

CONTEXT AND DISCOURSE INTONATION IN ENGLISH-MEDIUM PRODUCT ADVERTISEMENTS IN NIGERIA'S BROADCAST MEDIA

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Date Received: 28/12/2016

Date Revised: 10/05/2017

Date Accepted: 17/05/2017

ABSTRACT

Context and discourse intonation have major influence on intended meaning in English-medium product advertisements on radio and television in Nigeria. Previous studies on Nigerian English phonology have confirmed the appropriate use of stress and intonation as the main challenge which many Nigerian speakers of English as a second language hardly manage to overcome. The studies have focused more on rule-based intonation (attitudinal and grammatical) to the neglect of context of use, which is essential to communication. This study, therefore, investigated the use of intonation in radio and television product advertisements in Nigeria in order to determine the primacy of social context in the representation of intonation meaning in advertisements. Using David Brazil's Discourse Intonation (DI) and some acoustic analysis for accurate pitch tracking, the study found out that the allocation of prominence to a word is an advertising model's decision based on context-of-use. There is a preponderant assignment of stress on structural words to achieve contextual prominence in the advertisement data. The proclaiming tones are dominant while the referring tones are few, and are used deliberately to attract the listener's attention. There is also the surprising sparse use of the rise-fall and fall-rise tones. Where allocated, the referring tone is used as a contextual common ground marker that sometimes needs reactivation. Intonation ambiguity is avoided in the selected advertisements by the prevalent use of the mid-key, which has the function of "additionally informing". No remarkable difference is observed between the contextual use of intonation in both radio and television advertisements.

Keywords: Discourse Intonation, Product Advertisements, Tone-unit, Nigerian Radio and Television Stations, Context-of-use.

INTRODUCTION

Intonation is an important phenomenon in language and is seen as having a strong effect on meaning intention in Spoken English (Bolinger, 1985; Cruttenden, 1986; Gimson, 1989; Roach, 1991) and that intonation involves the modulation of the pitch of the voice.

Most of the previous works on English intonation have approached it by considering the formal rules of intonation as they are regulated by the grammar of the language and/or the attitude of the speaker (Halliday, 1967; O'Connor and Arnold, 1973; Cruttenden, 1986; Gimson, 1989; Roach, 1991; Atoyé, 2005; Akinjobi and Oladipupo, 2005; Akinjobi and Oladipupo, 2010; Akinjobi, 2013). This approach has influenced considerable works on the

intonation of non-native English, such as Nigerian English. Some of the notable works in this direction, include Amayo (1981); Atoyé (1989; 1999; 2005); Cruz-Ferreira (1989); Jowitt (1991); Gut (2001); Akinjobi (2004; 2013); and Akinjobi and Oladipupo (2005; 2010).

Discourse Intonation, propounded by David Brazil (Brazil, D., 1985, 1997), departs from the established orthodoxy, as Brazil proposes his theory's main assumption to be that intonation choices are not in all contexts related to grammatical or syntactic categories. Rather, they depend on the speaker's contextually referenced perceptions; and that there is no systematic link between intonation and attitude. The theory emphasises the communicative value of intonation in terms of the projected contextual

implication of the tone-unit. This is considered from the language user's perspective, and not the linguist's perspective.

It is in the light of the above that this study investigated product advertisements on Nigerian radio and television stations. It did a context-dependent, moment-by-moment interpretation of intonation choices in product advertisements on Nigerian radio and television (Odeyemi, 2015). The media have been used because they represent a veritable tool for influencing the use of English in Nigeria.

1. Significance of the Study

The justification for this study is found in the gap of the theory and practice of intonation representation, which entirely depends on the formal rules of intonation which provide intonation meaning without recourse to the context of communication and interpret intonation meaning intention from the linguist's perspective, not the speaker's. The result before now is evident in the open-endedness of intonation meaning intention as native speakers of English hardly agree to a uniform pattern of grammatical and attitudinal intonation choices and meaning intention (Crystal, 1969; Coulthard, 1992; Kumaki, 2003). These problems are removed using the Discourse Intonation approach as every tone-unit is interpreted both from the perspective of the context of communication and the speaker's.

2. Research Questions

The study was guided by the following questions:

- What are the dominant tone-unit patterns in Nigeria's selected product advertisements?
- What are the differences between the 'new' information content within the advertisement and the information 'already shared' with the listeners?
- What is the centrality of context to intonational meaning?
- What are the notable Nigerian peculiarities found in the recorded advertisement data?

3. Review of Literature

According to Kreidler (1989), it is well known that English utterances are seldom spoken in monotones; native English speakers produce 'melodies' of varying kinds, with

the voice rising and falling. Such 'melodies' are accordingly called intonation. Ladd (2001) defines intonation as the use of suprasegmental phonetic features (pitch) to convey post-lexical or sentence-level pragmatic meanings in a linguistically structured way. Cruttenden (1986) equates intonation with pitch movements. He describes it as the "perceptual correlate of fundamental frequency". As such, intonation can be viewed as the movements or variation in pitch to which we attach familiar labels describing levels (for example, high/low) and tones (such as, falling/rising), and so on. Coulthard (1985; 1992) identifies intonation with prosody, which would include not only pitch movements, but also loudness, length, speed, and even voice quality.

3.1 Theoretical Framework

Discourse Intonation (DI) is a theory of intonation which relates 'stress', 'tone', and 'pitch height' to categories of meaning. Brazil (1985:238) claims that there is a "... need for stating the communicative value of intonation in terms of the projected contextual implications of the tone unit: only if we regard intonation as a situation-creating device, can we give proper recognition to its ability to carry independent meanings". Prominent syllables, like tones, are distributed on the basis of what context of interaction the speaker chooses to project.

Discourse intonation (Brazil, 1985, 1997) does not aim to provide a link to categories of grammar, neither does it attempt to establish links between attitude and intonation, but it offers a way of accounting for them outside its own systems. DI claims that most speech is divided into tone units which have either one or two prominences. Tone units may or may not be separated by a pause. What is important is that there is only one tone in each tone unit: every tone must be in a separate tone unit. Discourse intonation accounts for four systems: prominence, tone, key and termination, and the maximum number of choices on any one syllable are three (high, mid, low).

Brazil's (1997) theory's starting assumptions are that:

- Intonation choices are not related to grammatical or syntactic categories (rather, they depend on the speaker's contextually referenced perceptions), and
- There is no systematic link between intonation and attitude.

His description recognizes significant intonation choices as being made within a very small number of systems, four in all: prominence, tone, key, and termination. These systems contain a total of thirteen choices, as summarized in Table 1.

3.2 Nigerian English Intonation

A number of studies (for example, Amayo, 1980; Akere, 1980; Jibril, 1982; Awonusi, 1986; 1987; Atoye, 1989; 1999; 2005; Adejuwon, 2008; Akinjobi and Oladipupo, 2005; 2010; Akinjobi, 2004; 2013; 2014) have documented the way in which English in Nigeria has been domesticated in terms of general English pronunciation. Common observations have pointed to a reduced vowel system, a reduced intonation system, non-differentiation in some aspects of length where native varieties would differentiate, absence of glottalization in some contexts in which it would have been obligatory in native English environments; the voicing of non-voiced consonant endings, the insertion of vowels in syllabic consonants, the absence of consonant clusters in certain words; the insertion of vowels in some consonant clusters, the substitution of alveolar fricatives for interdental fricatives, and so on.

Banjo (1969) identifies four varieties of spoken English in Nigeria. Variety three, which is spoken by 10% of the population and is socially acceptable and internationally intelligible, equates to Standard British English (SBE).

3.3 Advertisement Language: Context and Communication

In the opinion of Dyer (1983), advertising language is a loaded language. Its primary aim is to attract attention and make people favourably disposed to the product or service on offer. Advertisers use language quite distinctively; there are certainly advantages in making bizarre and controversial statements in usual ways as well as communicating with people using straightforward language. Copy-writers are well-known for playing with words and manipulating or distorting their everyday

meanings; they break the rules of language for effect, use words out of context, and even make up new ones (Dyer, 1983).

Mey (2001) posits that context is more than just reference. Context is action. Context is about understanding what things are for; it is also what gives our utterances their true pragmatic meaning and allow them to be counted as true pragmatic acts. The context determines both what one can say and what one cannot say: only the pragmatics of the situations can give meanings to one's words. Levinson (1983) defines context as the spatial, temporal, and social relationships between participants and their requisite beliefs and intentions in understanding certain verbal exchanges. In the words of Ochs (1979), context covers the social and physiological world in which the user operates at any given time (and) minimally language users' beliefs and state of knowledge and attentiveness of those participating in the social interaction at hand (Levinson, 1983:23). In the same vein, Odeunmi (2006) says context is the spine of meaning. It provides the background from which the meaning of a word springs or it is the totality of the environment in which a word is used. Meaning cannot be treated in exclusion of context in exclusion of context.

4. Research Design

This research focused on how social context can influence in to nation meaning on a moment-by-moment basis. Spoken English-medium advertisements were used for analysis. Radio and television advertisements provide the raw data for this study. Radio and television are major media platforms in Nigeria. Advertisements are a constant means of contact with the English language and are assumed to be established context-generating spoken models for non-native speakers of English.

This study adopted a qualitatively descriptive research design. It provided an in-depth understanding of the intonation choices Nigerian advertising models make in English-medium product advertisements and the social context that governs such intonation choices. The author investigated the 'why' and 'how' of such intonation decisions, not just the 'what', 'where', or 'when' of such decisions.

Furthermore, smaller but focused samples were used in this

System	Choices	Number
Prominence	Prominent / Non-Prominent Syllables	2
Tone	Rise-Fall, Fall, Level, Rise, Fall-Rise	5
Key	High, Mid, Low	3
Termination	High, Mid, Low	3

Source: Brazil (1997: VII)

Table 1. Discourse Intonation Systems

study in order to fully understand the place of social context in the choice of intonation patterns by Nigeria's advertising models, as against the use of large samples as required by quantitative research.

The research sample consists of four selected advertisements from both private and public radio and television stations in Nigeria, which were used for this descriptive, qualitative research. Only advertisements by single advertising models were used in this study.

4.1 Qualitative Method of Data Analysis

Qualitative research is designed to reveal a target audience's range of behaviour and the perceptions that drive it with reference to specific topics or issues. It uses in-depth studies of small groups of people to guide and support the construction of hypotheses. The results of qualitative research are descriptive rather than predictive (Bodgan and Taylor, 1987). Qualitative research helps to probe in-depth and gives opportunity to observe, record, and interpret even non-verbal cues (body language, gestures and voice intonation) as part of respondents' feedback.

Qualitative research involves the analysis of any unstructured data, including audio-recordings. It better appreciates the context of data. Qualitative methods produce information only on the particular cases studied (Savin-Baden and Major, 2013). Qualitative research relies on the coding system in the classification of data. It may occasionally use also a rating system, just like a quantitative research (Denzin and Lincoln, 2005). In this study, the qualitative research method was adopted for the data analysis. The data was coded using DI symbols. The coded data are then interpreted in the light of the objectives of this study.

4.2 Coding the Data

As a part of the research design, coding was done. Coding is an interpretive technique that organises the data and provides a means of introducing their interpretations in the body of findings along the set objectives (Denzin and Lincoln, 2005). Each segment was labelled with a "code" (usually a symbol representing either the proclaiming or referring tone or some other attribute). This suggested how the associated data segments inform the research

objectives. The coded data were later grouped based on similarities and dissimilarities along the path of the findings before drawing conclusions.

4.3 Sampling Method and Procedure

The purposive sampling technique (Bodgan and Biklen, 1982) was adopted. The entire advertisements were first transcribed and then broken into tone-units. The constituent tone-units were then identified using Discourse Intonation tools. The tone-units were coded alongside the proclaiming and referring parameters as well as other DI attributes. The coded findings were then discussed in groups across the various analysed products and appropriate results and conclusions were then drawn from them.

4.4 Data Sources

The data used in this study were drawn from both private and public radio and television stations in Nigeria. With the assistance of S.O.&U, a major advertising agency in Ikeja, Lagos, Nigeria, care was taken to ensure that the advertising models used in the data were all Nigeria-trained. Product advertisements in which models who were trained or who once lived abroad featured were all filtered out from the data. This was to ensure that the models studied were distinctly Nigerian and their speech reflected the local educated Nigerian users of English.

The privately-owned radio stations used for sampling were Nigerian Info, Ray Power, and Radio Continental. The publicly-owned radio stations were Paramount FM, Eko FM, and Radio Nigeria. The privately-owned television stations were Africa Independent Television (AIT), Silverbird Television, and TV Continental. The publicly-owned television stations were Gateway Television, Lagos Television, and Nigeria Television Authority (NTA).

4.5 Method of Data Collection

Four purposively selected English-medium advertisements were used for this study. The criteria for this selection are that the advertisement must be by a single advertising model, the advertisement must not be by a song medium, it must not be a mixture of standard English and Nigerian pidgin or that the advertisement must be of the same standard and message both on radio and television. The selected advertisements from the stations mentioned above were

recorded on analogue tapes using an android cell phone, a tape-recording machine, and other hand-held recording devices. The recordings were later converted to digital audio files. The recordings facilitated playback sessions for easy and consistent analyses. The recordings were done between May, 2012 and December, 2014. In addition, S.O.&.U, a Lagos-based advertising agency, was visited thrice to ask questions and verify the process of advertisement production and the sourcing of voice overs and advertising models for product advertising productions. Only English-based product advertisements were recorded and used. Also, all recorded advertisements that used only the song medium or were lacking in lexical vocals were rejected.

4.6 Method of Data Analysis

A perceptual analytic approach was adopted. This was primarily informed by the oral nature of the research. The data were carefully perceived. This was followed with the transcription of the perceived data with the goal of identifying the tone-units and the patterns they assumed in the recorded data.

Later, the identified tone-units that run through the data were coded with the aim of highlighting the discourse functions of the tone-units so as to clearly identify contrasts between information content which is new and that which is given.

The third level of analysis consisted of grouping the coded tone-units along the DI path of proclaiming and referring tones as well as the key choices of high, mid, or low in order to identify the major information conveyed by the particular product or service advertised. The fourth step was to identify peculiar Nigerian intonation choices and account for them. The fifth level accounted for the place of social context in the results arrived at. The next level of analysis was to validate sample tone-unit patterns in the analysed spoken advertisements by using the Speech Filing System (WASP), a computerized tool, to confirm the intonation patterns of the spoken advertisements.

The goal was to listen to the advert rendition and highlight the various tone-units which make up each advertisement and show how the Nigerian advertising model places the sentence focus (that is, the nucleus) in the advert utterance. Important phono-discourse features were analyzed. In long

utterances, intonation patterns work with stress patterns to organize the delivery and meaning of utterances. Finally, the recorded data were transcribed for the ease of analysis. The advertisement texts were transcribed as pronounced. They were written-to-be-spoken texts (Gregory and Carroll, 1978:43), and it was in that 'fluid' sense that they were written out for the purpose of analysis.

5. Results and Discussions

5.1 Prominence and Context

Prominence is crucially important to advertisements. Prominence is the first major system of Discourse Intonation (DI). It determines the communicative value of a tone-unit by allowing the model to select which words or syllables to make prominent and which words to bear the tonic stress in each tone-unit, depending on the context of interaction and the social context of the advertising message being relayed.

Items are contextually marked. In other words, prominence was used for marking situationally informative items in the data. The advertising model decides which items to make prominent and which items to make non-prominent. This influences all the other analytic variables, including tone choices. DI is concerned with marking situationally informative items in the data. Informative items are the words (lexical or grammatical), which form the tonic segment in the tone-unit. They also include the words or syllables that carry the tonic stress in the tone-unit. Prominence is a function of the informative load of the syllables or words in the data rather than their lexico-grammatical considerations.

In the 'Cowbell Choco' advertisement (henceforth 'CC'), for example, the first three tone-units (Table 2) demonstrate how prominence determines the tonic segments in the data, this being a function of the context of interaction.

The tonic segments in Table 2 begin with the first stressed or prominent syllable up to the last prominent syllable, which

Proclitic Segment	Tonic Segment	Enclitic Segment
1. //	COW bell CHOco now has TWENTY EIGHT Vitamins and Minerals for STRENGTH	//
2. //p	↓VI	gour //
3. //p and	↓E	nergy //

Table 2. First Three Tone-Units of Cowbell Chow (CC) Advertisement

also doubles as the tonic syllable. The tonic syllables are underlined in each of the tone-units.

Also, the 8th to the 13th tone-units in the Gulder advertisement (henceforth 'GA') (Table 3) show how the model selected the tonic segments in the six tone-units that complete the advertisement.

In the selected tone-units as shown in Table 3, the tonic segment stretches from 'finest' in tone-unit 8 to 'herbs' with the tonic segment coming on 'herbs'. In tone-unit 9, the tonic segment is 'purest of wa...' while it is the syllables 'gul' and 'ul' in tone-units 11 and 12. The tonic segment in 13 is 'drink respon...'. The selection of the prominent words and syllables was based on the context of what he wanted his listeners to perceive as being the most important parts of his message. The selection of the prominent syllables was not based on the consideration of the lexical status of the words as is the norm in the formal rules of intonation.

Based on the contextual choice of the advertising model, certain lexical words which would normally be stressed in the formal rules, may not be stressed or made prominent using DI analysis. This is because it is the speaker who decides what words or syllables to make prominent. In the OMO advertisement, tone-units 1 and 3 are peculiar, as the model glossed over the verbs (*take*, *get*) in the tone units, as shown in Table 4.

This is further noticed in tone-units 1, 3, and 5 of the Gulder advert (adverbial-when), some other examples can be found. The affected tone-units are analysed in Table 5.

In the light of the foregoing data, there is no way of predicting, on the basis of the citation form, whether any

	Proclitic Segment	Tonic Segment	Enclitic Segment
8.	//p the	Finest ↓ HERBS	//
9.	//p the	PURest ↓ of WA	ter //
10.	//p	EXtr m ↓ TURED	//
11.	//p	GUL	der //
12.	//p the	UL	timate //
13.	//p	DRINK ↓ esPON	sibly //

Table 3. 8th to 13th Tone Units in the Gulder Advertisement

	Proclitic Segment	Tonic Segment	Enclitic Segment
1.	//p let's take a	PEN and do some MOneySAVing ↓ WATH	//
3.	//p you can get some	THIRty GRAMMES of ↓ O	mo //

Table 4. Tone-units 1 and 3 of OMO Advertisement

syllable will have prominence or not when the word occurs as part of a communicative event. The allocation of prominence to a syllable or a word is consistently the result of a speaker's decision and not the choice of the particular lexical item. It is, therefore, contextually meaningful. Since context of interaction is the domain of the tone, it is the determinant of the prominence choices which are made by the advertising models.

By choosing not to give prominence to lexical words which are kept within the proclitic segments, the models sought to project only those words and syllables which best advance the advertising goal of the models and best describe the models' intention for the product and which the models wanted retained in the minds of the listeners. Since the goal of the model is to persuade the listener, some content words (and syllables) are sometimes glossed over and their prominence values weakened in order to focus the listeners' attention on the more important descriptive words.

It needs to be emphasised that seeing prominence as a feature which models can vary voluntarily – seeing that its occurrence is not merely an automatic reflex of other decisions they may have to make of a grammatical and lexical kind - is an essential first step towards grasping its significance as an important part of the meaning system. There was the preponderant assignment of prominence or stresses to structural or grammatical words to achieve contextual prominence in the data. An example for this is tone-unit 16 from the VP (Vanguard Promo) advert. The affected tone-unit is stated in Table 6.

From Table 6, the structural word which received prominence in the tone-unit is ON.

The placement of prominence on the grammatical word is contextually determined by the advertising model. In the tone-unit presented previously, the placement of

	Proclitic Segment	Tonic Segment	Enclitic Segment
1.	//p when ad	VERsity GIVES you a TOUGH ↓ TIME	//
3.	//p when it G	GIVES you a ↓ HA	ssle //
5.	//p and when you	↓ COME	//

Table 5. Tone-units 1,3 and 5 of the Gulder Advertisement

	Proclitic Segment	Tonic Segment	Enclitic Segment
16.	//p this	PRoMo is ON from sepTEMBER the FIRST till noVEMBER the thirtiETH	//

Table 6. Tone-units 16 from VP Advertisement

prominence on a grammatical word makes the word a part of the tonic segment of the given tone-unit, thereby adding importance to it.

The intonation divisions advertising models make in their utterances from one advertisement to another and, within an advertisement, from one tone-unit to another, are motivated by the need to add moment-by-moment, situationally specific meanings to particular syllables, words, or groups of words. Such a motivation is suggested by the context of interaction or, as the data showed, by the social performance factors in the production of the advertisement message. Since the goal of advertisement is persuasion, the advertising model becomes creative in his intonation choices by foregrounding those elements or words that best serve the goal of persuasion. Therefore, only the minimal words that serve the model's goal are utilised in the advertising message.

One contextual platform upon which all interaction proceeds (including advertisements) is the existence of 'common ground' between all speech participants whether the interlocutors are physically present or exist in virtual space, as is the case of spoken electronic advertisements. Common ground refers to the intersection of the world views of the model and the listener. This intersection or convergence arises from the mutual experiences of the model and the listener who have mostly shared a common cultural, social, geographical, linguistic, political, and economic backgrounds as well as other values. It is this shared communion that the model relies upon in his or her message to win the attention and favour of the listener and sway the listener by building interest in the advertised product.

The contextual cues used in the data, include a heavy reliance on descriptive words, avoidance of verbosity, direct, on-point pronunciation that approximates to local standard, easily recognised local referents, animation of inanimate objects, quality of voice, measured rendition of the message, a lively presentation of the advertised message, and other vocal cues that help sell the advertised message or product. Above all this, context is a model's decision taken on a moment-by-moment basis from one advertisement tone-unit to another.

5.2 Proclaiming/Referring Tones and Context

In the data, the use of tone (which formal rules describe as the nuclear stress) is limited to the choice between proclaiming and referring tones (proclaiming tones- fall, rise-fall; referring tones – rise, fall-rise). The level tone is completely missing in the data. This may be attributed to the nature of the subject matter of this study, which is advertising, wherein there is essentially the need to give or prescribe new information from tone-unit to tone-unit.

5.3 Cowbell Choco (CC) Advertisement

The place of context in the determination of meaning in DI is amply evident in the data. For example, in the Cowbell Choco advertisement, 14 of the 15 tone-units were said with the proclaiming tone as the tonic stress of the tone-units.

For the Cowbell Choco (CC) advertisement, the intonation structure is presented in Table 7.

In the tone-unit structure of the CC advert, tone-units 1 to 13, and 15 were said with the proclaiming tone, while the 14th tone-unit (//r+ DRINK ↑COWbellCHOColateDRINK//) was said with the referring tone. The context implication here is noticeable in each of the tone-units as the model provided fresh, progressive information from one tone-unit to the next using adjectives and nouns, thus making each tone-unit to be proclaimed. The 14th referring tone-unit was introduced as a piece of already given information, as can be gleaned from tone-units 1 and 6. However, the 14th tone-unit is brought in for common ground reactivation to gain the attention of the listener by reminding him or her of the main message of the discourse, although already given before.

5.4 Vanguard Promo (hence forth VP) Advertisement

In the Vanguard advertisement, there were 20 tone-units in the structure of the advertisement and all the 20 tone-units have their tonic stress as the proclaiming tone. The 19th proclaiming tone-unit (//p+[^]↓VANGUARD //) had a 'doubly new' intended meaning. This was meant to gain and sustain the attention of the listener.

The social context of the Vanguard advert required that every tone-unit of the advertisement gets a proclaiming tone as the model strived to give information after information to the listener.

S/N	Proclitic Segment	Tonic Segment	Enclitic Segment	Type of Tonic Stress	Contextual Meaning / Function
1	//p	COWbell CHOco now has TWENTy EIGHT Vitamins and Minerals for <u>STRENGTH</u>	//	Proclaiming	information; claim
2	//p	<u>W</u>	gout//	Proclaiming	Information
3	//p and	<u>E</u>	nergy//	Proclaiming	Information
4	//p which means you	NOT ONLY GET the GOODness of <u>MILK</u>	//	Proclaiming	Information
5	//p	Energy Giving <u>SU</u>	gat//	Proclaiming	Information
6	//p and that de	Licious CHOcolate <u>TASTE</u>	//	Proclaiming	information
7	//p you also	GET the nuTRicious BEnefits of TWENTy EIGHT Vitamins and <u>MILK</u>	nerals//	Proclaiming	Information
8	//pe	SSEntial for BUILDing <u>STRONG</u>	//	Proclaiming	information; claim
9	//p	HEALTHy <u>BO</u>	dies //	Proclaiming	Information
10	//p	<u>MILK</u>	//	Proclaiming	Information
11	//p	<u>SU</u>	gat//	Proclaiming	Information
12	//p	<u>CO</u>	coal//	Proclaiming	information; claim
13	//p and	NOW FORtified with TWENTy EIGHT Vitamins and <u>MILK</u>	nerals//	Proclaiming	Information
14	//r+	DRINK COWbell CHOcolate <u>DRINK</u>	//	Referring	common ground; reactivation
15	//p	it's <u>GO</u> it	//	Proclaiming	Information

Table 7. Tone-unit Structure for Cowbell Chow (CC) Advertisement

For the Vangaurd advert, the intonation structure is as given in Table 8.

5.5 Gulder Advertisement (Henceforth GA)

For the Gulder advert, the intonation structure is analysed as

given by Table 9.

In the Gulder advert data analysis, tone-unit 1 has a proclaiming tonic stress. While the context of the tone-unit seeks to provide information, it does so by building a

Proclitic Segment	Tonic Segment	Enclitic Segment	Type of Tonic Stress	Contextual Meaning/Function
1. //p	GET into the VANguard EAsy to WIN bo <u>NAN</u> za	//	proclaiming	information
2. //p	READ the VANguard <u>NEWS</u>	paper //	proclaiming	information
3. //p	SIMply MATCH TEN ANSwers and TEN <u>QUES</u>	tions //	proclaiming	information
4. //p	CUT out the ENTry coupons and <u>MAIL</u> to	//	proclaiming	information
5. //p	VAN guard EAsy WIN bo <u>NAN</u>	za //	proclaiming	information
6. //p	PMB	//	proclaiming	information
7. //p	ONE ZERo EIGHT <u>ONE</u>	//	proclaiming	information
8. //p a	PA <u>PA</u>	//	proclaiming	information
9. //p	<u>VA</u>	gos //	proclaiming	information
10. //p	MULTiple Entries are ALLOWED proVided they are from the oRiginal VANguard <u>NEWS</u>	paper //	proclaiming	information
11. //p re	<u>MEM</u>	ber //	proclaiming	information
12. //p	EACH ENTry MUST be aCCOMPAnied by VANguard NEWS paper's <u>MAST</u> head	//	proclaiming	information
13. //p	Winners would be deClided through a Raffle <u>DRAW</u>	//	proclaiming	information
14. //p you	STAND a CHANCE to WIN a forty TWO INCH FLAT LCD <u>TV</u>	v //	proclaiming	information
15. //p	HOME THEATre <u>SYS</u>	tem //	proclaiming	information
16. //p	STANDing the re <u>PL</u> gerator	//	proclaiming	information
17. //p and	TEN consoLAtion <u>Prizes</u>	//	proclaiming	information
18. //p this	PRoMo is ON from septEMber the FIRST till noVEMBER the thirty <u>ETH</u>	//	proclaiming	information
19. //p+	<u>VAN</u>	guard //	proclaiming	doubly new information
20. //p the	PAPer the BOSS TAKES <u>HOME</u>	//	proclaiming	information

Table 8. Tone-unit Structure for Vanguard Advertisement

premise in order to prepare the mind of the listener for what is to follow. Tone-unit 2 (// p have COUrage //) also has a proclaiming tonic stress. While the context also seeks to provide information, it does so by giving definite advice, thereby giving the advertising model some influence over the listener. In tone-unit 3, the fall-rise referring tone is used as the tonic stress. This refers back to tone-unit 1 and hopes to build a common ground with the listener by so doing. Tone-unit 4 (//p have deTERmination //) uses a proclaiming tone as a tonic stress. The context seeks to provide information by offering a definite advice to the listener thereby claiming some authority over the listener.

Tone-unit 5 (//r and when you over COME//) has a fall-rise referring tone as its tonic stress. This serves to unify tone-unit 5 with tone-units 1 and 3. Thus, this serves the contextual meaning of common ground building. This is so in order to make the product advertisement appeal to the listener. In tone-unit 6 (//p have a GULder//), the proclaiming tone is used as the tonic stress. The context seeks to provide information and this is done by providing a definite advice to the listener thus placing the advertising model in a sort of authority. In tone-unit 7 (//p BREWED from PREMIumBARley//), the proclaiming tone is used as the tonic stress. The context seeks to provide information by offering an explanation of the source of the ingredient of the advertised product. In tone-unit 8 (//p the Finest of HERBS//), the proclaiming tone is used as the tonic stress for the tonic segment. The context makes a claim of the superior nature of the ingredient used in making the product thereby placing the advertising model in a position of authority compared to the listener.

This is also the situation in tone-units 9 and 10. In tone-unit 11, the fall-rise referring tone is used as the tonic stress. The contextual meaning here seeks to refer back to tone-unit 6 within the body of the advertisement as a way of establishing a common ground between the advertising model and the listener. In tone-unit 12 (//p DRINK resPOnSIBly//), the fall proclaiming tone is used as the tonic stress. The context seeks to provide information and also makes a claim to the superior nature of the advertised product as the peak of its pack, thereby giving the advertising model some influence on his perceived listener. In tone-unit 13, the fall proclaiming tone is used as the tonic stress. The context seeks to provide some information in the form of a definite piece of advice to the listener. In this regard, the context gives the advertising model some influence on his or her listener.

5.6 OMO Advertisement

For the OMO advertisement, the intonation structure is as shown in Table 10.

In all the 9 tone-units of the OMO advert, the proclaiming tone is used as the dominant tonic stress. The context attempts to provide information after information in the tone-units 7 tone-units which used the proclaiming tone. The referring tone is used in the 4th and 6th tone-units as common ground markers.

P+ / R+

It is important to note the use of the rise-fall (p+) and the fall-rise (r+) in the data. The fall-rise tone used in the data is found in the CC advert as tone-unit 13 (Table 11).

S/N	Proclitic Segment	Tonic Segment	Enclitic Segment	Type of Tonic Stress	Contextual Meaning/Function
1.	//p	when ad <u>VER</u> sity GIVES you a TOUGH <u>TIME</u>	//	proclaiming	information; premise; building
2.	// p have	<u>COU</u>	rage //	Proclaiming	information; definite advice
3.	// r when it	GIVES you a <u>HA</u>	ssle //	Referring	building common; ground
4.	// p have de	<u>TER</u>	mination //	Proclaiming	information; definite advice
5.	// r and	when you over <u>COME</u>	//	Referring	building common, ground
6.	// p have a	<u>GUL</u>	der //	Proclaiming	information; definite advice
7.	// p	BREWED from PRE <u>MI</u> um <u>BAR</u>	ley //	Proclaiming	information; explanation
8.	// p the	<u>Finest</u> of <u>HERBS</u>	//	Proclaiming	information; claim; authority
9.	// p the	P <u>U</u> restof <u>WA</u>	ter //	Proclaiming	information; claim; authority
10.	// r	<u>GUL</u>	Der //	Referring	building common ground
11.	// p the	<u>UL</u>	timate //	Proclaiming	information; claim; authority
12.	// p	DRINK res <u>PO</u> n <u>SIB</u>	sibly //	Proclaiming	information; definite advice

Table 9. Tone Unit Structure for Gulder Advertisement

Proclitic Segment	Tonic Segment	Enclitic Segment	Type of Tonic Stress	Contextual Meaning / Function
1. //p	let's take a PEN and do some MOney SAVINGMATH↓	//	proclaiming	information
2. //p for	TWENTyNAI	ra //	proclaiming	information
3. //p you	can get some THIRTy GRAMMESOf	mo //	proclaiming	information
4. //p for	TWENTyNAIraMORe	//	referring	common ground
5. //p you	GET aNOtherTHIRTy GRAMMES of	mo↓//	proclaiming	information
6. //p	THAT MEANS for FORTyNAI	ra //	referring	common ground
7. //p you	GET SIXTy GRAMMES ofWashingPOW	der //	proclaiming	information
8. //p	WHAT if for THAT SAME FORTyNAI	ra //	proclaiming	information
9. //p you	GET EIGHTy GRAMMES of the SAME WASHing POW	der //	proclaiming	information

Table 10. Tone-unit Structure for OMO Advertisement

In the tone-unit 13, by using the fall-rise tone, the model suggests that the matter being discussed at each time is just deemed to be present in the area of convergence; it has needs of reactivation. In other words, the advertising model is not just referring to a vividly present background (which will require the r tone), but that the listener needs to be reminded of the shared or given background. Thus, in the CC tone-unit (Table 11), the model is reinforcing the necessity of drinking the Cowbell Chocolate drink.

On the other hand, the proclaiming option p+, which is realized by a rise-fall pitch movement, suggests that the advertising model is simultaneously adding information both to the common ground shared between him or her and the listener and to his or her own store of knowledge. In other words, the information is being marked as doubly new. An example of such a tone-unit is found as tone-unit 17 in the Vanguard advert (Table 12).

In the excerpt in Table 12, the advertising model deliberately uses each of the tone-units to provide doubly new information in order to arrest the attention of the listener afresh within the advertising message continuum. This has the secondary effect of igniting a fading interest in the advertisement message in the listener.

The intonation significance of the concluding invitations in the selected advertisements deserves some attention. In the concluding invitation, the advertising model infuses in the message more passion than in the earlier part of the message. The model seems to be extending to the listener a final appeal or push to convince and persuade the listener. A number of vocal cues are deployed in this regard. These include a raised voice tempo, a slightly changed voice quality, slower rendition, and other vocal effects. Besides, the intonation structure of such a

concluding invitation usually employs a remarkably unique tone structure as revealed by the following concluding invitations in tone-units 13 and 14 in the CC advert; tone-units 17 and 18 in the VP advert; tone-units 11 and 12 in the Gulder advert, as shown in Table 13.

In the concluding invitations in the data shown in Table 13, the proclaiming tone is mainly used in the samples. The 'doubly new' proclaiming p+ is found in some of the concluding invitation of the VP advertisement. This is deliberately done to regain the possibly fading attention of the listener. The CC advert, however, employs the referring tune (r+) in its closing invitation. This is done to attract the attention of the listener by jolting him or her.

5.7 Key and Context

The sample tone-units from the data shown in Table 14, rely on the mid-key, which has the function of 'additionally informing'. The subsequent tone-unit(s) serve as a contextual continuation of the information in the preceding tone-units. These are tone-units 1, 2, 3, 8 to 12 in the CC advert; tone units 7 to 10 in the Gulder advert:

Proclitic Segment	Tonic Segment	Enclitic Segment
13. //r+	DRINK COWbellCHOColateDRINK	//

Table 11. Tone-unit 13 (CC Advert)

Proclitic Segment	Tonic Segment	Enclitic Segment
17. //p+	^VAN	guard //

Table 12. Tone-unit 17 (Vanguard Advert)

Proclitic Segment	Tonic Segment	Enclitic Segment
13. //r+	DRINK COWbellCHOColateDRINK	//
14. //p it's	GO↓	it //
17. //p+	^VAN	guard //
18. //p the	PAPer the BOSS TAKES HOME	//
11. //p	↓GUL	der //
12. //p the	↓UL	imate //

Table 13. Intonation Structure of Concluding Invitation

Proclitic Segment	Tonic Segment	Enclitic Segment
1. //p	COWbellCHOCco now has TWENTy EIGHT VitaminsandMinerals for <u>STRENGTH</u>	//
2. //p	↓VI	gour //
3. //p and	↓E	nergy //
8. //p e	SSEntial for BUILDing <u>STRONG</u>	//
9. //p	HEALTHy <u>B</u>	dies //
10. //p	↓MILK	//
11. //p	↓SU	gar //
12. //p	↓CO	coa //
7. //p	BREWED from PREmium <u>BAR</u>	ley //
8. //p the	Finest of <u>HERBS</u>	//
9. //p the	PUrest of <u>VVA</u>	ter //
10. //p	EXtra ma <u>TURED</u>	//

Table 14. Sample Tone-units

As seen in the data from Table 14, the mid-key is deployed on the first prominent syllable of the preceding tone-unit in each of the adverts. This is because each subsequent tone-unit provides additional information which elucidates the previous tone-unit. This was common in all the data where the need to prescribe information from tone-unit to tone-unit is the norm.

6. Acoustic Analysis

In order to validate the findings with regards to the discourse intonation structure of product advertisements on Nigerian radio and television, an acoustic analysis of the intonation contours of the dominant proclaiming and referring tones was done. This also reflects the additive mid key choice prevalent in the data. The following graphic presentations confirm the conclusions reached in this research.

The 'OMO' advertisement was analysed as sample data, using the speech filling system, to reveal its intonation contours as proclaiming or referring tones. The key choice is also considered in the sample data.

6.1 Acoustic Analysis of OMO Advertisement

In Figure 1, a proclaiming tone (↓) is used in the tone-unit as

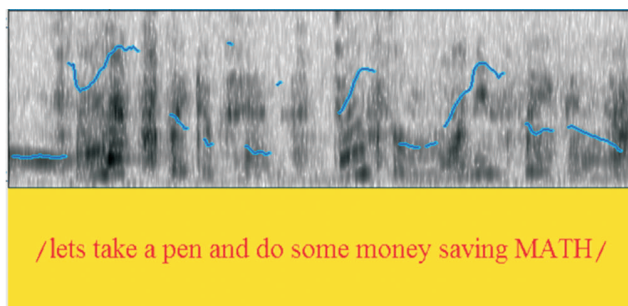


Figure 1. 'lets take a pen and do some money saving math'

illustrated in the graph. This suggests that the tone-unit has been used to prescribe a new piece of information.

In Figure 2, again a proclaiming tone (↓) is used. This suggests that the tone-unit in which this proclaiming tone occurs is another new information that the advertising model is passing across.

Figure 3 ends with a downward intonation curve to make it a proclaiming tone (↓). Thus, this is yet another fresh bit of information that the advertising model is passing across to the listener.

In Figure 4, it is seen that there is an upward movement of the intonation contour. This is a referring tone (↑) that serves as a common ground marker between the advertising model and the listener. The referring tone is used by the advertising model to refer to a bit of information already shared between the model and the listener earlier in the

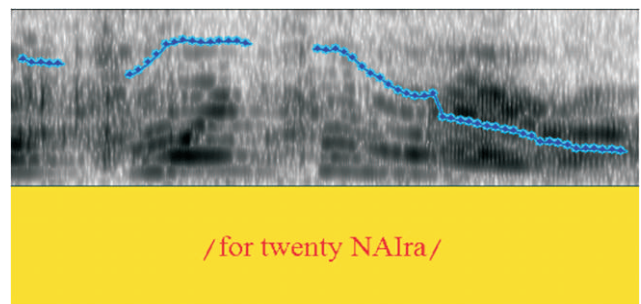


Figure 2. 'for twenty naira'

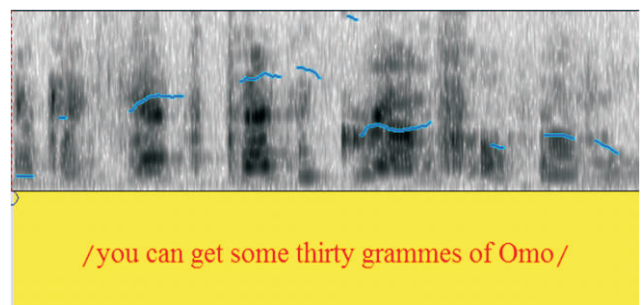


Figure 3. 'you can get some thirty grammes of Omo'

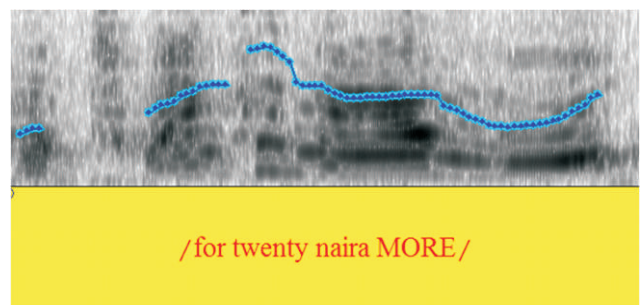


Figure 4. 'for twenty naira more'

advertisement message. In this particular instance, Figure 2 earlier represents the earlier or old bit of information that Figure 4 is 'referring' to.

In Figure 5, the illustrated tone-unit is used as a proclaiming tone (↘) as its nuclear stress. The intonation curve ends on a fall to suggest that the proclaiming tone has been used to indicate another fresh bit of information is being passed on by the advertising model.

In Figure 6, the intonation curve begins a slow rise. Clearly, this is another referring tone (↗) just like the one in Figure 4. Here, the referring tone is used to refer to some information that is already shared between the advertising model and the listener in the advertising message. In this particular instance, the advertising model may have employed a referring tone in Figure 6 to, in a sense, complete the 'math' suggested in Figures 1, 2, and 4.

Figure 7 is a clear proclaiming tone (↘) and it functions in the above tone-unit as a new piece of information in the advertising message. The importance of this proclaiming tone is made clearer if it is viewed as a concluding and emphatic piece of information that provides an answer to the 'money saving math' begun in tone-unit in Figure 2.

In Figure 8, a proclaiming tone (↘) is used in the tone-unit to suggest that the tone-unit in which the tone is used is a new bit of information. This becomes interesting when

Figure 8 is compared with Figure 6 which also refers to 'forty naira' and employs a referring tone for its tone-unit. The question is why would the advertising model use a proclaiming tone for a bit of information that seems to have already been shared and so should have required a referring tone?. The obvious reality is that this tone-unit is a brand new piece of information compared with the earlier tone-units. This is what the advertising model wants us to perceive. This becomes evident in the subsequent and concluding tone-unit illustrated in Figure 9 where a proclaiming tone was used to present a final, fresh bit of information.

From these spectrograph illustrations, it is found that of the 9 tone-units in the data, 7 of them used the proclaiming tone (↘) while only 2 used the referring tone. This confirms their earlier finding that the proclaiming tone is dominant in the

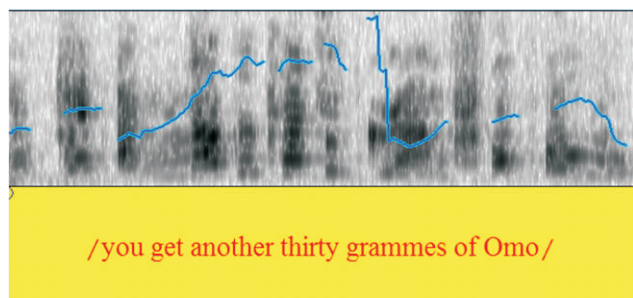


Figure 5. 'you get another thirty grammes of Omo'

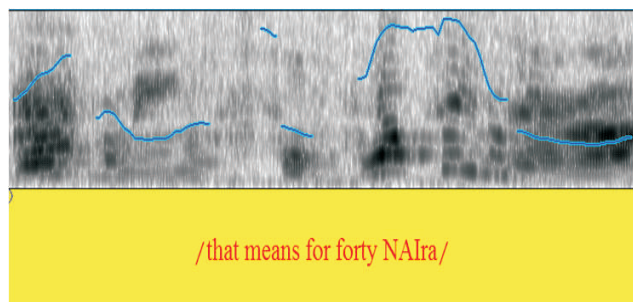


Figure 6. 'that means for forty naira'

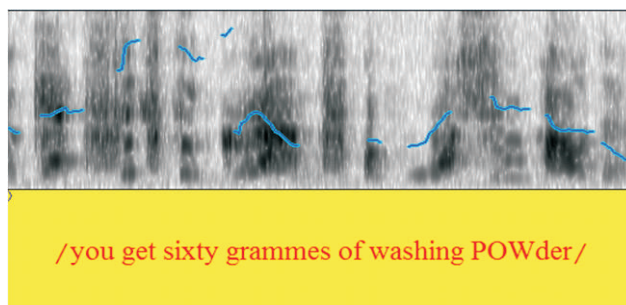


Figure 7. 'you get sixty grammes of washing powder'

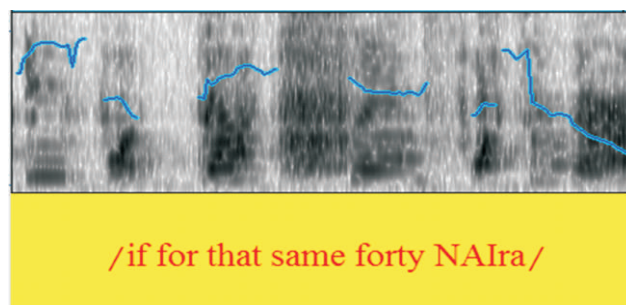


Figure 8. 'if for that same forty naira'

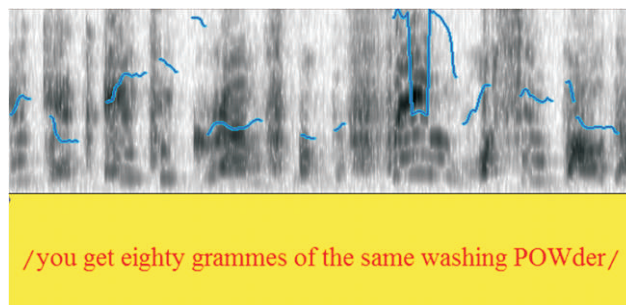


Figure 9. 'you get eighty grammes of the same washing powder'

intonation structure of product advertisements in Nigeria because of its use to prescribe fresh information. The 2 referring tones were used as common ground markers in the data to refer to information already shared between the advertising model and the listener in the body of the advertisement.

6.2 Key Choice in the Sample Data

The key choice that features in the sample, as in all the data is the additive, agreement-conveying mid key. From one tone-unit to the next tone-unit, sequential agreement of the respective tone-units with one another is seen, as they all build up on one another to present a cohesive and united message. There is no single advertisement in the entire data where a tone-unit suggests a disagreement with the foregoing or subsequent tone-unit. The mid key asserts that the information in the tone-unit is the case, unlike the high key which serves as a denial or a low key which serves an equative purpose, but which are not attested in the data.

In the 'OMO' advertisement, Figure 1, 2, and 3 are sequential tone-units, where the subsequent tone-unit is an additive continuation of the previous and the following tone-unit. Also, Figures 4 and 5 suggest a clear key agreement. Figures 6 to 9 are sequential mid key choices that also serve to reinforce the notion of agreement from one tone-unit to the next tone-unit.

6.3 Contextual Local Colouration

It was observed in the data that certain local words and expressions as well as some place names and outright linguistic interferences affected the intonation structures of some of the advertisements so much that they sometimes attracted nuclear stresses to themselves. Apart from their intonation significance in this regard, they also localised the affected advertised products in certain parts of Nigeria. The use of such local colouration speaks volume about the social context of the advertised products and the aspiration of the models to connect with the listeners by creating a common ground which is not restricted to a shared experience of a particular linguistic interaction up to the moment of utterance. Rather, it is a product of the interpenetrating biographies of the participants (whether present or virtual) of which common involvement in a

Proclitic Segment	Tonic Segment	Enclitic Segment
7. //p a	PAPA <u>LA</u>	gos //
2. //p for	TWENTY <u>AI</u>	ra //
4. //p for	TWENTY <u>AIra</u> <u>MOORE</u>	//
8. //p	WHAT if for THAT SAME FORTY <u>AIra</u>	ra //

Table 15. Local Colouration

particular ongoing interaction constitutes only a part. Examples of such local colouration are found in the following adverts: tone-unit 7 in the VP advert and tone-units 2, 4 and 8 in the OMO advert as shown in Table 15.

From the examples given above, it could be seen that the following tone-units are significantly affected by the local words, expressions and place names as well as the local institutions mentioned. The local words or syllables attracted the nuclear stresses to themselves. These are tone-unit 7 in the VP advert (//p a PAPA LAgos//), tone-units 2 and 8 in the OMO advert (//p for TWENTY AIra//, //pWHAT if for THAT SAME FORTY AIra//).

Furthermore, in the data, place names are found, like Lagos and Apapa or the currency of Nigeria, which is Naira.

From the above analysis, we are able to contextually deduce from the place names and the unit of currency that the advertisements are from identifiable regions in Nigeria. There is a connection between the advertising model and his or her target audience. By using local expressions and referring to identifiable local institutions, the model is connecting with the listener in order to gain his/her attention and sustain his or her interest in the advertised product. This also helps to build a common ground between the parties since both the model and the listener share the same culture and socio-economic world view.

Conclusion

To provide an answer to the first objective, four purposively selected standard products advertised on randomly selected radio and television stations in Nigeria were recorded, transcribed, and broken up into constituent tone-units. These yielded fifty seven tone-units in all. The dominant tone-unit patterns found in the data were the proclaiming and referring tones. The proclaiming tones were in the majority. The referring tones created a common ground between the model and the listener, and reactivated such a common ground whenever necessary. The mid-key was used to provide transitions from one tone-

unit to another as one piece of information followed another in the advertisement data.

In addressing the second objective, the difference between new information and information already shared in the earlier body of the advertisement data was shown by the use of the two-variant proclaiming tone, meant for new or fresh information from one tone-unit to another as sequential pieces of information followed one another in the advertisement data. Conversely, the two-variant referring tone was used to foster a common ground between the advertising model and his/her perceived listener. Also, the reactivating referring tone was employed to rekindle the interest of the perceived listener in the advertised product whenever the advertising model assumed that the interest of the perceived listener had begun to wane.

In addressing the third objective, it was discovered that social context was the central factor that regulated the intonation choices which the advertising model made. This reflected from one tone-unit to the other both in the choice of the appropriate tone to use as well as the key, which showed that the advertising models were primarily interested in passing precise, context relatable information to the perceived listener.

For the last objective, examples of peculiar local colouration in the selected data were found. They showed the social context of the advertised product. Local colouration manifested in the use of local words, place names, local institutions, and the local currency. They all showed the contextual and cultural backgrounds of the advertised product which reflected in the intonation behaviour of the affected advertising models.

No major phonological differences were found in the data advertisements recorded on radio and those recorded on television. Contextual cues, rather than grammar or attitude, regulate the intonation choices speakers use and this is based on a moment-by-moment interpretation of the speaker's intonation choices.

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