

Intonation Patterns in the Broadcasts of Selected Nigerian Television Newscasters

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Abstract

Previous studies on the intonation of Nigerian English, which have focused largely on general Nigerian speakers of English without paying specific attention to those with specialist training in English like newscasters, have largely been perceptual, failing to account for dimensions of fundamental frequency (Fo) and other acoustic parameters. This inhibits a comprehensive understanding of the dynamics of intonational curves that are only readable using acoustic software packages like Praat. There is the need to cater for certain acoustic parameters in the analysis of intonation which can only be read from the turning points in the Fo contour. This study, therefore, analyses, acoustically, the patterns of intonation of selected Nigerian television newscasters using Praat. The study was hinged on ToBI, an auto-segmental-metrical approach to intonation. The newscasters' intonation was characterised by appropriate use of the H* L L%, fall; H* H H%, rise; H* L H%, fall-rise in the manner that characterise British English intonation. However, the newscasters generally demonstrated lack of mastery of the appropriate use of the L+H* L L%, rise-fall; L+H* L H%, rise-fall-rise bi/multi-directional patterns of intonation that are used by native speakers to express questions showing suspicion, mockery and other functions. The study concludes that patterns of intonation of Nigerian television newscasters are markedly different from the standard British English, which serves as the normative standard for Nigerian English.

Introduction

Scholars like Adetugbo (1977), Bamgbose (1982, 1995), Jibril (1982, 1986), Eka (1985, 1993) and Udofot (1993, 1997, 2007) have argued that spoken Nigerian English differs significantly from the standard British English, which, of course, serves as the normative standard for Nigerian English (NE hereafter). This difference is tied to the multilingual composition of the country and the use of English as the nation's first official language. Since English competes with well over four hundred indigenous languages spoken in Nigeria, their influence on the language has been fronted as the major factor that shapes NE phonology. The peculiarity that arises from the contact of English with the languages that are indigenous to Nigeria has resulted in a distinct variety of world English which is NE.

Research efforts aimed at describing the character of NE are becoming widespread. Scholars have approached this task from different levels of linguistic analysis: syntactic, semantic, phonological, and pragmatic, all geared towards the description of it as a distinct variety of English, which belongs to the pool of 'New Englishes' (Platt et al. 1984; Kachru, 1996). Out of these levels of linguistic analysis, the phonological level, where differences in dialects of a language is most noticeable (Ogu, 1992, p.82), has enjoyed the least attention, especially at the suprasegmental micro-level. This explains why there is still the need to further explore NE at the phonological level, in order to describe the character of spoken Nigerian English for the Standard Nigerian English project. Scholars like Banjo (1996), Okoro (2004) and Jowitt (2007) argue empirically that Standard Nigerian English is a concept that requires more concerted research for its description as a distinct variety of English. Standard Nigerian English, though much desired, does not yet exist. Its grammar has not been written, neither has its generally acceptable dictionary been developed. At present, the issue of a Standard English that is Nigerian can only be a matter of perception rather than reality. It

is a matter of perception because at the moment, one can only say that a particular stretch of Nigerian English is standard based on one's perception of norms of correctness of that stretch since the criteria for formalisation have not been unarguably spelt out.

Previous studies on the intonation of Nigerian English, which have focused largely on general Nigerian speakers of English thereby neglecting specialist users of English like newscasters, have largely been perceptual, failing to fully account for dimensions of fundamental frequency (Fo) and other acoustic parameters. This inhibits a comprehensive understanding of the dynamics of intonational curves that are only readable using acoustic programmes like Praat. Scholars like Jowitt (1991), for example, have argued that the intonation of Spoken Nigerian English is affected by certain features of the indigenous languages. Jowitt (1991) also argues that there is a widespread tendency for Nigerian speakers of English to give a high tone to a relative pronoun that introduces a relative clause. The intonation of spoken Nigerian English is said to differ systematically from British English (Jowitt, 2000; Udofot, 2002). It has been suggested that it reflects the prosodic structure of Nigerian languages in a way that stressed syllables are associated with a high tone and unstressed syllables with a low tone (Wells, 1982; Udofot, 2007). Also, Nigerian English intonation is said to tend towards the tonal structure of the speakers' native languages (Well, 1982; Gut, 2001). Gut and Milde (2002) and Udofot (2007) further suggest that words of particular grammatical categories seem to be associated with specific tones and that articles, prepositions, and conjunctions tend to have a low tone, whereas nouns, verbs and adjectives are usually produced with a high tone.

In spoken Nigerian English, the attitudinal use of intonation is argued to be absent, in addition to under differentiation of intonational tones (Jowitt 2000; Udofot 2007; Sunday 2008; Akinjobi and Oladipupo, 2005; Akinjobi 2010). Jowitt (2000) reports that the usual ending in Standard Nigerian

English intonation is a rise, and that a fall is rare. Gussenhoven and Udofot (2010) are of the opinion that the tonal grammar of Nigerian English requires *F₀* lowering for function words and downstepping at the word boundary. Their study concludes that NE intonation is to be described as a word tone system in which tones are predictable: H for lexical words, L for function words. Gussenhoven (2014) argues also that Nigerian English, like Ghanaian English and Cantonese, is a tonal language which has tones as part of the phonological representation of words, instead of allowing a choice from a paradigm of independent tonal morphemes. He believes that the tone patterns of major-class words include H-tones and that they have obligatory downstep, meaning that H-tones are downstepped in a specific phonological representation, resulting in word boundaries being marked by a pitch feature. Most of these studies reviewed, which were largely perceptual, did not cater for certain acoustic parameters which can only be read from the turning points in the *F₀* (fundamental frequency) contour. Therefore, this study describes patterns of intonation of selected Nigerian television newscasters using ToBI transcription system and Praat (software for speech analysis). Since ToBI is a largely computer-based intonation transcription system, the use of the ToBI and Praat will cater for acoustic parameters that are readable from the turning points in the *F₀* curves.

Varieties of Spoken Nigerian English (SNE)

The earliest varieties differentiation of spoken Nigerian English is that provided by Brosnahan (1958). He outlined four varieties of spoken Nigerian English in an ascending order of quality. Variety one is spoken by those who have no formal education. This variety is equated with Pidgin (Udofot, 2003, p.203). Variety two is identified as one spoken by holders of the First School Leaving Certificate. The author claims that this variety is the one spoken by most Nigerians. The third variety is the one spoken by Nigerians who hold the Senior Secondary School Certificate and

is characterised by greater fluency and a more elaborate vocabulary. Variety four is spoken by those who have had university education and is close to Standard British English.

Brosnahan's pioneering work made two viable contributions to the study of aspects of spoken Nigerian English. First, that the level of formal education is one criterion for assessing proficiency in spoken English in Nigeria because of perceivable standards of linguistic performance often characteristic of certain levels of education; next, that, all things being equal, the standard of oral performance in spoken English improves with exposure to formal education, especially as English is the language of education in Nigeria (Udofot 2003). This present study considers these parameters as vital elements in the consideration of the newscasters' patterns of intonation. Since the practitioners in this regard are individuals who have had higher education as well as speech training, their performance will be considered with respect to their level of education in English and speech training. There are, however, some problems raised by Brosnahan's differentiation. One of the problems is the description of his variety one as Pidgin and as a language of the uneducated. Scholars have advanced sociolinguistic facts to argue that Nigerian Pidgin is not a variety of Nigerian English, but a contact language which developed between Nigerians and European traders on the coasts, grew with urbanization and became important in some towns (Elugbe and Omamor, 1991). Nowadays, Pidgin is also used by university and secondary school students outside of the classroom. The classification of Nigerian Pidgin as a variety of spoken Nigerian English is, therefore, nebulous. Sociolinguistic realities have also rendered invalid, the description of the second variety as the brand of English used by most Nigerians and equated with the language of those who have had primary education. Udofot (2003, p.204) observes that her experience during data collection shows that an average primary school leaver can hardly communicate in English. The situation

may have been different in the 1950s and 1960s when, among other reasons, secondary and tertiary educations were accessible to only a few and, conversely, the curriculum of the primary school was quite elaborate.

A more realistic classification which is closer to the present-day realities is that provided by Banjo (1971, 1996). He classifies the continuum of spoken Nigerian English into four varieties. His yardstick for classification, again, is formal education. According to this classification, 'variety one' is spoken by people with elementary school education and by semi-literate people. It features a high rate of negative transfers from the phonological system of the mother tongue and is unacceptable even nationally. 'Variety two' is associated with post-school leavers who exhibit minimum transfer from the mother tongue sound system but do not, however, make vital phonemic distinctions. This variety is largely intelligible and acceptable nationally. 'Variety three' is associated with university education. It makes vital phonemic distinctions and is accepted and understood nationally and internationally. 'Variety four' is described as being identical to Standard British English and, though internationally acceptable, it is ridiculed in Nigeria because it sounds artificial and affected. Banjo's classification appears to be favoured by scholars who see it as a good starting point for a realistic classification of spoken Nigerian English.

Jibril's (1982) Ph.D. thesis is a pioneering work in the full-scale empirical investigation of varieties differentiation in spoken Nigerian English, part of which was published later (Jibril, 1986). First, he is able to justify, on the basis of the analysis of his data, the reality, in general terms, of a Nigerian variety of spoken English. He goes further to provide the justification for recognising two broad diatopic sub-varieties, namely Hausa and Southern varieties of spoken Nigerian English. Within each diatopic sub-variety, he recognises, on the basis of distance from, or proximity to RP, Basic and Sophisticated sub-varieties, which appear to be

the equivalents of Banjo's Varieties II and III. According to Banjo (1995, p.220), 'Jibril provides linguistic evidence for many statements that had previously been made based on impression without any data'. He shows for example, that while the speaker of Basic Hausa English employs as many as 15 vowels in his inventory, leaving aside a number of other marginal ones, the Yoruba speaker, like the Igbo speaker, employs only 11, also leaving aside a number of marginal ones. Present in the Hausa inventory but absent from the Southern ones are, predictably, the ash and the central vowels. Banjo (1995) notes that the most important contribution of Jibril's study lies in the use of statistical methods to delimit the boundaries between the Basic and Sophisticated varieties, and between the Hausa and Southern ones. With the findings of Jibril (1982), which covered only segmental phonemes, Banjo (1995) had envisaged a full phonological description of standard Nigerian English as an endonormative model.

Another important differentiation of spoken Nigerian English is that done by Udofot (2004). She provided three diatopic varieties of spoken Nigerian English based on the findings of her study. Her variety one, which she terms non-standard variety, is spoken by primary and some secondary leavers, some second-year university undergraduates, holders of OND and NCE certificates, etc. This variety is characterised by the speaker's inability to make vital phonemic distinctions, tendency to accent nearly every syllable and preference for the falling tone. The variety two, which is termed standard, is spoken by third and final year undergraduates, university graduates, university and college lecturers, other professionals, secondary school teachers of English, and holders of Higher National Diplomas. The speakers of this variety have the ability to make some vital phonemic distinctions, realise many prominent syllables, and have a preference for unidirectional tones. The third variety is the sophisticated variety. She argues that the speakers of this variety

are university lecturers in English and Linguistics, graduates of English and Humanities, etc. The phonological features of this variety include ability to make all phonemic distinctions, a few extra prominent syllables, and flexible use of intonation. This study is an improvement on previous varieties of spoken Nigerian English so far differentiated. She provided the insight that what is known as spoken Nigerian English is a continuum made up of at least three sub-varieties which are the 'Non-Standard', the 'Standard' and the 'Sophisticated' varieties, with the 'Non-standard' and 'Standard' varieties corresponding to Banjo's (1971) varieties 'one' and 'two', and the 'sophisticated' variety corresponding to Banjo's 'variety three' and Jibril's (1986) 'sophisticated variety', which is spoken by university and other tertiary institution leavers who also have additional training in the phonology of English.

Udofot's (2004) three varieties can also be correlated with Awonusi's (1987) triadic classification of NE into basilectal, mesolectal and acrolectal varieties following Bickerton's (1981) lect theory of variations. His basilectal variety, which aligns with her Non-standard variety, is the substandard or non-standard NE variety that approximates phonetic and phonological features of Nigerian languages and has medium social acceptability and very low international intelligibility (Adedimeji, 2012). His mesolectal variety, which connects with her standard variety, has high social acceptability and medium international intelligibility. It is characterised by relative closeness to standard British English in written and formal usage but maximally deviant in its spoken and informal usage. His acrolectal variety links with her sophisticated variety. It means standard NE that is marked by medium social acceptability and high international intelligibility. It is lexically, syntactically, phonetically and phonologically close to standard British English. The studies above provide the operational frame for the present study to adopt a fusion of diatypic approach, which targets varieties according to use, and diatopic approach,

which focuses on varieties based on the provenance of the speaker, to analyse patterns of intonation used by Nigerian newscasters using ToBI as the framework for transcription.

Tones and Break Indices (ToBI)

Tones and Break Indices (ToBI), one of the most prominent transcription conventions of the autosegmental-metrical tradition was used to analyse the distribution of intonational patterns in deployed by the newscasters studied. The Autosegmental-metrical (AM) theory of intonation has its origin in three influential PhD theses, namely Liberman (1975), Bruce (1977), and – especially – Pierrehumbert (1980). Since the early 1990s, it has given rise to a whole series of ToBI transcription system. The ToBI system used for the analysis of patterns of intonation in used by the newscasters was the system used by Pierrehumbert (1980) and Beckam and Pierrehumbert (1986).

The autosegmental-metrical approach to the structure of intonation, as noted by Ladd (2008), adopts the phonological goal of being able to characterise intonation contours adequately in terms of a string of categorically distinct elements, and the phonetic goal of providing a mapping from phonological elements to continuous acoustic parameters. According to Roach (2009, p.143), ‘in recent years a rather different way of analysing intonation, sometimes referred to as autosegmental, has become quite widely used...’ [.] The convincing arguments of Goldsmith (1975, p.306) that the treatment of English as a tonal language provides a generative system which can be extended to the autosegmental levels supports the justification for treating the newscasters’ English as a tonal language in this research.

In this approach, all intonational phenomena can be reduced to just two basic phonological elements: H (high tone) and L (low tone)’. This computer-based transcription approach is argued by Cruttenden (1997), Roca and Johnson (1999) and Ladd (2008) to be more apt for handling intonation than the

traditional approach. AM approach is a more robust approach for analysing intonation than the traditional approach. Whereas the traditional approach to intonation categorises intonational patterns without providing information about their internal structure and failing to tie them to acoustic parameters, the AM approach describes intonation as phonological feature that categorises intonational curves and also provides information about their internal structures. The other key innovation of the AM approach is that it ascribes no necessary role in pitch description to the syllable. Traditional narrow phonetic transcription of pitch in the British tradition involved representations of the relative pitch of each successive syllable, arranged on a kind of musical stave (Ladd, 2008).

The choice of the ToBI system, which is an autosegmental-metrical approach to intonation, is informed by the conviction that Metrical Phonology developed alongside with Autosegmental Phonology. Both phonological theories are sometimes yoked together (Sunday, 2005, p.26) and also considered as new approaches to nonlinear prosodic studies. This approach is considered as autosegmental-metrical framework (AM) by Ladd (2008) and Chen (2011). The conviction for the use of ToBI, also, stems from the convincing arguments advanced by Goldsmith (1984, pp.287-308) that English can be treated as a tone language. He argues succinctly that the autosegmental treatment of intonation predicts pitch or intonational facts better than any other orthodox generative system.

The ToBI system describes intonation in terms of a sequence of high (H) and low (L) target pitches. When people speak, they aim to make either a high or a low pitch on a stressed syllable and to move upward or downward as they go into or come away from this target. ToBI provides a system for representing pitch changes of this kind. Central to this approach is the conception of pitch accents as combinations of H and L tones. Target tones H* and L* (referred to as H star and L star) are

written on a line, which is called a tier, above or below the segmental symbols that represent stressed syllables (Ladefoged and Johson, 2011). Within this system, a high tone, H*, can be preceded by a closely attached low pitch, represented as L+H*, such that the listener hears a sharply rising pitch. Also, L* can be followed by a closely attached high pitch, L*+H, such that the listener hears a scoop upward in pitch after the low pitch at the beginning of the stressed syllable. According to Ladefoged and Johson (2011, p.127), 'sometimes, a stressed syllable can be high but nevertheless can contain a small step-down of the pitch. This, known as high plus downstepped high, is written H+!H*, with the exclamation mark indicating the small downstep in pitch'. In special cases, a downstepped high syllable, !H* can itself be a pitch accent. This represents a situation where the H* accent on stressed syllables gradually lowers such that the high pitch is a little lower than the preceding high pitch. This phenomenon is referred to as *downdrift*.

There are six possibilities which can be regarded as pitch accents in English. The last pitch accent in a phrase is referred to as the nuclear pitch accent. This system of transcription permits the phrase to be marked by an additional tone after the nuclear pitch accent. This is called the phrase accent and realised as H- (H minus) or L- (L minus). The last in this system is the boundary tone, which is marked H% or L%, depending on whether the phrase ends on a rising or falling pitch. This framework represents all English patterns of intonations as consisting of a sequence of tones which was represented by Ladefoged and Johson (2011, p.128) as optional pre-nuclear accents, that is, 'H*, L*, L+H*, L*+H, H+!H*, (!H*); nuclear pitch accent, which are H*, L*, L+H*, L*+H, H+!H*, (!H*); phrase accent, that is, H-, L- and boundary tone: H% and L%'. This means that there may be or may not be a number of pitch accents on stressed syllables before the nuclear pitch accent; the nuclear pitch accents, one of which must always be present in a phrase. The part of the intonational

phrase after the nuclear pitch accent must be high or low, and there must be a high or low boundary tone.

Ladd (2008, p.91) provides an insightful correspondence between Pierrehumbert's (1980) representation of tunes in ToBI and British-style nuclear tones. This is presented in the Table 1 below:

Table 1: ToBI and British-style nuclear tones

Pierrehumbert	British-style
H* L L%	fall
H* L H%	fall-rise
H* H L%	stylised high rise
H* H H%	high rise
L* L L%	low fall
L* L H%	low rise (narrow pitch range)
L* H L%	stylised low rise
L* H H%	low rise
L+H* L L%	rise-fall
L+H* L H%	rise-fall-rise
L+H* H L%	stylised high rise (with low head)
L+H* H H%	high rise (with low head)
L*+H L L%	rise-fall (scooped)
L*+H L H%	rise-fall-rise (scooped)
L*+H H L%	stylised low rise
L*+H H H%	low rise
H+L* L L%	low fall (with high head)
H+L* L H%	low rise (with high head)
H+L* H L%	stylised low rise (with high head)
H+L* H H%	low rise (high range)
H*+L H L%	stylised fall
H*+L H H%	fall-rise (high range)

The table above presents a wide range of pitch variations and possibilities that are used for labelling of different pitch curves. The above notations were adopted for the labelling of the pitch curves used in the English of the newscasters.

ToBI allows the transcription of the strength of the boundary between words by means of a number called a break index. When there is no break, the break index is marked as 0. Intervals between words are usually classified as having break index 1. Higher levels of break indices, roughly speaking, show greater pauses. A break index 3 is used between clauses that form intermediate intonational phrases and a break index 4 is used to represent larger intonational phrases like whole sentences.

This transcription system is largely computer-based. Since it is so, 'tones are identified with turning points in the Fo (fundamental frequency) contour. Local maxima correspond to H tone and local minima to L tone' (Ladd, 2008, p.134). This is a 'concrete' conception of tone, and leaves little room for argument about what the tones are in a given contour.

Methodology

Samples of newscasts of five randomly selected broadcasting organisations which include Channels Television, Nigerian Television Authority (NTA), Silverbird Television (STV), Television Continental News (TVC News) and Africa Independent Television (AIT) were downloaded from You Tube. Live newscasts of the organisations were also audio-taped over a period of time and patterns in them were identified and analysed. These five television broadcasting organisations were randomly selected based on their 'national' outlook and coverage. These organisations were selected because of their popularity among Nigerians and other categories of audience. Samples of the utterances of six newscasters each from the five selected organisations were then drawn randomly for analysis. Sampling newscasts from the five organisations was done to account for the

performance of a variety of newscasters from different ethnic groups, linguistic and educational backgrounds. The newscasters selected were drawn along the lines of the three major language groups, Hausa, Igbo and Yoruba and some 'minority' languages like Efik/Ibibio, Igala, Ijaw, etc. Since the performance of a variety of newscasters from the different major ethnic groups was the target of the study, state government owned organisations, which could not provide newscasters that cut across the major ethnic groups, were excluded because the composition of their newscasters does not capture the national spread that the study seeks. The organisations selected have their presence at the capital city of Nigeria, regional and state offices that allow them to reach more audience than the state government owned stations. Also, all the organisations selected broadcast on digital platforms. This widens the scope of their audience.

The analysis which was acoustic was done using Praat. For the thirty newscasters who are news anchors on the network news programme of each of the television organisations selected, their newscasts were divided into three intonational phrases (corresponding with certain syntactic units). Tokens of occurrence of five basic tunes (H* L L%, fall; H* H H%, rise; H* L H%, fall-rise; L+H* L L%, rise-fall; L+H* L H%, rise-fall-rise) in each intonational phrases of the newscasters were counted and converted to a maximum point of 10 marks each to ensure uniformity of scores. The intonational phrases include: sentence final intonational phrase in declaratives (SFIP), sentence non-final intonational phrase 1 (SNIP 1), corresponding with syntactic constituents like adverbials in clause initial position, noun phrase subjects, etc., sentence non-final intonational phrase 2 (SNIP 2), corresponding with syntactic constituents like subordinating and coordinating clauses, non-final items in list, etc., intonational phrases in interrogatives – wh-questions 1 (IPII 1) and intonational phrases in interrogative 2 (IPII 2) – polar questions. The scores

were calculated using the formula below which was provided by Akinjobi and Oladipupo (2005):

$$\frac{\text{Sum of a tune in an intonational phrase of a subject}}{\text{Sum of all tunes in an intonational phrase of a subject}} \times \frac{10}{1}$$

To calculate the percentage score of each tune used by all the newscasters in an intonation group, the newscasters' scores in a tune in that particular intonation group were added together and divided by the sum of all the newscasters' scores in all the tunes used in the intonation group. The result was then multiplied by 100. For example: %score of fall in SFIP for all subjects=

$$\frac{\text{Sum of falls in SFIP for all Subjects}}{\text{Sum (F + R + FR + RF) for all subjects}} \times \frac{100}{1}$$

The percentage scores calculated were then tabulated and also represented graphically with a view to showing clearly the observed intonational patterns of the newscasters in each constituent and, consequently, describing the overall distribution of intonation patterns for the newscasters.

Analysis and discussion

Table 2 below showed the overall intonation patterns of all the newscasters in each of the intonation groups according to their performance in the use of English patterns of intonation in their newscasts. As represented in the entries in Table 2 and Figure 1 below, there was 100% occurrence of the falling tune in Sentence Final Intonation phrases in declaratives (SFIP here after) produced by the newscasters. This means that all the newscasters realised SFIP with a falling tune. The implication of this is that all the newscasters of the various television organisations are generally aware of the use of the falling tune on the final intonation groups in declaratives to imply the completion of the utterances. This

finding aligns with the various positions of scholars in the literature that declarative statements in Nigerian English carry a falling pattern of tune (Udofot, 1997, 2007; Jowitt, 2000; Okon, 2001; Adetugbo, 2004; Akinjobi and Oladipupo, 2005), which is in conformity with what obtains in Standard British English.

Table 2: Percentage scores of newscasters’ production of patterns of intonation

Intonation phrases (IPs)	Total number of tones	H*LL% (Fall)	H* H H% (rise)	H* L H% (fall-rise)	L+H* L L% (rise-fall)	L+H* L H% (rise-fall-rise)
SFIP	350	100	0	0	0	0
SNIP 1	450	0	5.4	83.3	0	0
SNP 2	100	10.5	86.3	2.3	0	0
IPII 1	20	100	0	0	0	0
IPII 2	7	0	100	0	0	0

Figure 1: Distribution of the newscasters’ patterns of intonation

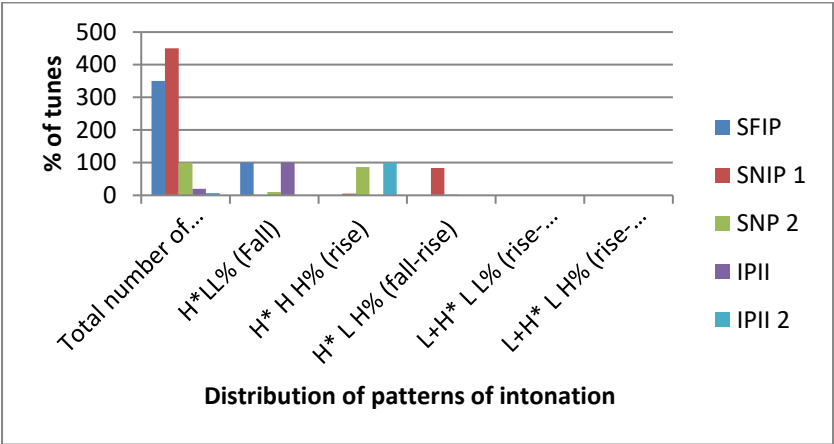
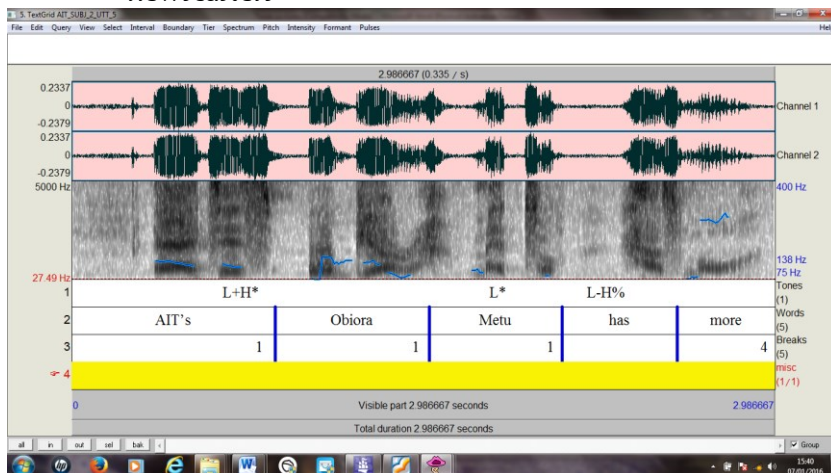


Figure 2: Representative automated patterns of intonation for AIT newscasters



Therefore, it can be safely argued that one of the patterns of intonation that characterises the English of Nigerian television newscasters on air was a preponderant use of the falling pattern of intonation on final intonation phrases in declaratives to indicate the completion of an utterance. This represents the performance of all the newscasters drawn from all the stations selected for the study.

Table 2 and Figure 1 showed also that Sentence Non-final Intonational Phrases 1 (SNIP 1 hence forth) recorded 0% fall, 5.4% rise, 83.3% fall-rise, 0% rise-fall, and 0% rise-fall-rise patterns of intonation. The implication of this is that majority of the newscasters (83.3%) are aware of the use of fall-rise in the instances of adverbials in clause-initial position, noun phrase subjects, etc. and used it at such positions in their newscasts. The 83.3% represents the performance of the newscasters selected mainly from Channels Television, TVC News, SilverBird, and NTA. Out of the six newscasters selected from AIT, only AIT

newscaster 3 realised a fall-rise at SNIP 1. However, the negligible use of rise (5.4%) instead of the fall-rise by a few of the newscasters, mainly of AIT, suggests that they are deficient in the use of bi-directional tunes. Since this is only applicable to a negligible few of the newscasters, it follows that the submissions by Jowitt (2000), Udofot (2007), Gussenhoven and Udofot (2010), and Gussenhoven (2014) that bi-directional tunes are rarely used by Nigerian speakers of English do not completely hold for the newscasters studied.

Figure 3: Representative automated patterns of intonation for Channels newscasters

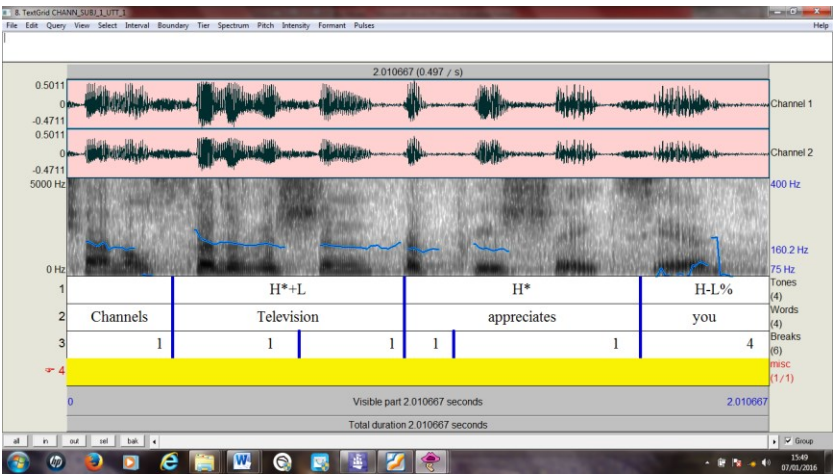


Figure 4: Representative automated patterns of intonation for NTA newscasters

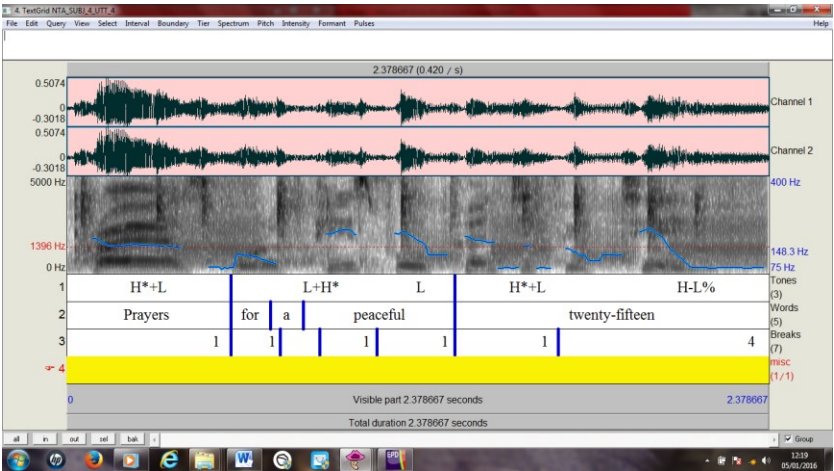
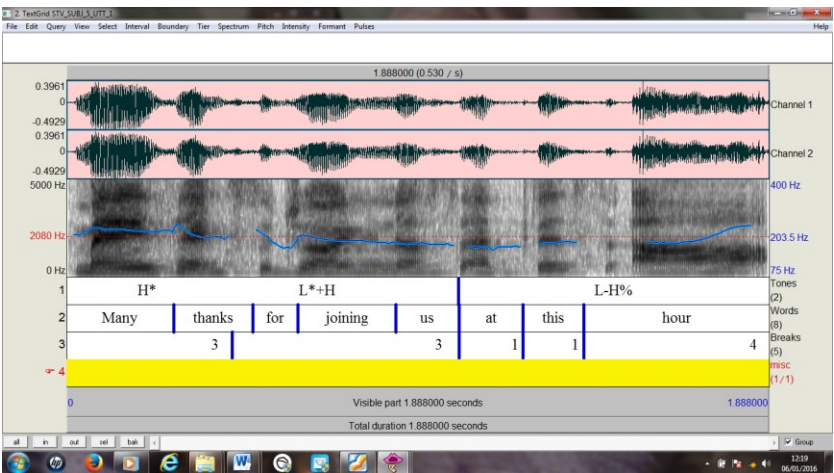
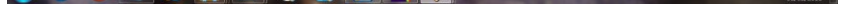


Figure 5: Representative automated patterns of intonation for STV newscasters





1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthaler and Whistler (1973).

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

newscasters regarding this pattern of intonation is evenly distributed among all the newscasters selected from the different television organisations, both government and the privately owned organisations.

The results revealed no significant contrast between the performance of the newscasters selected from the private television organisations and that owned by government. The performance of the newscasters was not drawn along the lines of government and privately owned television organisations. Also, there were no varying degrees of performance based on the sex and the ethnic affiliations of the newscasters. The performance of all the subjects from Channels Television, TVC News, NTA, and SilverBird was basically the same. However, the performance of all the newscasters drawn from AIT, except AIT newscaster 3, with regards to the patterns of intonation analysed was defective. For example, five of the newscasters from AIT, which represents 5.4% of the newscasters studied, realised a rising tune at SNIP 1 where a fall-rise was expected and indeed realised by other newscasters selected for the study.

The few instances of interrogatives found in the corpus showed a trend of 100% falling tune in wh-questions and 100% rising tune in yes/no interrogatives like polar questions. This means that these tunes were appropriately deployed by all the newscasters. The result consequently agrees with the position in the literature that ‘falls are the dominant pattern for question word interrogatives in contrast to the rises associated with yes/no questions’ (Cruttenden, 1986, p.165; Akinjobi and Oladipupo, 2005, p.12). Jowitt (2000) had also observed this same trend – a preponderance of rising tunes in yes/no questions and tag questions in Nigerian English intonation. This, therefore, established the fact that Nigerian television newscasters selected largely use the rising tunes for polar question and the falling tune for wh-questions.

This investigation into the patterns of intonation of selected Nigerian television newscasters revealed an appropriate dominant use of the falling tune in sentence final intonation phrases of declaratives statements and wh-questions. The predominant use of the rising tune in polar questions and in instances of sentence non-final intonation phrases in declarative statements, noun phrase subjects, etc. was also observed in the data. The newscasters also appropriately used fall-rise (bi-directional tune) in the instances of adverbials in clause-initial position, noun phrase subjects, etc. in SNIP 1. The newscasters generally demonstrated deficiency in the use of other complex tunes like rise-fall and rise-fall-rise in their newscasts.

The findings revealed that Nigerian television newscasters exhibit peculiar patterns of intonation in their newscasts which were different from those reported by Akinjobi and Oladipupo (2005). The newscasters' patterns of intonation were characterised by appropriate use of the rising, the falling and the fall-rise tunes in the manner of the standard British English. However, the newscasters generally demonstrated lack of mastery of the appropriate use of the rise-fall and the rise-fall-rise patterns of intonation that are used by native speakers to express questions showing suspicion, mockery and other functions. Though newscasters are considered to be speech models for appropriate pronunciation, the findings further showed that their spoken English was considerably different from the standard British English.

Conclusion

This study revealed clearly that the newscasters' handling of intonation in their newscasts is clearly different from those that are rife in the extant literature on Nigerian English intonation. They demonstrated a general mastery of the basic patterns of English intonation in their news broadcasts. Their intonation is characterised by appropriate use of the rising, the falling and the

fall-rise tunes in the manner that is characteristic of British English intonation. However, the newscasters generally demonstrated lack of mastery of the appropriate use of the rise-fall and the rise-fall-rise bi/multi-directional patterns of intonation that are used by native speakers to express questions showing suspicion, mockery and other functions. The findings revealed that Nigerian television newscasters exhibit peculiar patterns of intonation in their newscasts which were different from those reported by Akinjobi and Oladipupo (2005) for Nigerian television reporters. The newscasters' patterns of intonation were characterised by appropriate use of the rising, the falling and the fall-rise tunes in the manner of native English intonation. However, the newscasters generally demonstrated lack of mastery of the appropriate use of the rise-fall and the rise-fall-rise patterns of intonation that are used by native speakers of English. Though newscasters are considered to be speech models for appropriate pronunciation, the findings further showed that their spoken English was considerably different from the standard British English. The study concludes that Nigerian newscasters generally realise patterns of intonation that are markedly different from the intonation of standard British English.

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