

**THE REALITY OF TONES IN EDO LANGUAGE, “A SEGMENTAL
AND SUPRASEGMENTAL FEATURE ANALYSIS”**

BY

OMORUYI OMOROGIUWA PROGRESS

ART1801392

DEPARTMENT OF LINGUISTICS STUDIES

FACULTY OF ARTS

UNIVERSITY OF BENIN

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**SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF A BACHELOR OF ARTS
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BENIN.**

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CERTIFICATION

I certify that this work was carried out by Omoruyi Omorogiuwa Progress in the Department of Linguistics Studies, University of Benin, under supervision.

Omoruyi Omorogiuwa Progress
(Author)

Date: _____

Dr Mrs Roselyn Osewa
(Head of Department)

Date: _____

Dr. William i. Aigbedo
(Project supervisor)

Date: _____

PLAGIARISM CERTIFICATION

I, **Omoruyi Omorogiuwa Progress** with the matriculation number **ART1801392** declare that this work titled **THE REALITY OF TONES IN EDO LANGUAGE, “A SEGMENTAL AND SUPRASEGMENTAL FEATURE ANALYSIS** has successfully passed the anti-plagiarism test and so it does not violate any copyright regulation.

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Omoruyi Omorogiuwa Progress

DEDICATION PAGE

This research is dedicated to God Almighty, by his strength all things and this work is made possible.

ACKNOWLEDGEMENT

Special thanks to God Almighty for his love care and protection, to my family for their unquestionable support so far and specially to my father, AUGUSTINE IKPONMWOSA OMORUYI. My sincere thanks to my ever welcoming project supervisor in the person of, Dr WILLIAMS .I. AIGBEDO. My relentless appreciation to, Mr AJAYI OSARETIN, my friends and course mates for their attention and guidance and to my general course lecturers and my very own uncontestable Linguistics and Edo lecturers. I SAY A VERY BIG THANK YOU.

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ABSTRACT

The segmental tone analysis, appreciates each and every speech sound in alteration, both in articulation or deletion. Extant studies tend to see the tone as a purely suprasegmental feature of sounds in the language, but the current study seeks to depart from this position by advocating for tones to be treated as both a segmental and suprasegmental phenomena in Edo language .This work relies on data collected from interview of native speakers which was complemented by already published works. The analysis was done using an adapted combination of both linear and autosegmental phonology to analyze the data collected. Individual sound segments influences tone realization notably enough to justify the accreditation. It is the position of this work that tones be credited to being both segmental and suprasegmental.

CHAPTER ONE

INTRODUCTION

The operations of language use makes possible of alot of activities which are either personal, cultural, social, political e.t.c. The whole idea of language or its importance are so many to quantify that we most times do not appreciate its relevance due its randomness. In a tonal phonologically conditioned language such as the Edo language, due deliberation and possible tonal conventions regarding the totality and credibility of a must phenomenon source should be a welcoming and appreciated ideological convention for a better literate understanding of the language of subjection, which in this research work of study is, the Edo language. Language is a phenomenon concept that makes possible , a communicational means of conversing and relating informations in both verbal and/or non-verbal modes .The perculiarity of language to man should be viewed with utmost regard in all dimensions for a thorough investigation regarding its entirety to be understood and established. Tone generally and In the Edo language refers to that distinctive phonological phenomena that possesses the ability of

signifying the complex morphosemantic nature of a considerable aspect of the Edo language usage.

1.1 Statement of research problem

The examination of tones in Edo language currently signifies a sole suprasegmental phenomenon but however, the issue of its representation in certain phonological processes when used in rapid speech is of importance and a arising concern, that there be a reconsideration or an amendment in its sole base. This work frowns at the segregation of an obvious concept which should be part of the sole basis of the Edo tonal concept.

1.2 Research questions

- 1) What is the best approach for analyzing tones phonologically in Edo?
- 2) Can tones be analyzed segmentally and suprasegmentally at the same time?
- 3) Do Edo tones undergo morphological changes?

1.3 Objectives of the study

The aim of the research is to examine tones in Edo language segmentally and suprasegmentally, the specific objectives are

- 1) To account for the best method of analyzing tones phonologically.
- 2) To account for the segmental and suprasegmental features of tones.
- 3) To account for the types of changes tones undergo in the language, whether morphological or otherwise.

1.4 Method of data collection

The data presented in this research were obtained from the field through observations, general Edo classes report from 100lv – 400lv, publicly available online data which is on the internet, already published books / documents. Data were also collected from Omozuwa, (2010). Edo phonetics and phonology. The analysis of data involves both segmental and suprasegmental procedures within words and across word –boundary.

1.5 The language and culture of the people

The Edo language is a language spoken in Edo state Nigeria. It is the native language of the Edo people and the primary language of the Benin empire traced back to its predecessors, “ighodomighodo”. The Edo or Benin people

who are a descendant of the kingdom of Benin are an Edoid language group found in the southern part of Nigeria. The language group was named Edoid as a result of its majority speakers been the Edo language speakers. The prestigious Edo language is one of note that was known for her art of brass and ivory making, food, dance/music and for their complex political organization. The Edo language which is spoken in Edo state Benin-city ,was a given that acknowledgement even as far back as the 19s following the Dutch declaration/ comparison that was made by, “Myandal” when she stated that the streets of Benin are more beautiful than that of Amsterdam and this happened before “the punitive impediton of the Edo kingdom in 1897”.There are several spiritual traditions in the Edo culture, which have retained their authenticity through many centuries and this religion has nothing to do with the bible or quaran which are pertinent to Christianity and islam respectively. True some Edo people have begun to practice these listed religions but the Edo language has its on beliefs and teachings alongside speculations as to regarding the Origin of Her God. In the Edo language there is a strong sense of tradition and beliefs in ancestral spirits and they are a language group known for their hospitality and generosity to welcoming

guests and also their respectful nature that always pays regard and acknowledgment to the Elderly.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The conception of communication which enables living and/or socialization seems so casual and random but its own entirety is of outmost importance to the society. Hence the interwoven nature of the concept of language and society (the people).

Phonology is a level of linguistics that focuses on engineering the sounds system of a single specific language. It is differentiated from Phonetics on this basis as, phonetics focuses on sound engineering in generality ‘the totality of sounds’, on both acoustics, auditory and articulatory basis .This two similar but reasonably distinct concept are the sole foundation of communication and this is so because they are the building blocks of which possible realistic, permissible combinations of a language are made. Though it has been fore-mentioned that there is no one to one connection between words of a language and the entity(s) it represent in the world, it should however be taking into account that a sequence of sounds such as; /scr/, is classified permissible in

English language but not so in the Edo language as an Edo competent speaker knows non-instinctively that such is not a permissible combination in the Edo language. The phonological eventry of any language should entail and note such information and alot others while credibly acknowledging source.

2.2 Conceptual review

In this section, a review of some phonological theories is done and some basic concepts in phonological studies.

2.2.1 Phonology

Phonology the level of linguistics that studies the functionality of speech sounds. The linear and non-linear phonology, where the intuitive use of sound patterns along with sound properties (tone e. t. c) are viewed as dependent and independent of segment respectively. Phonology is the branch of linguistics that studies how languages or dialects systematically organize their phones or, for sign languages, their constituent parts of signs. The term can also refer specifically to the sound or sign system of a particular language variety. Phonology was source defined by the formative studies of the 19th century

polish scholar Jan Baudouin De Courtenay who (together with his students Mikotaj Kruszewski and Lev Shcherba in Kazan school) shaped the modern usage of the term phoneme in a series of lectures in 1876-1877. Phonology is the study of speech sounds of a language(s), and the laws governing the composition and combination of speech sounds in a language .The phonology of a language is specific could/and entails such informations as phonemes ,allophones , phonological processes along-side their rules and prose statements ,syllables and syllable structures, stress, intonation and tones. All of these are already postulated claims classified to be suprasegmental phonological features. Phonology according to Williams.O.Grady, John Trchibald. Francis Katamba is a component of grammer that determines the selection of speech sounds and that governs both the sound patterns and the systematic phonetic variations found in languages.

2.2.2 Linear phonology

Linear phonology is associated with Noam Chomsky's and Halle's (1965) Generative grammar which seeks to explain how humans develop language and how all humans have a capacity for language even if the specific

languages differ from person to person. Linear phonology refers to a method of studying the structure of the phonological component of language where concepts such as tones e.t.c, are viewed as dependent on segment and have the elision of a phonological speech sound compulsorily entailing the elision of its tone (syllabic segment).

2.2.3 Autosegmental phonology

Autosegmental phonology is a non- linear theoretical framework proposed by John Goldsmith in his p.h.d thesis in 1976 at the massachusetts's institute of technology, where suprasegmental features like stress, tones e. t. c, are not viewed as characteristics of segments but rather ,they are viewed as autonomous and independent of segment. This framework by John Goldsmith (1976) introduces multiple tiers of individuality in which tones e. t. c are placed on different tier individualized of segments on a frame known as the Autosegmental phonological frame. This frame represents a diagrammatical illustration of observed phonological process that are present in the stated in the given utterance, consonantal segments, vowel segments and tone realization while making use of association lines, lines which are of two

types, the straight association lines which, connect inherent features and broken association lines to connect derived features.

Under phonology a branch of linguistics, it was stated in page 60 of contemporary linguistics that, the flow of speech can be divided into segments. On this note, I'll take a stand on the belief that the flow of speech said to be divided into segments are of two ways;

1). Individual / Isolate speech sounds segments (syllabic and non-syllabic sound segments)

2). Syllable segments.

Phonology which is a language specific agentor involves such distinctions regarding contrast (minimal pairs) and on this note, the syllabic and non-syllabic segments are said to be likely possible contrast segments whereby, "two forms with distinct meanings, differ by only one segment found in the same position/environment in each form.

Tones

Tone is a phonological property known to be the use of pitch in tone possible languages to distinguish lexical or grammatical meaning.

Types of tones

1) High [´]

2) Mid [ˊ]

3) Low [ˋ]

These types of tones can be patterned differently to represent the pitch of a word in languages that observe them in their tonal eventry.

1). High high [´ ´]

2). Low low [ˋ ˋ]

3). High low [´ ˋ]

4). Low high [ˋ ´]

The Edo language has the high and low tone which can be patterned as listed above. The concept of tones in Edo language initiates the implication of both sound pronunciation and a shift in semantic content, whereby the

presence or absence of a tonal unit leads to a change in meaning or meaning variation. Focusing on the subject matter at hand regarding the already existing claim of the Edo tones been a supra-segmental feature or prosodic feature, it should however be observed in omozuwa's Edo phonetics and phonology textbook examples under the glide formation and vowel elision phonological processes.

Observe the vowels before and after the boundary and their tones before the coalition and see how there is an alteration in tone. On this basis I'll take a stand to oppose the claim of tones been solely a suprasegmental property but to imply that in this language of study, the tone is as much a segmental property as it is a suprasegmental property , even though its theory is not elided with and cannot be elided in a morphological construction, it should however also be credited to also been a segmental feature since the absence of a segment in a morphological unit bearing the tone, notably influences the outcome of the subjected morphological unit as the tonal spread takes place regardless of whether or not it is elided with its morpho-phonological initial base. This motion is pursued with the known knowledge of suprasegmentals in phonetics been a speech feature that accompanies or is added over

consonantal or vowel segments , these features are said to not be limited to a single sound unit but extended over syllables, phrases or words[www.britannica.com],and on this note I'll further deliberate on my stand and emphasize the part of the above sentence that says 'extended over phrases e .t .c'. If though as claimed the tone is solely a suprasegmental feature, why then does the tone structure not remain the same/constant when it's "extended" from initial base segment but rather altered changing its shape signifying that the segment influences it a great deal, hence the reason for the topic which posits that tone as a segmental feature should not be ruled out.

	BILABIAL	LABIO-DENTAL	ALVEOLAR	PALATAL	VELAR	LABIAL-VELAR	GLOTTAL
Plosive	p b		t d		k g	Kp gb	
Fricative	β	f v	s z		x ɣ		h
Trill			ʀ r				
Nasal	m	ɱ	n	ɲ		ŋw	
Lateral			l				
Approximant			ɹ	j		w	

[p] Voiceless bilabial plosive

[b] Voiced bilabial plosive

[m] Voiced bilabial nasal

[β] Voiced bilabial fricative

[ɱ] Voiced labio-dental nasal

[f] Voiceless labio- dental fricative

[v] Voiced labio-dental fricative

[t] Voiceless alveolar plosive

[d] Voiced alveolar plosive

[n] Voiced alveolar nasal

[r] Voiced alveolar trill

[r̥] Voiceless alveolar trill

[l̥] Voiced alveolar lateral approximant

[s] Voiceless alveolar fricative

[z] Voiced alveolar fricative

[l] Voiced alveolar lateral

[ɲ] Voiced palatal nasal

[j] Voiced palatal approximant

[kp] voiceless labial-velar plosive

[gb] voiced labial-velar plosive

[k] Voiceless velar plosive

[g] Voiced velar plosive

[x] Voiceless velar fricative

[ʝ] Voiced velar fricative

[h] Voiced glottal fricative

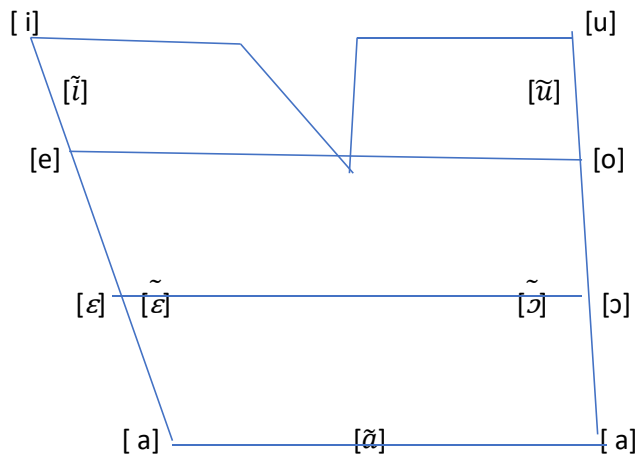
[w] Voiced labial-velar approximant

[ŋw] voiced labial-velar nasal

The Edo consonant chart.

The Edo alphabet

a an b d e e en f g gb gh h I in k kh kp l m mw n nw ny o o on p r rh r s t u un
v vb w y z.



The Edo oral and nasal vowel chart representation.

[e] Unrounded mid-high front oral vowel

[ɛ] Unrounded mid-low front oral vowel

[ẽ] Unrounded mid low front nasal vowel

[i] Unrounded high front oral vowel

[ĩ] Unrounded high front nasal vowel

[o] Rounded mid-high back oral vowel

[o] Rounded mid-low back oral vowel

[õ] Rounded mid-low back nasal vowel

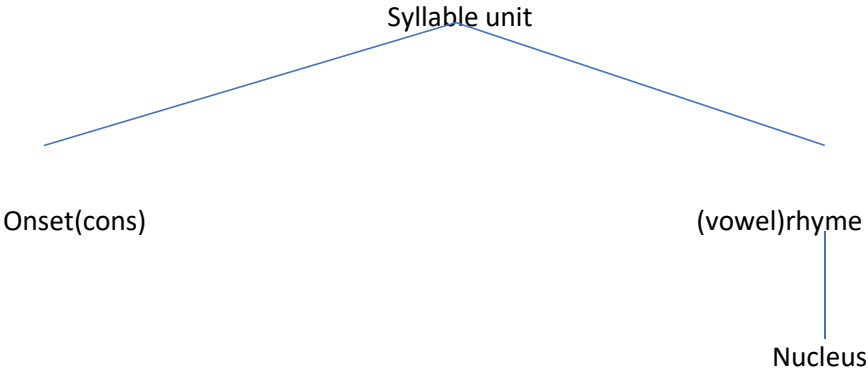
[u] Rounded high back oral vowel

[ũ] Rounded high back nasal vowel

[a] Central low oral vowel

[ã] Central low nasal vowel

The Edo syllable tree and its permissible units.



2.3 Emperical studies

According to Omozuwa (1991), Acoustic cues for tones in disyllabic words. Edo tones where previously viewed from an auditory point of view and had questionable basis hence, the reason for his article which was aimed from an acoustic point of view, where the form and direction of change of f0 variation is of core importance to help tackle the unanswered questions that resorted with the previous auditory perception. Still on tones it was also stated in Omozuwa (1993) Vowel Elision, “Floating” tone, and down step in Edo. Here it was stated that in a larger utterance, a sequence of high tones without an intervening low tone is realized on the same pitch level whereas a sequence of low tones with or without an intervening high tone drifts down in pitch. Also, a sequence of high tones with intervening low tones drifts down in pitch. Lastly, phonological low tone is realized as a falling tone when It immediately follows a high tone (Melzian, 1937; Amayo, 1976; Omozuwa, 1987a, 1987b). Tone was also examined with the aim of explicating its role in differentiating negative morphemes from their affirmative counterparts, according to an article by Osaigbovo Evbuomwan(PhD) & Usenbo Perpetual (2019), Acoustic evidence for a tonal negative marker in Edo. An extensive

part of the Edo language grammar has been previously written about by various scholars some of which are listed above, but no work ascertaining a contrary approach of tones being partly a segmental feature has been previously published.

2.4 Theoretical framework

This work adopts a merger of autosegmental and linear phonology, which is the Auto- linearity theory, after careful observation. Autolinearity theory is of the position that tones are both, a segmental and suprasegmental feature from perceived observations that gave rise to this work. This theory adopts the already postulated. Autosegmental frame by John Goldsmith (1976) during the cause of analysis. This framework highlights individual tiers of segments and shows areas of the different sounds of the given utterance whether or not they have gone through the phonological process evident in the language of study, that strategizes in conferring to the syllable conditions of the language.

Autosegmental phonological frame

(NASAL)	
TONE TIER	
CV TIER	
V TIER	
C TIER	

This framework is still been used in this merged framework as it poses the essential idea of segment representation and peculiarly which is later highlighted in the findings below.

CHAPTER THREE

DATA PRESENTATION AND ANALYSIS

3.1 Introduction

This chapter presents different data to reflect the manifestations of tones in Edo language. This data are present in two ways, they are within and across word boundary.

3.2 Section (a)

This section reflects a data representation on tones within Edo words.

- | | |
|--------------------------|-------------------------------------|
| 1). /ògìè/ ----king | 16) /ágá/ -----chair |
| 2). /èbé/ -----book | 17) /tìé/ ----read |
| 3). /òwá/ -----house | 18) / òkpã/ ----plate |
| 4). /àbó / -----branch | 19) /ísó/ ----sky |
| 5). /àxà/ -----sparrow | 20) /òkó / -----boat |
| 6). / ókà/ -----corn | 21) /èdó/ -----language/land/people |
| 7). /òkplá/ ----man/male | 22) /èr ã / -----wood/plank |
| 8). /ékpò/ ----bag | 23) /èné/ -----four |
| 9). /èvá/ ----two | 24) /òrò /-----rainy season |
| 10). /èdé/ ----day | 25) /ùgìè/ ----celebration |
| 11). /òwè/ ----leg | 26) /èní/ -----elephant |
| 12). /èkì/ ----market | 27) /ígúé/ -----village |

13). /'óbà/ ----king

28) /àmè/ ----water

14). /'òg' / ----bottle

29) /'ùwà/ -----wealth

15). /'òm' /----child

30) /'èhá/ -----three

The above data are listed words showing phonemic and phonetic presentation with the glide formation phonological process evident in some.

3.3 Section (b)

This section presents a data representation on Edo tones

31). /'òg'è # 'ís' / ----> [òg'ís'ó] "sky king"

32). /'èb'è # 'èd'ó/ ----> [èb'éd'ó] "Edo manual"

33). /'òw'á # 'èb'è/ -----> [òw'éb'é] "school"

34). /a b'ɔ # eɾã / -----> [àb'éɾã] "branches"

35). /'àk'à # 'èn'è/ -----> [àk'èné] "four sparrow"

36). /'ók'à # 'òɾ'ò/ -----> ['ók'óɾ'ò] "fresh corn"

37). /'òkp'íá # 'ób'á/ -----> [òkp'ób'á] "adult male"

38). /'ék'p'ò # 'ók'à/ ----> [ék'p'ók'à] "bag of maize"

39). /'òw'á # 'èv'á/ ----> [òw'év'á] "two houses"

40). /'èd'è # 'ùg'è/ ----> [èd'úg'è] "day of festival"

41). /'òw'è # 'èn'í/ ----> [òw'éní] "elephant's leg"

42). /'èk'ì # 'íg'úé/ ----> [èk'jgw'é] "village market"

43). /'èk'ì # 'ób'à/ ----> [èk'jób'à] "Oba market"

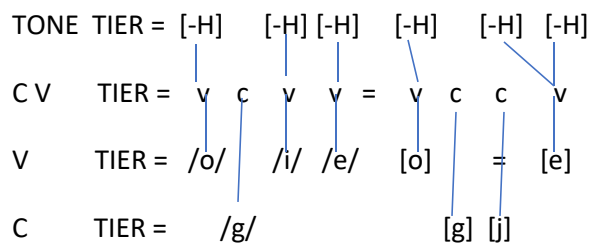
- 44). / ògó # àmè/ -----> [ògámè] " water bottle
- 45). / òmó # ùwà/ -----> [òmũwà] "child of wealth"
- 46). /ágá # èhá/ -----> [ágéhá] "three chairs"
- 47). /tié # èbé/ -----> [tjé |bé] "read book"
- 48). / ɔkpà # èvá/ -----> [òkpěvá] "two plates/dishes"
- 49). /èbé # isó/ -----> [èbìsò] "sky book/knowledgeable book"
- 50). /òkó # àmè/ ----->. [òkámě] "boat".

The data presented above are shown across word- boundary in a phonemic and phonetic form. The vowel elision and glide formation phonological process are evident.

3.4 Data section (a) analysis

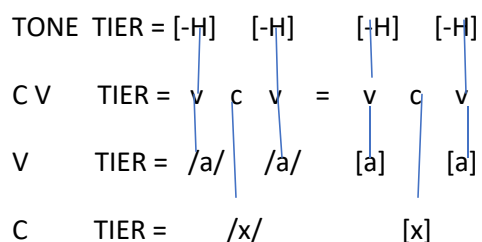
This section analyzes data section a presentation to reflect the manifestation of tones in the Edo language.

Fig .1



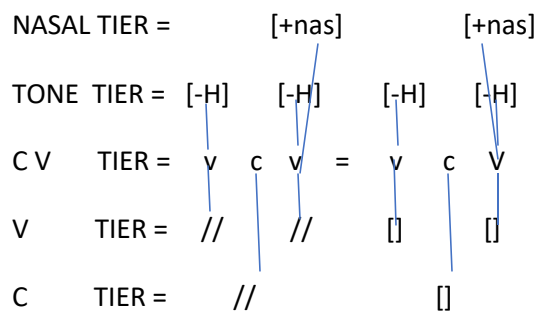
The above illustration account for both No. 1 and 25 of data section (b).The individual sounds are represented and the glide formation phonological process is evident.

Fig.2



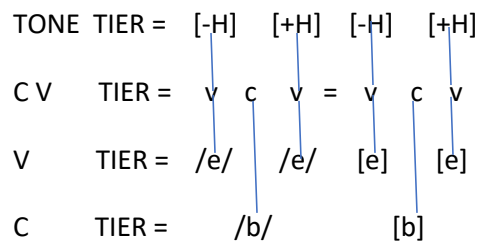
The illustration above account for both No. 5,11, 12, 24 and 29 of data section (a).

Fig. 3



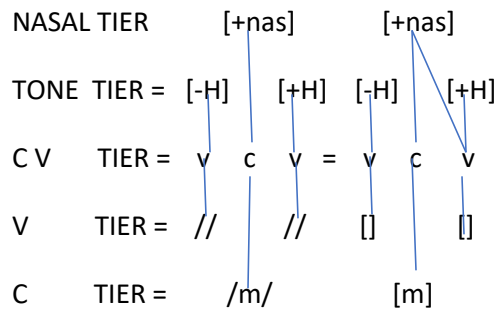
The illustration above accounts for No. 8 and 28 of data section (a), where the nasal feature is present in same environment and the tones are alike

Fig.4



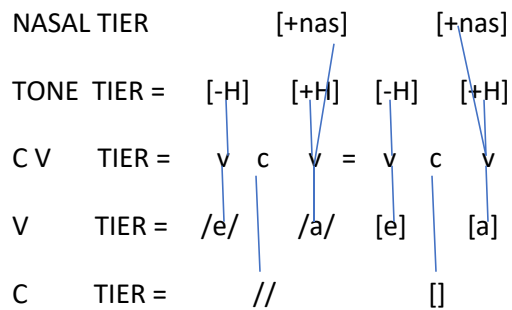
The illustration above accounts for both No. 2, 3, 4, 10, 14, 19, 20, 21, and 30 of data section (a).

Fig.5



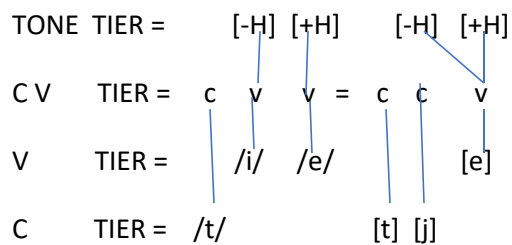
The illustration above accounts for both No. 15, 23 and 26 of data section (a)

Fig.6



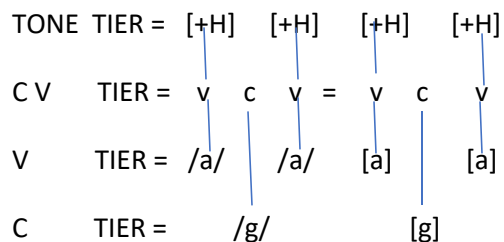
The illustration above accounts for No. 22 of data section (a).

Fig.7



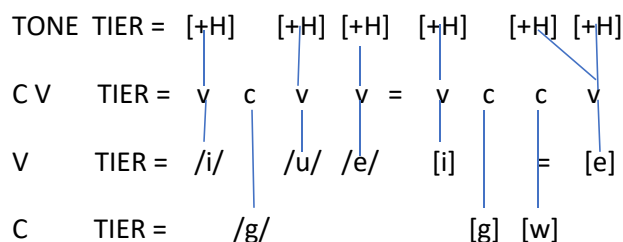
The above data illustration accounts for No. 17 of data section (a)

Fig.8



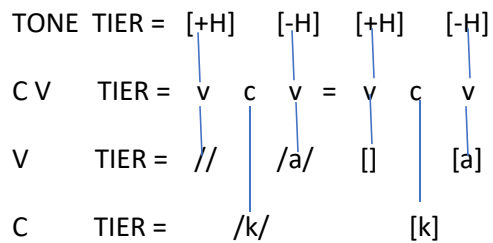
The illustration above accounts for No. 16 of data section(a)

Fig.9



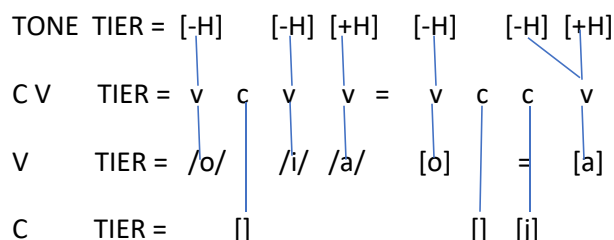
The above illustration accounts for No. 27 of data section (a)

Fig.10



The above illustration accounts for both No. 6 and 8 of data section (a)

Fig.11



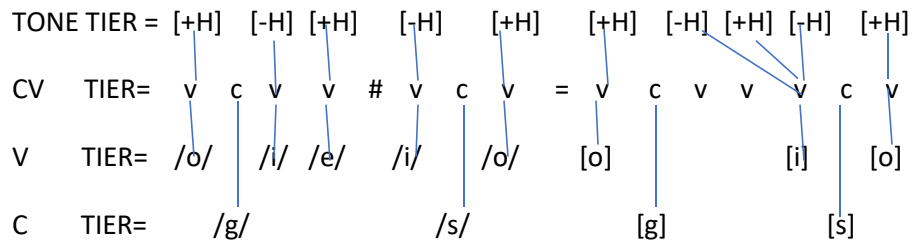
The above illustration accounts for No. 7 of data section (a).

The data of section (a), highlights ‘30’ lexical items. These data demonstrates an illustration using the Auto segmental frame, dominantly tells and shows individual lexical items in both their phonological and phonetic state, thereby implying their known existence as a whole, i.e their existence outside rapid speech. Each individual sound segment is represented here to show their peculiarity and originality (consisting of individual sound segments).The glide formation phonological process is evident in this section analysis.

3.5 Data section (b) analysis

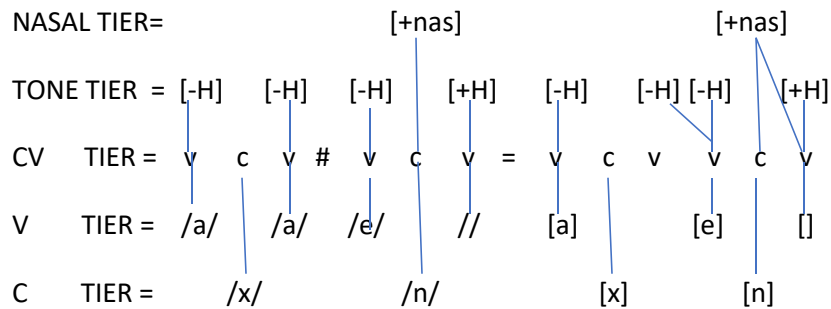
This section analyzes data section b presentation to reflect the manifestation of tones in the Edo language

Fig.12



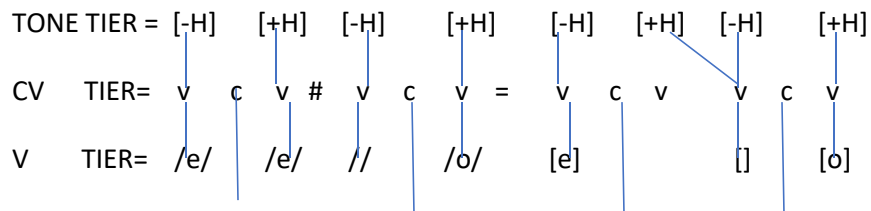
The above illustration accounts for No 1 of data section (b)

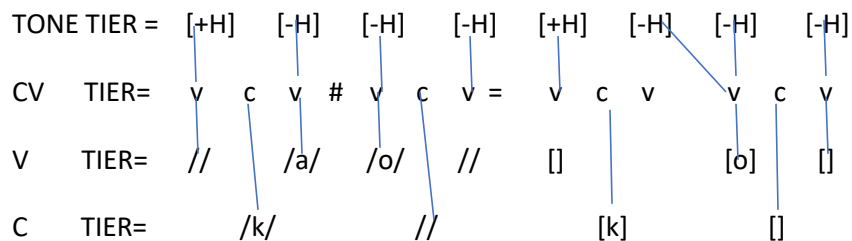
Fig.13



The above illustrating accounts for No. 5 and 11 of data section (b)

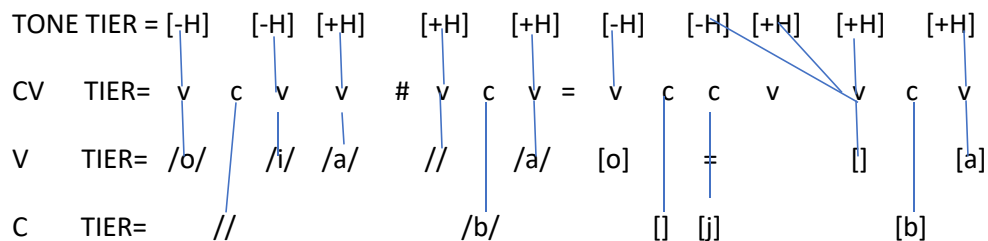
Fig.14





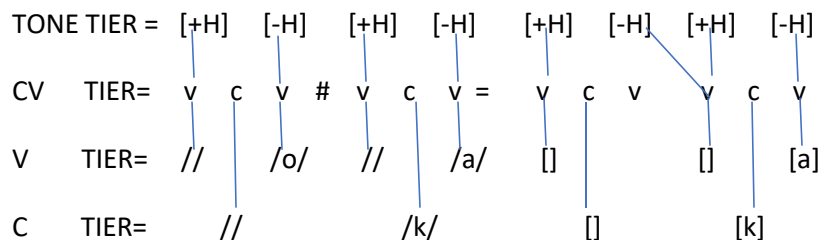
The illustration above accounts for No. 6 of data section (b)

Fig.18



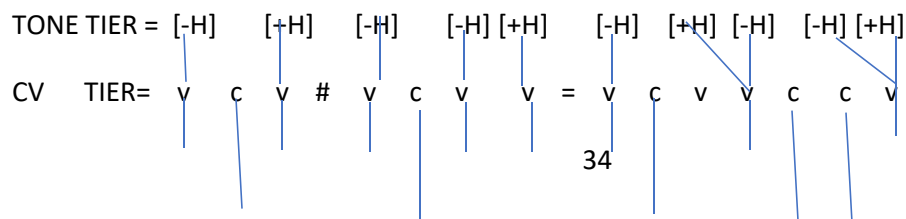
The above illustration accounts for No. 7 of data section (b)

Fig.19



The illustration above accounts for No.8 of data section section (a)

Fig.20



VV TIER= // // /u/ /i/ /e/ [] [u] = [e]
 C TIER= /d/ [g] [d] [g] [j]

The above illustration accounts for No.10 of data section (b)

Fig.21

TONE TIER = [-H] [-H] [+H] [+H] [+H] [-H] [-H] [+H] [+H] [+H]
 CV TIER= v c v # v c v v = v c v v c c v
 V TIER= // // /i/ /i/ /u/ /e/ [] = [i] = [e]
 C TIER= /k/ /g/ [k] [j] [g] [w]

The above illustration accounts for No.12 of data section (b)

Fig.22

TONE TIER = [-H] [-H] [+H] [-H] [-H] [-H] [+H] [-H]
 CV TIER= v c v # v c v = v c c v c v
 V TIER= // // /i/ // /a/ [] = [] [a]
 C TIER= /k/ /b/ [k] [j] [b]

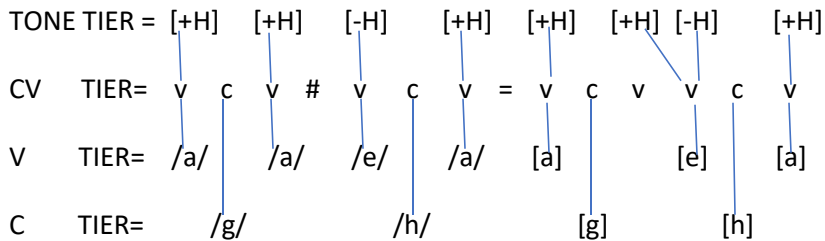
The above illustration accounts for No.13 of data section (b)

Fig.23

NASAL TIER= [+nas] [+nas]
 TONE TIER = [-H] [+H] [-H] [-H] [-H] [+H] [-H] [-H]
 CV TIER= v c v # v c v = v c v v c v
 V TIER= // // // /u/ /a/ [] [u] [a]
 C TIER= /m/ /w/ [m] [w]

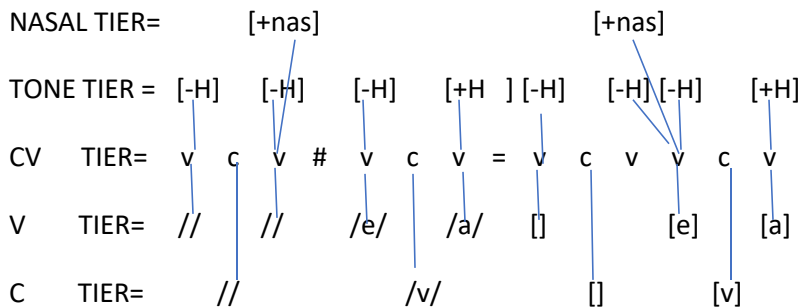
The above illustration accounts for No.15 of data section(b)

Fg.24



The illustration accounts for No.16 of data section(b)

Fg.25



The illustration above accounts for No. 18 of data section (b)

The data of section (b) highlights a series of combination of ‘30’ different lexical items to form ‘20’ words occurring across word boundary. These data demonstrates an illustration using the Auto segmental Frame. It dominantly shows word formation across word boundary with the aid of the phonological and phonetic representation system. The effect of rapid speech is of essence in this section and phonological processes such as glide formation and vowel

elision comes into play. These phonological processes that exist to strictly comply with the syllable conditions of the Edo language do so in partiality. This is because it transforms and/or elides a segment but not the segment's tone, which was/is an initial property of the conventional isolate word.

- 1) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus, onset). Both words, “ogie and ugie” have the same syllable pattern hence, the reason they are paired together.
- 2) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus, onset). Both, “akha, owe, eki, orho, uwa” have the same syllable pattern hence, the reason they are paired together.
- 3) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus, onset). Both words, “ekpo, ame” have the same syllable pattern hence, the reason they are paired together.

- 4) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset). Both, ebe, owa, abo, ede, ogo, iso, oo, edo, eha” have the same syllable pattern hence, the reason they are paired together
- 5) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset). Both, “omo, ene, eni” have the same syllable pattern hence, the reason they are paired together
- 6) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset).The word “erhan” has the vcv syllable pattern, a low high tonal pattern and the inherent nasality feature shown in the word final position.
- 7) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus, onset). The word, “tie” has the VCV syllable pattern, with a low high tonal pattern.

- 8) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus, onset).The word, “aga” has the vcv syllable pattern with a high high tonal pattern.
- 9) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset).The word, “igue” has the vcvv syllable pattern, with a high high high tonal pattern, having the glide formation phonological process take place.
- 10) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset).Both words,”oka, ekpo” have the same syllable pater and tonal structure.
- 11) Both words bear an identical sound pattern or syllable structure differing only in actual sound symbol but identical in syllable type (nucleus,onset).The word,”okpia” has the vcvv syllable pattern, with a low low high tonal pattern.

CHAPTER FOUR

CONCLUSION

4.1 Summary

The topic of deliberation which is, ‘‘Tone’’, a sound property which is neither dependent on segment nor suprasegment. Due to already established tonal possibilities (such as floating and contour tone’s existence), in their structure the whole essence of this work emphasizes the above stated. Omozuwa’s Edo phonetics and phonology textbook explains floating tones and identifies contour tones.

4.2 Findings

The specific findings were realized after careful observation of the data above:

1. In section (b) of chapter 3 above, the tone at the word-final position spreads across word boundary to influence the tone of the next segment.
2. A tone only exists to be represented on a speech sound segment, and in a situation where a segment is not in use tone does not and will not

exist in isolation (as a whole in articulation) as i is an articulatory predicament. It exists first by segment presence.

4.2 Conclusion

Auto-linearity theory is a more encompassing theory that appreciates the conception of tones being a segmental feature as well as it being a suprasegmental feature. This position simply sees the independent speech sound as essential to tone realization, either in articulation or omission as represented in the analysis above. In light of this I should also however be noted that it does not discriminate against realizations such as, contour and floating tones, as they are possible realizations of the current language of study. The state of tone in Edo language should be one deliberated on, on the acclaimed grounds of this research work.

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