1975, 1978, Chun, 2000) is employed as a theoretical framework for this study. Discourse Intonation proposes that intonation choices are tied to the context in which they occur. In other words, intonation informs language users on the relatedness of their utterances to discourse as a whole. Chun (2002, pp. 47-48) explains that discussing discourse intonation should be for defining discourse. Crystal (1985, p. 238) views discourse as a continuous stretch of speech larger than a sentence. It could also be explained as a set of utterances which constitute any recognizable speech event. This means that in interpretation of language in discourse analysis, one must consider the context of language use. Thus, Chun (2002, p. 32) rightly suggests that pragmatic explanations which look at language from the view point of the users, especially of the choices they made, the constraints encountered and the effects their language use has on other participants must be brought into view when examining discourse.

Brazil (1975 cited in Chun 2002, p. 32) introduced his theory of discourse intonation by “stating that he remains unashamedly concerned with function” and describes intonation in English as “a set of speaker-options formulated without explicit reference to grammar”. However, based on conversational interaction what is important in his work are not the meaning represented by the configuration of small, finite number of functionally contrastive pitch such as expectant, anger, surprised, declarative, statement, etc. What is of importance to Brazil as suggested in Chun (2002, p. 32) is ‘the continuous assessment of discourse by the speaker and a choice of one intonation pattern over another for the purpose of achieving

coherence and cohesion in discourse. Chun interprets Brazil's theory as significantly different from previous theories of intonation with a focus on ascribing different meanings and functions to the already established set of components.

Chun (2002) recognises the formal components of the Discourse Intonation Theory set up by Brazil. The formal components are headed by the tonic unit. The tonic unit consists of a single and complete pitch pattern which houses proclitic, tonic and enclitic segments (Coulthard 1985, p. 101). Additionally, other components include the prominence, tone, key and termination- each of these provides a distinct form of information.

Rannali (2002, p. 9) restated the descriptive roles of the formal components of Discourse Intonation as presented by Coulthard (1985, p. 101) below:

1. **Prominence:** Prominence Distinguishes marked from unmarked syllables. It is a property given to a word not as an inherent part but only associated to the word by virtue of its function as a constituent part of a tone unit. It is the tonic syllable which is more prominent but which also have a major pitch movement.
2. **Tone:** It is the pitch movements distinguished by their particular direction or contour. In Brazil there are five which are *falling, rising, fall-rise, rise-fall* and *level*.
3. **Key:** The key is a relative pitch level chosen by speakers for each tone unit, from three choices, low, middle and high. Key choices are made and recognized with references to the key of the immediately preceding tone unit.
4. **Termination:** This is a low, middle or high pitch-level choice, made by speakers at the beginning or end of a tone unit. Termination choices relate to the key choices of the preceding and following tone units, whether they are spoken by the same person or a participant.

### **Methodology**

This study is rooted in qualitative research methodology. It drew its primary data from Genevieve Nnaji's "Lion Heart" and Biyi Bandele's "Fifty" and used content analytic approach to tease out English variations as used in the films. The two Nollywood movies

were subjected to acoustic analysis. The study used the Praat software (version 5.4.12) as a research instrument to extract and export intonational pitch tracks. The nature of the data was spoken utterance across different discourses such as sentence types, discourse functions of assent, dissent, regret, apology, politeness, impoliteness etc. The tracks were subjected to intonational discourse analysis as suggested by Brazil (1975, 1978) and Chun (2002). The approach investigated how intonation serves to indicate discourses. But much more, the qualitative approach considered the intonational tracks across the discourses identified, on how relatively similar they are to the Standard English. Given the similarity, the Nollywood English phonology is proposed as a standard variety.

### Synopses

The propensity observed of incompetence in language use at the phonological level by relatively educated people is considered redeemable by the focus and the development of interest in career based English usage. The English usage in the Nigerian movie making industry is one such ethnography that can be largely explored. Given the trainings, auditions and exposure of actors and actresses to the outside world, they provide a tenable ground that could possibly be considered as the standard form. In this regard, two Nollywood movies: *Lionheart* and *Fifty* have been selected for this study. Subsequently, the intonational prosody of language use across discourses will be examined.

*Lionheart* tells the story of a struggling Igbo family business at the verge of liquidation due to reckless borrowing of its chief executive officer, Chief Ernest Obiagu (Pete Edochie). It narrates the story of Adaeze Obiagu (Genevieve Nnaji), Chief Ernest first child, who wants to substitute for her father when he can no longer run his company due to his health condition. Chief Ernest however asks his brother, Godswill (Nkem Owoh) to take his place; and to work with Adaeze to save the company from liquidation. Igwe Paschal (Kanayo O. Kanayo), an Igbo businessman who has eye for the family business frustrates all efforts to save Lion Heart Transport Company from surviving. He connives with Samuel Akah (Kalu Ikeagwu), director of Engineering Services at Lion Heart Company to buy off the company. Samuel gets the support of members of the Board of Trustees to sell off Lion Heart to Igwe Paschal. As the plot



is being hatched, Alhaji Danladi Maikano (Sani Muazu) a business mogul in Kano who wants to expand his business interest to the South East Nigeria comes in to save the struggling company by way of partnership with Lion Heart" (Ihidero 2019, p. 14).

*Fifty* reveals the lives of four Nigerian women who have attained great success in their careers into their 50th year. Amidst the sprawling upper middle-class neighbourhoods of Ikoyi and Victoria Island Lagos, Tola, Elizabeth, Maria and Kate are faced with taking an account of their family life, career and personal lives. Maria at 49 has an affair with a married man that leads to an unexpected pregnancy; Tola, a TV star is married to lawyer Kunle but their marriage is almost hitting the rocks due to a family secret; Kate who battles with a life-threatening illness is obsessed with religion; while Elizabeth a celebrated obstetrician has a taste for younger men and this estranges her from her daughter. Love, lust, life and loss, power and rivalry in the 21st century Africa are explored. The movie is well woven into the cultural impact of the modern day cosmopolitan Lagos. It celebrates culture, music, development and urbanisation.

### **Analysis and Findings**

In this paper, recognition for the purpose of simplicity is giving to two intonational patterns. We have the falling and the rising intonation. Discussions are advanced along this line largely for the two. The falling tone is a composition of HIGH FALL, LOW-FALL, while the rising tone is a composition of HIGH RISE, LOW RISE. The works of Halliday (1967), DeLongova (2010) and Akinjobi suggest the intonational use of attitudes and discourses in the British English. These two intonational patterns will be discussed below with a focus on the attitudes of speakers when utterances are made. The educated characters' utterances are the source of data with a backdrop that they portray a standard form.

### **Falling Intonation**

The falling intonation can be described as a pattern of pitch across a group of words in which the frequency measurement is higher at the beginning or middle than at the end. When broken to significant key and termination we can have a sequence of H H L, HLHH LL, HL. This suggests that the termination for the falling tone is always

low pitch-level choice at the end of a tone unit spoken by a single person. The following tone can be used for achieving various attitudinal roles which will be examined below.

**Statement**

Statements are assertive. They neither ask questions nor make command; however, they may be performing different roles such as relating a fact, expressing emotions and many more. Statements are suggested to have a falling intonation generally, examples of which are provided below:

1. "This doesn't seem fair" [Adaeze in *Lionheart*, 18: 38].
2. "We work really hard" [Adaeze in *Lionheart*, 18: 40].
3. "We will come to an arrangement" [Tola's mother in *Fifty*, 1:21:42].
4. "Your aunty Chioma is around, then she's been asking for you" [Mrs Obiagu in *Lionheart*, 58:10].

The four examples highlighted above were utterances of educated characters across the two movies. They are characterised with a falling tone as show below.

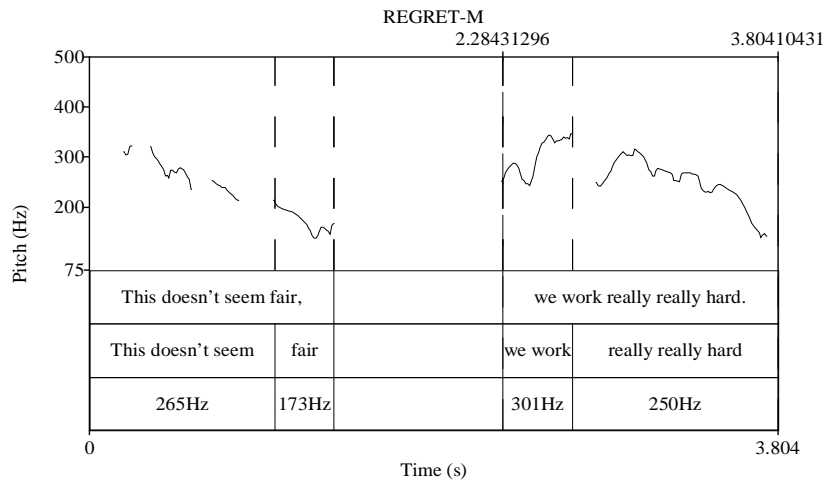


Fig. 1

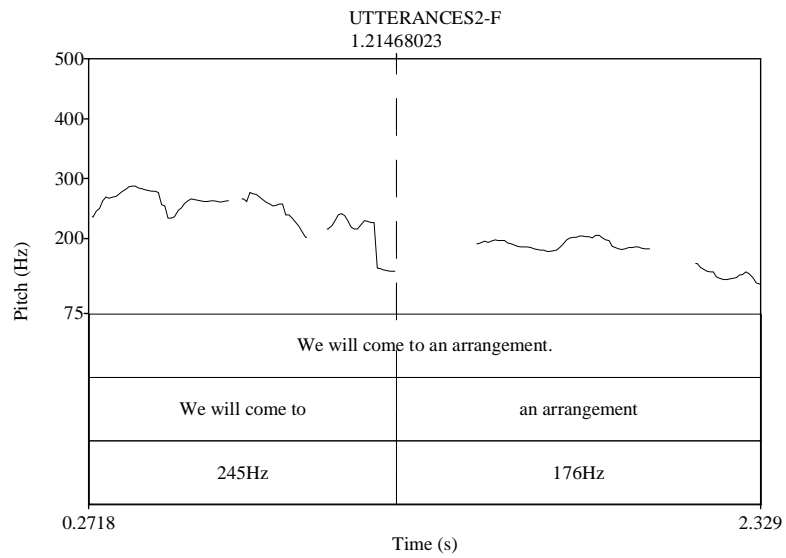


Fig. 2

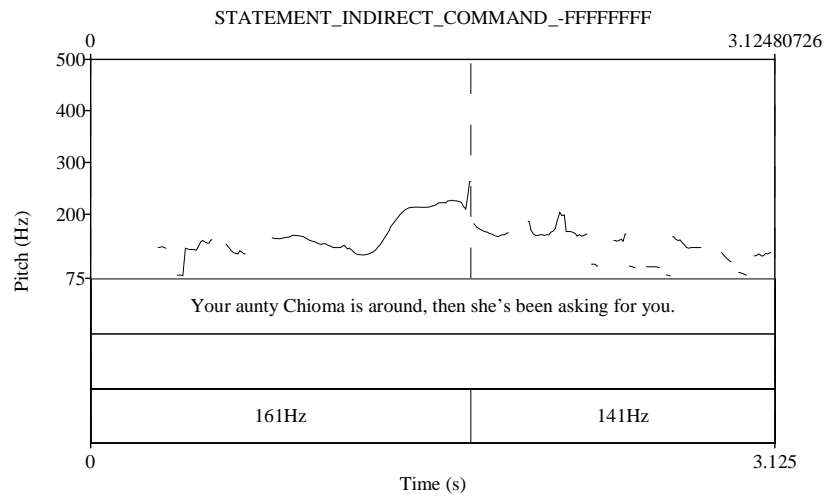


Fig. 3

The figures (1-3) show the intonational tracks of the expressions above. For each of them, the pitch falls at the tonic syllable. The first implication is that figures show sameness of a high and then a fall as the expressions are also produced in the Standard English. However, the expressions in themselves perform various functions which give them different falling patterns. Examples (1-2) express regret and disappointment. The figure (1) shows a High fall for the two sentences. Also in example (3) it expresses compromise. The rising fall of the sentence suggests that the need for compromise has bridged the gap or distance which would normally have existed between the participants. At this point, the speaker attempts to protect the face of the addressee in order to reach an agreement. However, in the (4), it is a mere statement of fact which provides information to the addressee. It comes from a low to a fall. The first part of the sentence has an intonational image of 161Hz whereas that of the second part falls to 141Hz.

### **Polite Statement**

Polite statements are also characterised with a falling intonational pattern. They are expressions purposively used to save the face of the addressee. These expressions are to be construed in such a way that is considered well-mannered and acceptable to the people involved in the communicative context. Consider the examples of the polite statements given below:

5. "If I may interrupt you" [Samuel in *Lionheart*, 12:42].
- 6.a. "Meanwhile please service LH 45" [Adeze in *Lionheart*, 11:27].
- 6.b. "If there is anything you need just remember me as your man Friday sir" [Samuel in *Lionheart*, 14:34].
7. "You are welcome" [Adeze in *Lionheart*, 14:13].
8. "Good morning ma" [Onyinye in *Lionheart*, 54:20].

Example (5) with a HL (Fig. 4) marked a polite interruption. This is necessitated largely as a repair strategy for violating the norm of conversation by interrupting. There is the possibility that the speaker realises and down-tones her speech to save face and not sound rude. In example (6) also with a falling intonation (Fig. 5), the speaker expresses an appeal which is also meant to save face of the addressee. Appeal is expected to be polite respectful and genuine,

its genuineness can be measured by the tone of the conversion. Examples (7&8) expresses greeting and appreciation which following the norm are expected to be polite. The figures in (4-7) indicate the intonational pattern of the polite statements below:

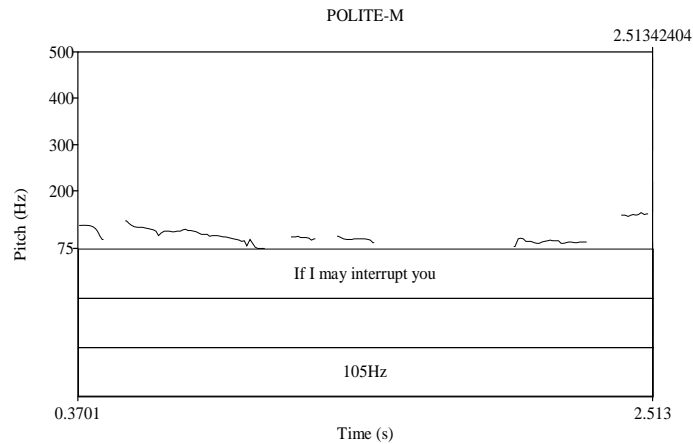


Fig. 4

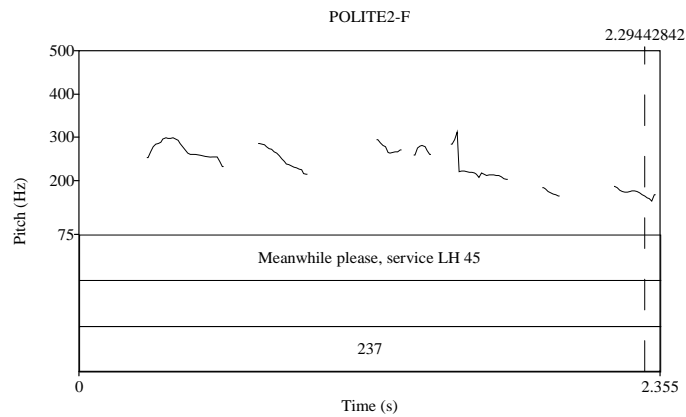


Fig. 5

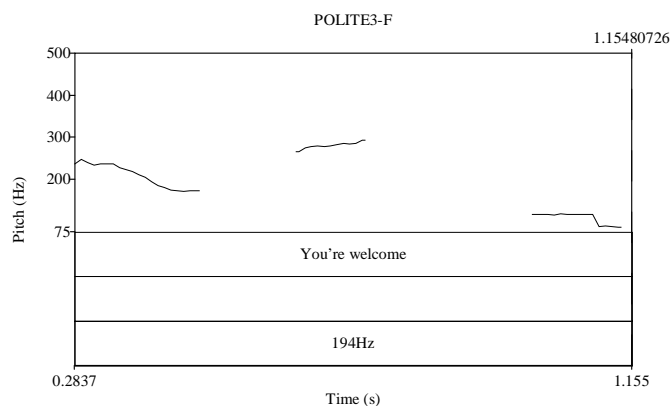


Fig. 6

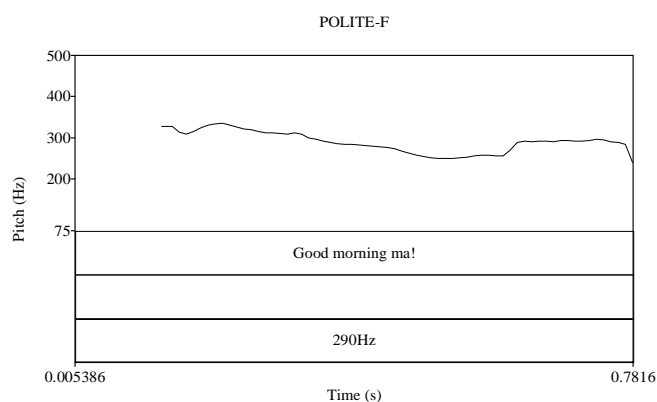


Fig. 7

### Impolite WH-Questions and Dissenting Statement

Just as in polite statement, impolite ones also have the falling tone in Standard English. According to Delengova (2010, p. 1-3), the speaker using a rise-fall may be impressed, he may disapprove of something that has been said or done etc. The intonational pattern is used to express disapproval, impoliteness and dissent. Consider the examples in (pp. 9-12) below:

- 9a. "What is he doing here?" [Adaeze in *Lionheart*, 17:21]

- b. "What kind of party planner are you?" [Tola in *Fifty*, 16:24]
- c. "Who is begging you to stay anyway?" [Tola in *Fifty*, 1:16:51]
- 10. "But if I want your opinion, I will ask for it". [Tola in *Fifty*, 16:56]
- 11. "I don't think a merger is what we need right now". [Adaeze in *Lionheart*, 31:02]
- 12. "I don't want to be in a reality show" [Kate in *Fifty*, 11:48].

The examples above are having the falling tone. Examples (9a-c) are impolite wh-questions; (10) is an impolite statement; (11) shows disapproval or dissent and (12) shows refusal. The intonational tracks indicating their falling patterns are show below:

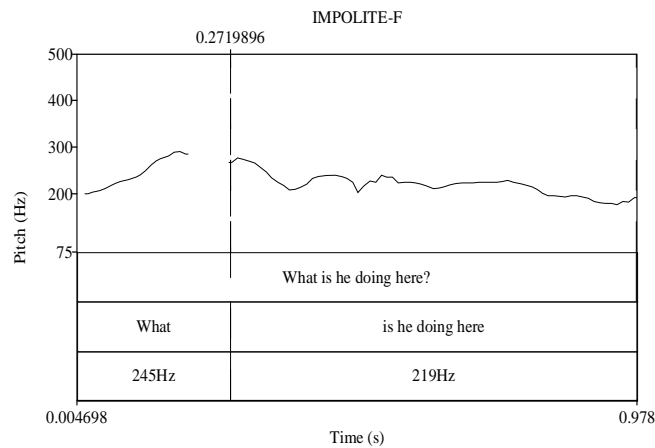


Fig. 8

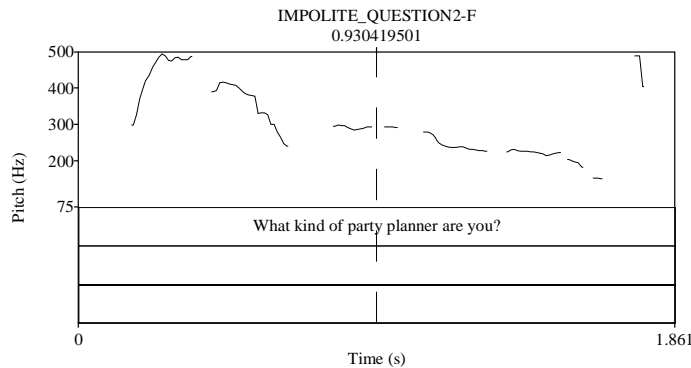


Fig. 9

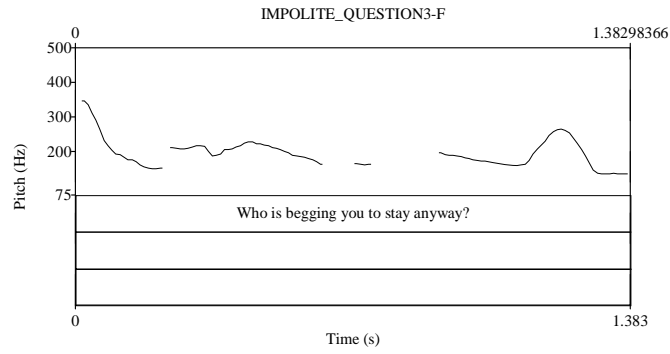


Fig. 10

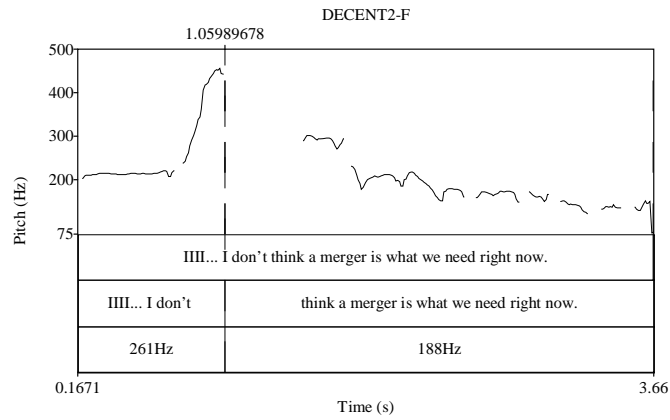


Fig. 11

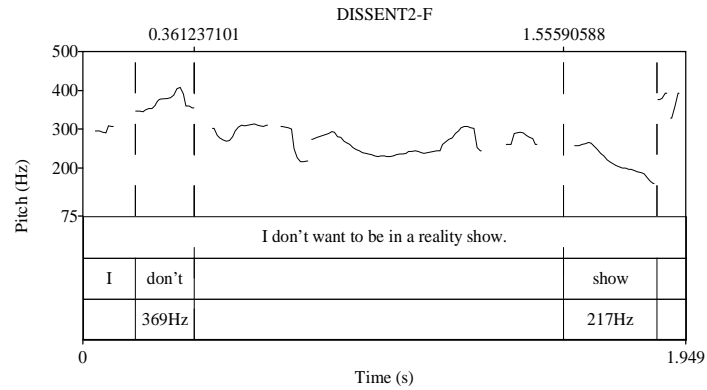


Fig. 12



### Command and Exclamations

Commands are imperative statements. They require that an action should be carried out urgently or done with immediate attention. They come in the form of an order. Commands take the falling intonational pattern. In the same vein, exclamation, also with the falling tone, expresses sudden utterance of surprise, fear, pleasure etc. Consider below examples (13-16) which are imperatives and (17-18) which are exclamations.

13. "My friend, come!" [Maria in *Fifty*, 1:13:00]
14. "So buy me nice things" [Tola in *Fifty*, 09:43].
15. "Tell the driver to get ready!" [Maria in *Fifty*, 14:32].
16. "Just get out of the bed!" [Chike in *Fifty*, 12:04].
17. "Talk to your dad, talk to him!" [Mrs Obiagu in *Lionheart*, 09:20]
18. "That was really impressive!" [Director of B.R.T project in *Lionheart*, 06:25]

The exclamatory sentences express different moods. The first indicates frustration and anger. Emphatic expressions are predictive; as in example 17, where the focus is on 'talk' which makes it more prominent in key than the termination 'your dad'. This is also the same for 'that was' (High Low) versus 'really impressive' (FALL). The intonational tracks for the sentences are provided below:

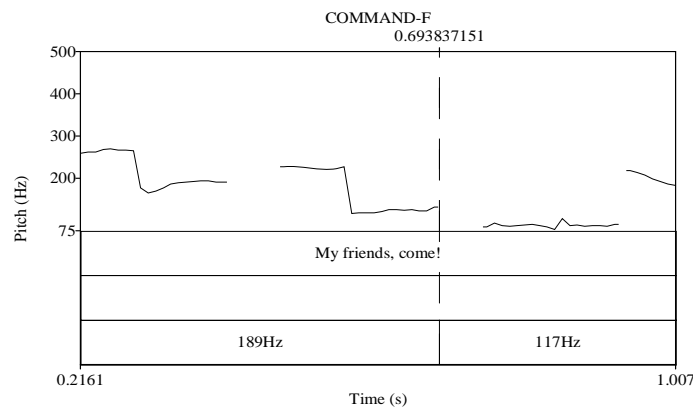


Fig. 13

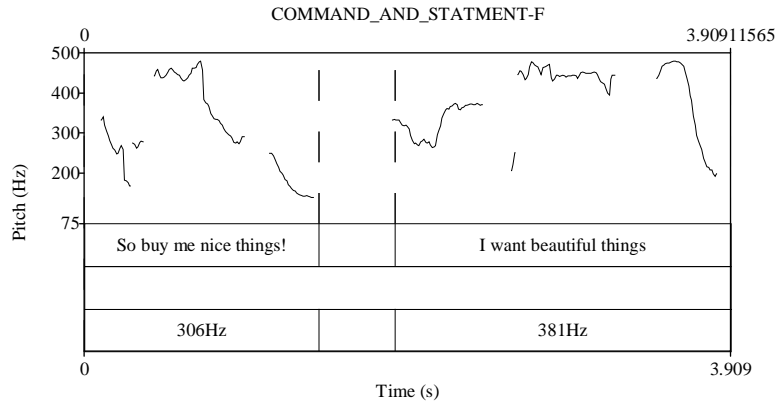


Fig. 14

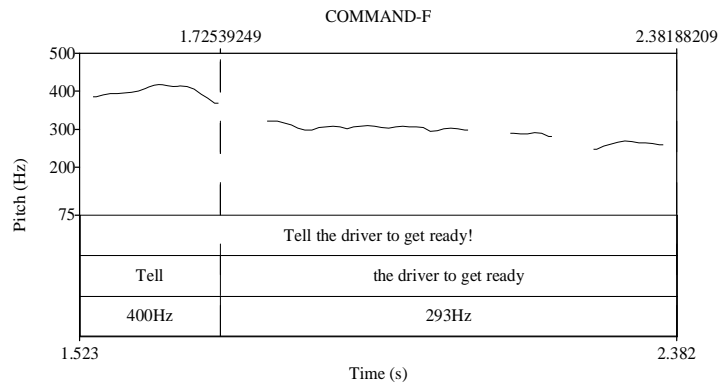


Fig. 15

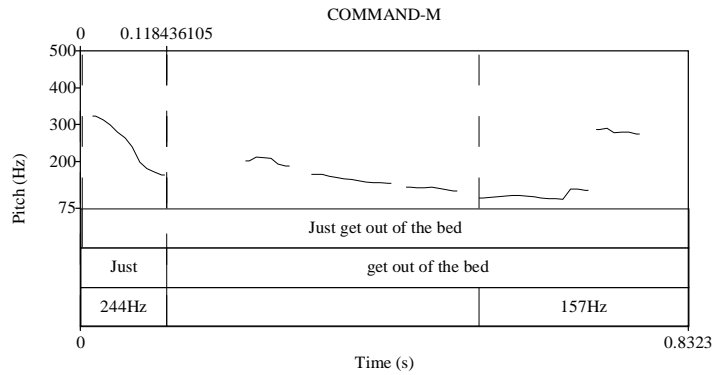


Fig. 16

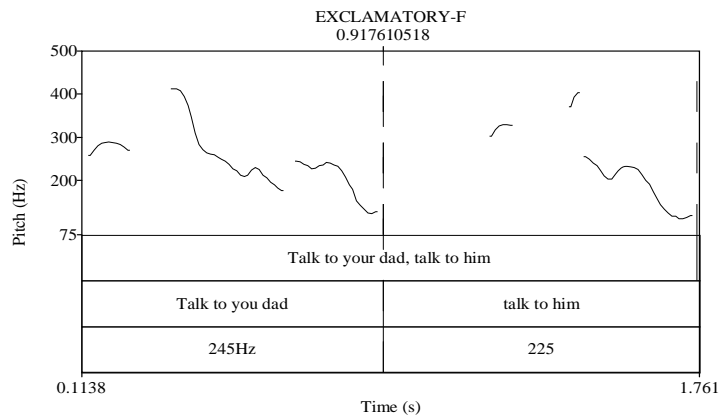


Fig. 17

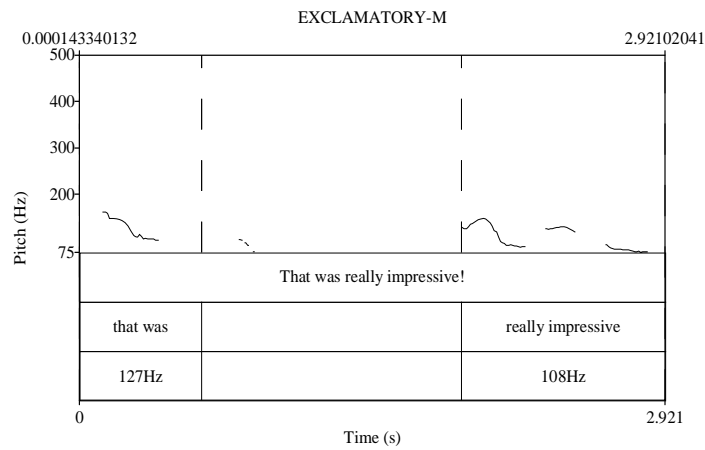


Fig. 18

The intonational patterns across different contexts so far discussed are a two-way mirror; a reflection of the Standard English and also a proposition for the Nigerian English. From the foregoing, there is little or no variance in-between the patterns provided and the pattern recognised in the Standard English. To consolidate this, intonational tracks of other discourses considered to fall within rising tone will be provided below.

### Rising Intonation

The rising intonation is characterised by a LOW or sharp FALL and a HIGH or sharp RISE across a sequence of utterances in a sentence. The rising tone is used for yes/no questions, complementary and possessive questions. They also express non-finality and presupposed statements. Examples of the discourses of rising tone are discussed below.

### Assent

When an utterance is used to indicate agreement to or approval of an idea, plan or request, it expresses assent. Assents are in fact statements indicating approval such that the intonation is expected to be rising. A case where a character made use of utterances showing assent is provided below as example:

19. "I will set it all up" [Elizabeth in *Fifty*, 08:49]

The intonational track for the example is provided below:

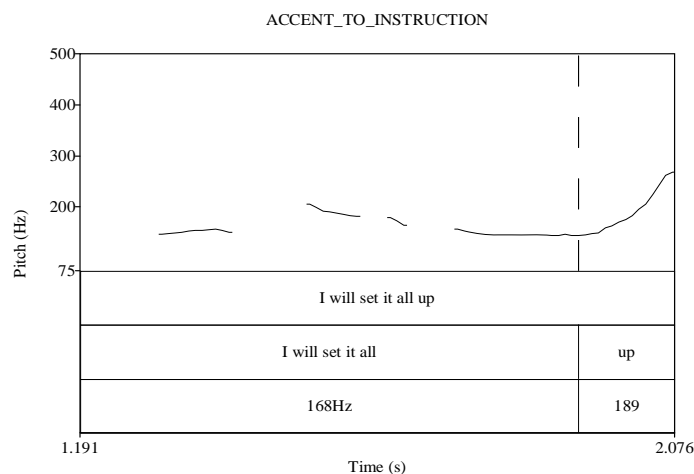


Fig. 19

The pitch track of the sentence shows a LOW HIGH followed by a RISING. The termination has a prominent key measured at 189Hz above the other part of the sentence measured at 168Hz. The

tone indicates rising for ‘assents’ which mirrors the Standard English; and thus it is suggested for the Nigerian English.

### Yes/No, Echo Questions

Yes/No questions or polar questions are questions which require a yes or no answer. In many cases, AUX and NP inverse across positions. Echo questions require that the wh-word remain, that is in their original position before movement occurs to COMP position. In both cases the termination of an utterance is expected to have more prominence with a high or a rising key. Consider the examples below and their pitch track:

20. “Shall we?” [Adaeze in *Lionheart*, 05:38].
21. “I did?” [Elizabeth in *Fifty*, 20:12].
22. “Has anybody heard from Kate?” [Tola in *Fifty*, 09:52].
23. “She did what?” [Kate in *Fifty*, 11:09].

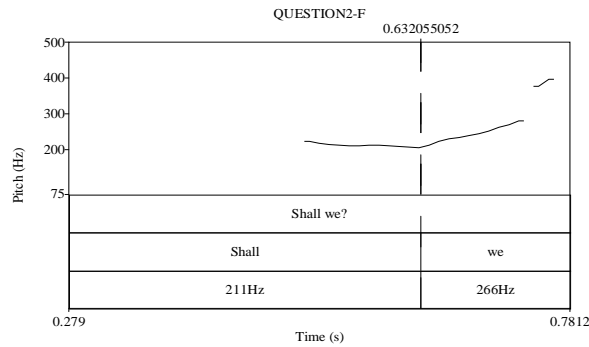


Fig. 20

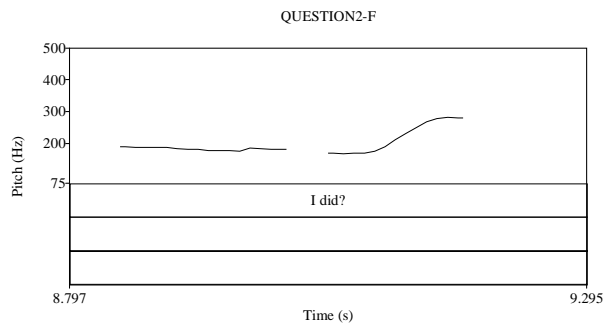


Fig. 21

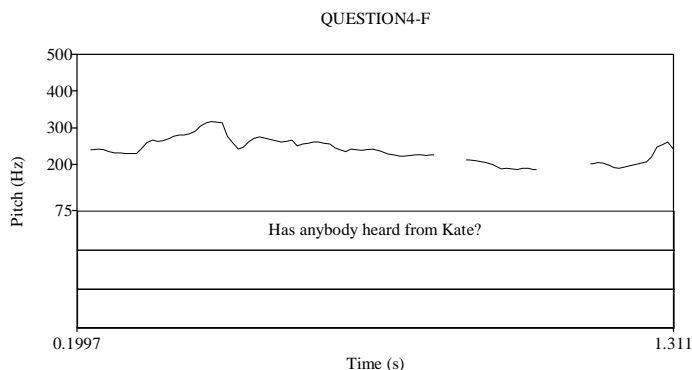


Fig. 22

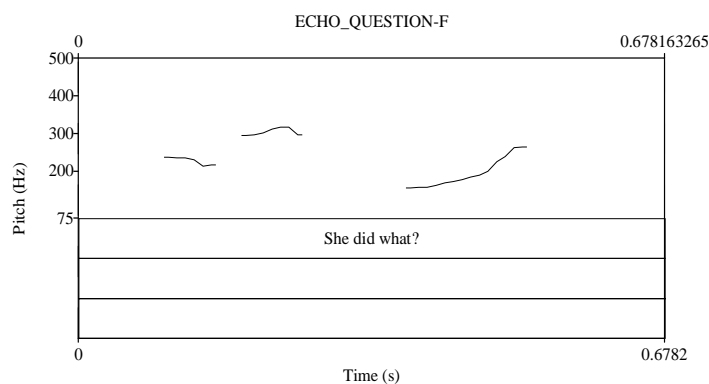


Fig. 23

The Figures (20-23) bear the intonational track of examples respectively. The intonation tracks of each example all fall on a rising termination. More can also be said of the rising intonation. It expresses formality and socio distance between the speaker and the hearer(s). The examples 'shall we?', 'She did what?', 'Has anybody heard from Kate?' and, 'I did?' all express that the utterances are made from someone who is superior.

**Statement with Other Implication**

Generally, statements are expected to have a falling tone, however when they are used to imply something not stated such as greeting,

apology or consent, it takes the rising tone. Examples of these are provided below.

24. "Apologies for the lateness gentlemen" [Adaeze in *Lionheart*, 05:25].
25. "Ladies and gentlemen, I will like to introduce you to the newest shareholder of Lionheart" [Adaeze in *Lionheart*, 1:25:48].
26. "Of course I am immensely proud of my daughter" [Chief Earnest Obiagu in *Lionheart*, 06:40].

The example (24) is a statement indicating apology, (25) indicates introduction of a person and (26) gives consent and praise. The intonation tracks for the examples are shown below.

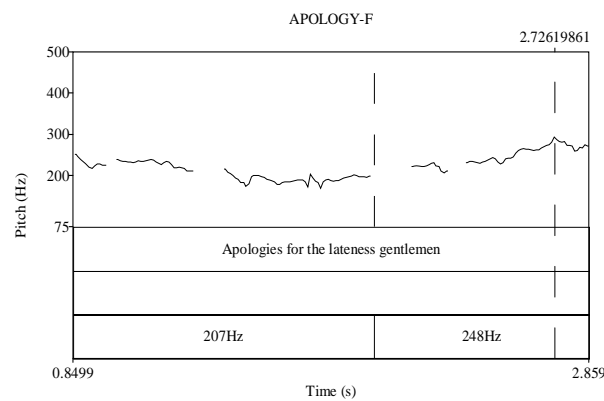


Fig. 24

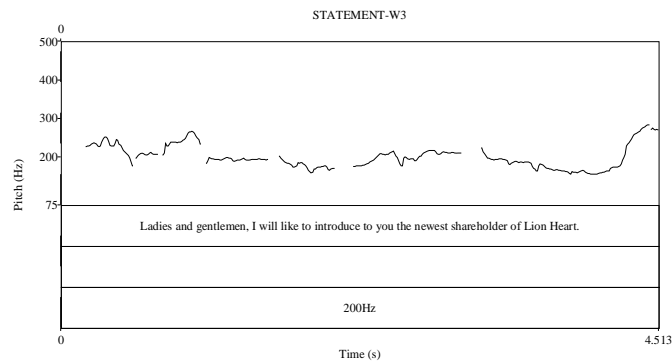


Fig. 25





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