

THE TONAL SYSTEM OF IKA

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CERTIFICATION

I, **Morka Emmanuel** a student in the department of linguistics and African languages, University of Benin, with Matriculation Number **ART1101060** has completed the Requirements for coursework and research for the Bachelor of Arts Degree of the University Of Benin. The work embodied in this project is original and has not been submitted in part or whole for any other degree or diploma programme of this or other university or institution.

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DEDICATION

This work is dedicated to my parents Mr. and Mrs. Morka, for their enviable determination to Crown my birth with a University Education.

ACKNOWLEDGEMENT

Indeed, the completion of this project was a dream come true, a tree cannot make a forest and so I was not alone in the realization of this noble objective. I could not thank those who stood solidly beside me while undertaking this task, here is an opportunity which may come once and I have grabbed it and I shall not leave it unutilized. The consistent scrutiny, inspiring, priceless and invaluable contributions from my supervisor Dr. (Mrs.) Ikoyo Eweto, were insurmountable and of immense help to me. To her I owe my greatest debt of thanks. And to all lecturers in the department of Linguistics and African Languages, I say thank you and God Bless you all.

I doff my cap for my energizing and industrious parents Mr. and Mrs. Morka for their enviable determination to crown my birth with a University Education, with prayers and financial support. I will not drop my pen until the name of my dearest friend is mentioned, the one who taught me the rudiments of life, the person of Oladejo Deborah, you have been my greatest treasure. Nature will not forgive me if I fail to acknowledge Anita and Joe who volunteered their laptop in the course of

this study. I also want to say a very big thank you to Beauty Onwukwe who worked tirelessly for the typing of this work, I pray that the Almighty God grant you your heart desires.

This roaster of thanks will not be complete without a song for my chums (ALOBAM) Colleagues and pals Onochie Precious, Bernard Smith, Christiano, Pedrozee, Courino, Perfect, Jokac, Maureen, Irene baby, Jeni baby, Blessing Chinasa, Odabi, Imiomo Esther and leji. You are all indeed good friends, you guys made my stay in Uniben a memorable one.

Any man that is not grateful is a great fool, on this note I wish to say a very Big thank you to Big Fredo for being there for me in times of difficulty , I owe you a lot, I pray that the Almighty God grant you your heart desires. Also want to use this medium to say a very Big thank you to my siblings. Also want to acknowledge my informants Mr Nwaokobia, Mr Chukwuma and Miss Felicia for finding time for this study, I pray that God will continually bless you.

Above all, I acknowledge the Almighty God without whom there will be neither this research nor the researcher for his love, providence and faithfulness.

ABSTRACT

This work is on the tone system of Ika. In carrying out this research, the researcher was motivated primarily to account for the tonal system of Ika and also to identify the tones used in the language by the native speakers. This study also adopted the autosegmental theory as its theoretical framework by Goldsmith (1976). The subjects for data collection were 3 competent speakers of Ika language residing in Agbor, Emuhu, and Umunede communities of Ika, with the aid of Ibadan 400 word-list. It has brought to the notice of the researcher that the level tones such as the High [/] Low [\] and Mid [—] are not just present in the language but are also functional, such that when used contrastively they bring about a meaning difference among lexical items of identical form. This study has also revealed that contour tones exist in the language such as rising falling [^] and falling rising [v]. This study has also revealed that all monosyllabic words in Ika are majorly high tones. This study is only on the tone system of Ika, therefore, other aspects of study need to be carried out in Ika, such as morphology, syntax, phonology, semantics, etc. This study on the tone system of Ika stands as a reference material to upcoming researchers on the language.

Chapter one

1.1 INTRODUCTION

Tone is a predominant feature of African languages, most languages of Africa manifest tone in one form or the other.

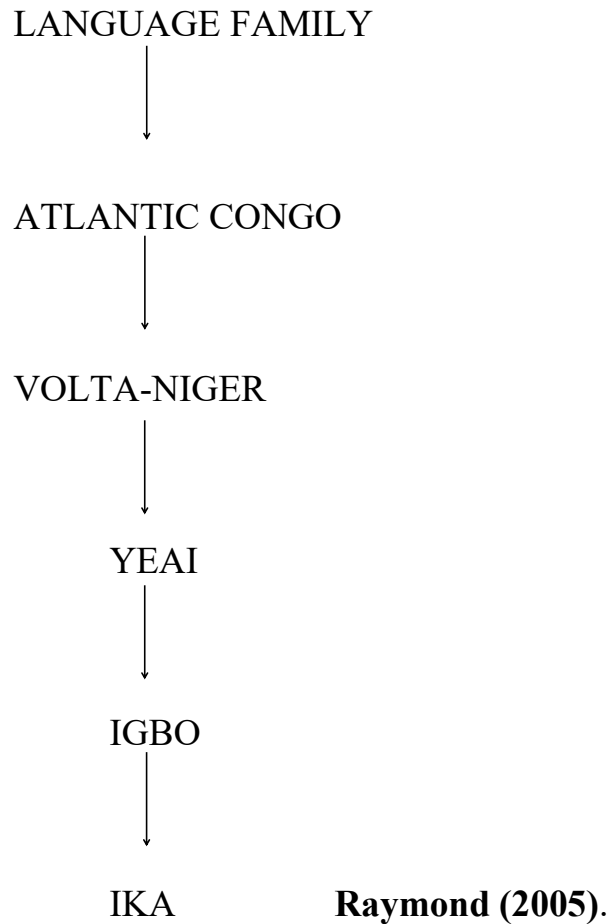
The study of tones in ika has been neglected. The main goal and impetus for this study is to fill this gap and identify the tones and the tonal patterns of Ika. The study of tones has influenced the history the phonology of tone languages in general and would further the understanding of these languages. The system of tones used in a particular language is known as the tonal system of that language. Pike (1948:3) defined a tone language as “any language having lexically significant, contrastive but relative pitch on each syllable”. Also these languages are called tonal because “pitch phonemes and segmental phoneme enter into the composition of at least some morphemes”. Welmers(1973:80).

Crystal (1987:173) says , “it is possible to change the meaning of word simply by changing the pitch level at which it is spoken. Languages that allow this is known as tone languages”.

A tone language is therefore a language that is comprised of words or lexical items but uses tones to bring about meaning difference. The aim in this work is to identify the tones used in ika by the native speakers of the language. It is hoped that the linguistic history of ika would be improved upon by this study.

Echenim (2012) reveals that the linguistic expression “ika” originated from the phrase “ali hun kanin” which means “the greatest territory” the ika language belongs to the igboid group of languages classified under Igbo as one of its dialect .Raymond (2005).He traced the genealogy of Ika thus:

Fig. 1



From this genealogical tree it can be inferred that ika is probably a dialect of Igbo. Records show that the Ika people are located in the North west of Delta state, however some ika speaking areas like Igbanke, Ekpon, Igbogili, Owanikeke, Owariuzo Idu And Igbogili are located in

Edo State. The ika people occupy Ika North East and Ika South local Government Areas of Delta state making up a land area of about 117.46 square kilometres. Onwuejeogwu (1973). The population of the people is about 350,000 (estimated based on the 1996 census).

The ika territory shares boundaries on the West with Orhionmwon Local Government Area of Edo State, on the East with Aniocha South Local Government Area of Delta State, on the North with Esan South East Local Government Area of Edo state. Ika is situated in the rain forest zone, lying between 6.12°E Echenim (2001). The Ikas are predominantly farmers and they consist of eleven clans. These are:

- Agbor clan
- Akumazi clan
- Abavo clan
- Idumuesah clan
- Igbodo clan
- Mbiri clan

- Otolokpo clan
- Owa clan
- Umunede clan
- Ute-Ogbeje clan
- Ute-Okpu clan

1.2 PURPOSE OF STUDY

The meaning of a word depends on its tone in tone languages of the world. In a tone language, a difference in tone is just as significant as a difference in consonant or vowel sound. The purpose of this work is to identify the tonal system of ika so as to improve the study and teaching of the language. This study would also enlighten the language student on the nature of tones in the language. It is hoped that this study would improve on the linguistic research of ika language as well as serves as an opportunity.

1.3 SIGNIFICANCE AND JUSTIFICATION FOR STUDY

One of the significance and justification of this study is that it stands as a reference material for research on ika. Secondly, it serves as a basis for further study on the tonal system of ika. In conclusion, the tonal system of ika is a work undertaken to show the functionalities of tones in the language.

1.4 METHODOLOGY

The nature of this study is descriptive, data for this study were gathered orally from competent native speakers of ika language using the Ibadan 400 word-list of basic lexical items as instrument. The word-list comprises lexical items from classes as names of animals, food types, body parts, kinship terms, and numbers. The subjects for data collection were 3 competent speakers of ka language residing in Agbor, Emuhu, and umunede communities of ika. The competent speakers were two males and one female of the age range of 20 years to 50 years. These

oral data were carefully collected and transcribed using the phonetic method of transcription. Other sources of data include secondary sources which comprised journals, articles and maps.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This study falls under a branch of linguistics called “phonology”. Phonology is concerned with the systematic organization of sounds in languages, it has traditionally focused largely on the study of the systems of phonemes in particular languages. Nikolai Trubertzkoy (1939) defines phonology as “the study of sounds pertaining to the system of languages”. Saussure (1998) writes that phonology refers broadly to the sub discipline of linguistics concerned with the sounds of language.

Thus, the study of the functional properties in the sounds of a given language is termed phonology. In the study of phonetics we arrive at the knowledge of various sounds. The study of the functions of this sounds as regards their contribution to meaning in that language is what phonology is about. The study of tone in African languages has played a significant role in the development of non-linear phonology, since the

independence of tone and other “segmental” features is most easily demonstrated in the domain of tone. Tones are very central to the understanding of a tone language. If the tone system of a language is ignored one of these two things could happen;

1. Either one would be saying something different from his / her intention or
2. Would be saying something that does not have any meaning in the language.

This chapter is divided into three sections, which are listed below;

1. Conceptual Review
2. Previous Studies
3. The concern of the present study

2.2 CONCEPTUAL REVIEW OF TONE

Tone is widespread and a diverse phenomenon. Autosegmental phonology as presented in Goldsmith (1976) was motivated primarily by investigation of tonal problems in African languages and have received

most of the attentions in theoretical studies of tone. While it is true that African tone systems are better understood today than they were twenty years ago.

Pike (1948) defines a tone language as a language having lexically significant contrastive but relative pitch on each syllable. According to pike tone is lexically significant in the sense that the relationship between lexical items which are put together in sequential order can be determined by a certain pattern of tones given for them which distinguishes two structures with identical elements. It is contrastive in the sense that this tone that causes a change in meaning must be contrasted with another lexical tone. Also according to pike, relative pitch on each syllable refers to the fact that speakers do not have the same pitch level. This is due mostly to age variation, sex etc. in Welmer's (1983) definition, he distinguished between two types of tones. Discrete level tone system, and Terrace level tone system.

According to him in a discrete level tone system a high tone near the end of an utterance has virtually the same absolute pitch as a high

tone at the beginning of the utterance. In terrace level tone language such as Igbo, the first non low pitch is higher, after that there may be successively lower non-low pitch, but never a return from a lowered pitch to the same level as a preceding non-low pitch in the same utterance. Unlike Welmers, pike suggests that tone languages maybe divided into two types. The register tone type which has level tonemes of contrastive pitch and the contour tone type which has contrastive glides and pitch. on this basis he grouped the Igbo language under the register tone type.

Crystal (2003:466) says; “the historical development of a tonal language from an atonal one is known as tonogenesis”. Crystal refers to tone language as a language in which word meanings or grammatical categories(such as tense) are dependent on pitch level.

Goldsmith (1982:49) opines that in a tone language, the lexical entry present in a given or conceivably consist simply of complete tonal melody... “a tone language is that which utilizes tone as a necessary and

integral part of every syllable which marks for difference in meaning and marks grammatical distinctions between otherwise identical constructions”.

2.3 PREVIOUS STUDIES

Lot of works has been done on the structure of Igbo language ranging from grammar to phonology. Features like tones, stress, and intonation etc. Were written on the Igbo grammar include Okonkwo N. (1973), F.C Ogbalu (1974), E.N Emananjo (1976) and M.A Onwuejeogwu (1973). All these writers have in one way or the other contributed to the tonal system of ika. Nothing much has been done on the tone system of ika. A brief review of works already done on the tone system of igbo language is given below.

In green and Igwe (1963) “ A descriptive grammar of Igbo”. Tone is shown to have both lexical and grammatical functions. They referred to lexical tone as tones a word has in isolation. Also in Igbo course dialogues, sayings and translations. Igwe and green tone marked Igbo

words and dialogues such that one could read them without problems. Pike (1965) suggested that tone languages maybe divided into two main types. The register tone type and the contour tone type. He further explained that the register tone type has levels of tonemes of contrastive pitch, while the contour tone type has contrastive glides and pitch. He stated that a language maybe predominantly be of one type or the other but may yet have an occasional feature of the other type. He grouped the Igbo language under register tone type. Idaward (1952) carried out some studies on Igbo language. She talked on the importance of tones which she stressed cannot be overlooked in tone languages like Igbo and Yoruba etc. Okonkwo M.N (1980) also carried out studies on Igbo as a tone language. According to him the meaning of the majority of Igbo words can only be determined by the tone. Mariopei (1966) gave various definition of tone related words. The work exhausted important terms related to tonology. Kay Williamson (1972) wrote the Igbo English Dictionary. In this Dictionary shows the standard tone marking of words in Igbo. Robert, G. (1967:4) wrote a comparative word list of

five igbo dialects he stressed that the Igbo dialect is one other striking unifying factor which is obvious from this list. This is the extraordinary stability of tone through the whole range of the dialect studied. Igbos who speak or understand other dialect other than their own are relying to a very great extent on tone. According to him “refusal to write the tones deprives the reader of one of the principal means of mutual intelligibility of dialects”.

The language’s tone system was given by Goldsmith (1971) as an example of suprasegmental phenomenon that go beyond the linear model of phonology laid out in the “sound pattern of English”. Igbo words may differ only in tone .An example is

akwá“cry”

àkwà“bed”

àkwá“egg”

ákwà”cloth”.

A review of the existing literature thus, reveals that much work has been done on Igbo as a tone language. Specific dialect like ika have not been sufficiently worked on in terms of tone. Igbo is a tone language with two distinctive tones, high and low. In some case a third down stepped high tone is recognized.

2.4 THE CONCERN OF PRESENT STUDY

All verbal languages use pitch to express emotion and other paralinguistic information and to convey emphasis, contrast, and other features. But not all languages use tone to distinguish words or their inflections, analogously to consonant and vowels. Languages that have this feature are called tonal languages, the distinctive tone pattern of such a language is sometime called tonemes. Tone languages are extremely common in Africa, most Asia languages such as chinese, Burmese and Thai are tone languages too.

The concern of the present study is to describe the tonal system of ika language. It further seeks to show the functionalities of tones in the

language. In ika, tones are divided into level tone and contour tone. Also tone performs part of the lexical information of a word. Pitch differences are used contrastively to signal a lexical difference, such that two words that have similar forms (phonemes) can be distinguished on the basis of the tone. Tone is very significant in ika such that a variation could bring about meaning difference among lexical items of identical forms.

Hulst and Smith (1982) point out that the level tone language recognizes only the point at which the pitch is either raised or lowered. These levels range from high through mid to low. Uguru (2006) and Mbah (2010) have it that contour tone languages are languages which involve the changing state of the transition from one pitch to the other in their description of tone. The following example demonstrates lexical distinction of tones in ika language

egbé “hawk”

egbè “gun”

The following example also demonstrates contour tone in ika

ùtùtù -----ùútù-----ǔtù “morning”

In the example above, first consonant deletion takes place then vowel occurs. These processes result in a floating tone which gets associated to the initial vowel. The output is a rising glide.

CHAPTER THREE

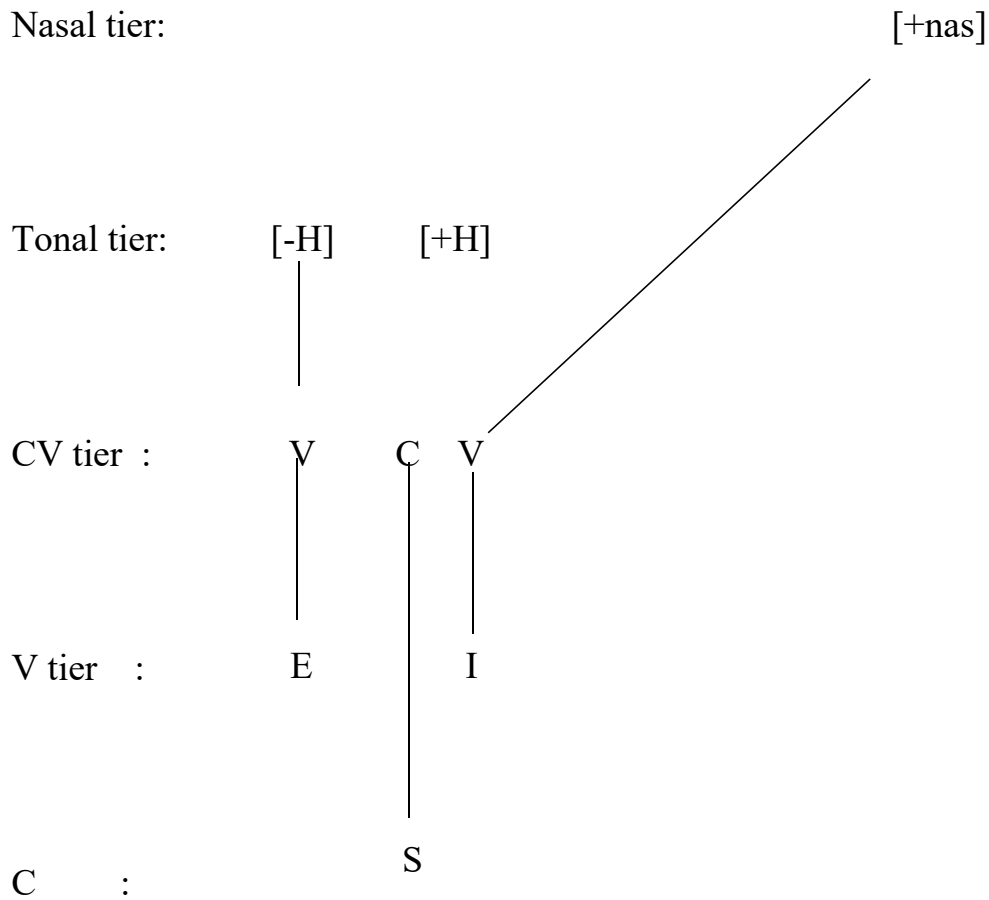
3.0 THEORETICAL FRAMEWORK FOR ANALYSIS

INTRODUCTION

As a theory of phonological representation, Autosegmental phonology developed a formal account of ideas that had been sketched in earlier work by several linguists, notably Bernard Bloch (1948), Charles Hockett (1955) and J.R. Firth (1948). With time and growing knowledge of the workings of language, phonologists began to realize that the standard view was too simple to handle such phenomena as suprasegmental features. However, some of the problems resulted in the disregard of some fundamental aspects of the theory of generative phonology. This gradually led to the birth and development of other phonological theories which could no longer be called generative phonology because they could not operate within the tenets of that theory. This development ultimately gave birth to what is termed non-generative phonology.

3.2 AUTOSEGMENTAL THEORY

The autosegmental theory by Goldsmith (1976) proposes a more adequate characterization of phonetic and phonological way of representation which the generative phonology Chomsky and Halle (1968) could not provide. This phonological theory by Goldsmith has been adopted for this study as its theoretical framework. The reason for this phonological framework is that the language of study is a tone language. Thus, this phonological theory treats tone as an independent segment. The autosegmental theory holds it that phonological representation consist of more than one linear sequence of segments, each linear sequence constitutes a separate tier. The modus operandi of autosegmental phonology is simple and economically explicit. Vowels, consonant, nasality, tones, vowel harmony and other features are represented on separate tiers and the relationship between the various tiers are shown by association lines as shown below;



With this phonological framework, a better account of suprasegments is given. It has been generally agreed that tone in every language is better treated as a suprasegmental feature rather than a segmental feature. The representation of both segment and suprasegment features on separate tier and the relationship between them is revealed by the use of association lines. The autosegmental phonology is as a results

of inadequacies of the standard phonology. This main tenets of the standard phonology that Goldsmith greatly challenged was the absolute slicing hypothesis, this hypothesis state that “an utterance can be absolutely sliced vertically into columns and that phonological features can be assigned approximately to its place for examples in the word [p i n]

P	I	n
+cons	+voc	+cons
-nas	-nass	+nas
-cont	+cont	+cont
-high	+high	-high

Goldsmith greatly challenged this position that it does not truly account for how we speak. According to him, there are different processes that involves in speaking and cannot be rolled into one: how would it account for tonal stability, contour tones, etc.

Contour tone is as a result of the merging of two level tones (high and low) contour tone may emerge as rising tone as a result of the sequence of low and high tones in a single syllabic peak while a falling tone result when there is a sequence of a high and low tones within the same syllabic peak.

Autosegmental phonology has the following proposals that make it difficult from generating phonology.

1. Phonetic representation is multi-linear or multi-tiered
2. Tier are linked
3. Features specifications have an internal hierarchical structure
4. Some tier maybe morpheme

Multi-Tier

The realization that the features of a segment which are bundled together in metrices with generative phonology do not always function as a unit is one which autosegmental phonology adequately represents.

The fact that certain features are often retained in a number of languages after deletion of the segment which they were supposed to be part of is well known. In most Nigerian languages, for example, elision affects vowels without affecting nasality and tone which are supposed to be features of the vowels. Similarly, disyllabification, resulting from glide formation and vowel elision allows the desegmentalized tone units of the affected segment to be retained in a following vowel segment. These occurrences are referred to as nasality and tone stability. To account for this and other such phenomena, autosegmental phonology postulates a multi-linear phonetic representation where portions of the bundled distinctive feature maybe extracted and presented on independent level such features then constitute autonomous segment. This is the origin of the term “autosegment”.

LINKING OF TIERS

Tonal tier tone

Nasality tier nasality

Skeletal tier segments

Tiers must be linked.

Autosegmental principles provide that tiers need to be connected within each other despite the fact that they are independent. This coordination is necessary in order to obtain a well formed phonological representation. To ensure this well formedness, Goldsmith introduced the Well Formedness Condition (WFC) as follows:

1. First condition, all vowels are associated with at least one tone
2. All tones are associated with at least one vowel
3. Association lines do not cross.

3.3 THE GOAL OF AUTOSEGMENTAL PHONOLOGY

Goldsmith (1976) the author of autosegmental phonology states that the goal of autosegmental theory as follows:

Autosegmental phonology is an attempt to supply a more adequate understanding of the phonetic side of the linguistic representation view

in this height, it is a proposal at the same logical level as the idea that phonetic representation is a linear sequence of atomic units called segments, it is at the same level as the suggestion that these atomic units are cross-classified by distinctive features. Autosegmental phonology is a particular claim about a geometric of phonetic representation is composed of a set of several simultaneous sequence of segments with certain elementary constraint on how the various levels of sequence can be inter-related or associated.

3.4 CONCLUSION

With this phonological frame work, a better account of suprasegment is given. It has been generally agreed that tone in every language is better treated as a suprasegmental feature rather than a segmental feature.

This theory would account for data that were gathered from Ika native speakers via the Ibadan 400 word-list as instrument since the data

is basically concerned with tones which is better treated as a prosodic feature.

CHAPTER FOUR

RESULTS OF DATA ANALYSIS

INTRODUCTION

This chapter presents the result of data analysis. The aim of this work is to identify the tonal system of Ika as well as the tones used in Ika by the native speakers. It is hoped that the linguistic history of Ika would be improved upon by this study.

4.1 THE LEVEL TONES OF IKA

Ika is a tonal language just like many African tone languages, this means that tone is functional in the language. Ika features the level tones and the contour tones. Hulst and Smith (1982) point that the level tone language recognizes only the point at which the pitch is either raised or lowered, these levels range from high through mid to low level tone in Ika data shows that Ika features the high [\nearrow], low [\searrow] and mid [—] tone.

HIGH TONE OF IKA

Ika data have shown that Ika language majorly constitute a high tone this is mostly featured in two syllabic words occurring at the word initial, word media and word final position. The following data explains the phenomenon.

GLOSS	IKA	TONE	PHONETIC TRANSCRIPTION
Head	Ishi	[H-H]	[IʔI]
Nose	Imi	[H-H]	[imi]
Tongue	Ire	[H-H]	[ire]
Saliva	Esun	[H-H]	[esu]
Breast	Eran	[H-H]	[era]
Soup	Ofe	[H-H]	[ofeʔ]
Meat	Anu	[H-H]	[anu]
Kolanut	Ogi	[H-H]	[ʔgi]

Thorn	Ogun	[H-H]	[ogu]
Fire	Okun	[H-H]	[ɔku]
Thigh	oru	[H-H]	[ɔru]
River	Iyi	[H-H]	[iji]
Firewood	Nkun	[H-H]	[nkũ]

From the Ika data above, it can be claimed that the high tone is present in the language. Thus, occurring at both the initial position and at word final position in a two syllabic words.

Ika data have also shown that all monosyllabic words i.e words comprising of a single syllable are majorly high tone. A syllable is a unit of sound that can be produced in one breath. The following data illustrates this fact;

GLOSS	IKA	TONE	PHONETIC TRANSCRIPTION
Vomit	Gbọ	[H]	[gbɔ]
Long	Swe	[H]	[swe]
Full	Jun	[H]	[dʒu]
Sweet	Swọ	[H]	[swɔ]
Strong	Ze	[H]	[ze]
Eat	Ri	[H]	[ri]
Drink	Ra	[H]	[ra]
Bite	Ta	[H]	[ta]
Learn	Mu	[H]	[mu]
Sell	Re	[H]	[re]
Forget	Zo	[H]	[zɔ]
Pound	Su	[H]	[su]

Cook	Shi	[H]	[ʃi]
Shoot	Gba	[H]	[gba]

4.2 LOW TONES OF IKA

Data have shown that Ika features the low tone at both word initial position, word medial and word final position. The low tones of Ika are functional such that the pitch difference are used contrastively to signal a lexical difference. Consider the following data;

IKA	TONE	PHONETIC TRANSCRIPTION	MEANING
Ishi	[H-H]	[IʃI]	Head
ishi	[H-L]	[IʃI]	Darkness
Eze	[H-H]	[eze]	tooth
Eze	[H-L]	[eze]	King
Osen	[H-H]	[ose]	Rib
osen	[L-L]	[ose]	Pepper

ntu	[H-H]	[ntu]	Ashes
ntu	[M-H]	[ntu]	Lie
ekwa	[H-H]	[ekwa]	Cry
Ekwa	[H-L]	[ekwa]	Cloth
Ekwa	[L-H]	[ekwa]	Egg
Uzo	[H-L]	[uzɔ]	Door
Uzo	[H-H]	[uzɔ]	To forget
Oke	[L-L]	[oke]	mountain
Oke	[M-H]	[oke]	Rat
Olu	[M-M]	[olu]	Neck
Olu	[H-L]	[olu]	Pit
Ewo	[H-H]	[ewɔ]	Grey hair
ewo	[H-L]	[ewɔ]	Toad
ogo	[H-L]	[ɔgɔ]	Inlaw

ogo	[H-H]	[ɔgɔ]	Bottle
Ike	[H-H]	[ike]	Strength
ike	[H-L]	[ike]	Buttocks
oshishi	[H-H-H]	[ɔʃiʃi]	Tree
oshishi	[L-H-H]	[ɔʃiʃi]	Cooking
okpukpu	[H-H-H]	[ɔkpukpu]	Bone
okpukpu	[L-H-H]	[ɔkpukpu]	To mould

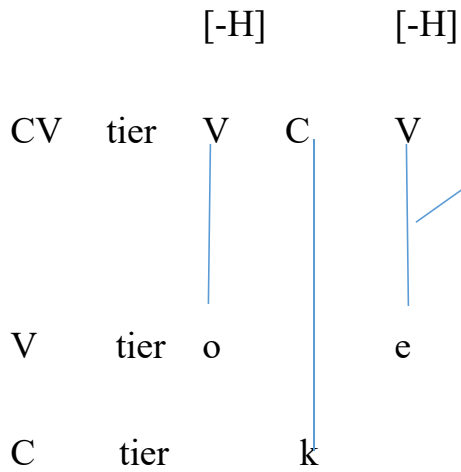
In the above data it can claim that the low tones are functional in Ika. Lexical difference are brought by tone. This is represented auto-segmentally:

Oke “mountain”

[- nasal]

Nasal tier:

Tonal tier:

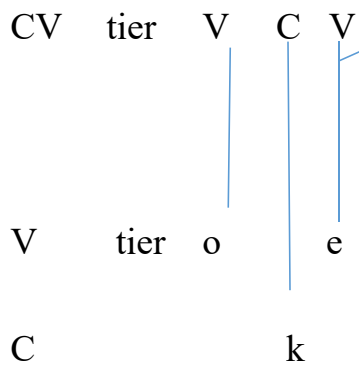


[oke] “rat”

Nasal tier:

[-nas]

Tonal tier: [+M] [+H]

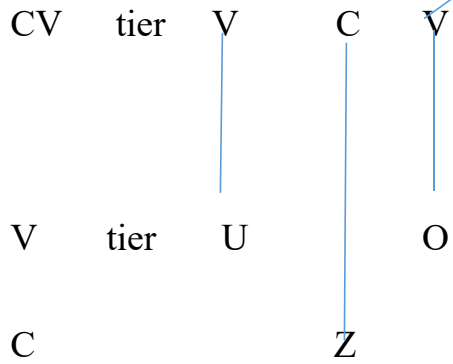


[uzo] “road”

Nasal tier:

[-nas]

Tonal tier: [+H] [-H]

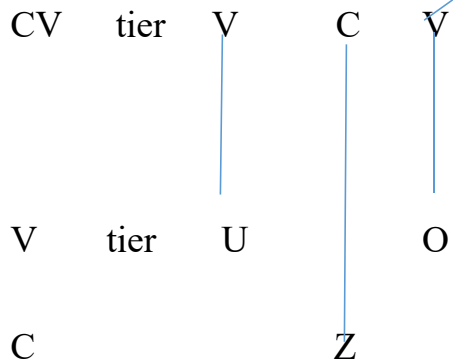


[uzo] “road”

Nasal tier:

[-nas]

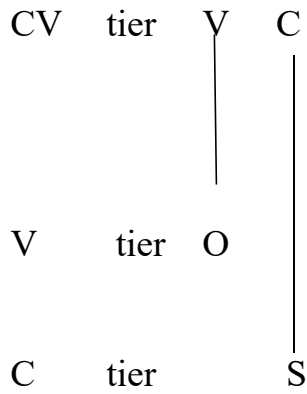
Tonal tier: [+H] [+H]



[ose] “rib”

Nasal tier:

Tonal tier: [+H]



[+H]

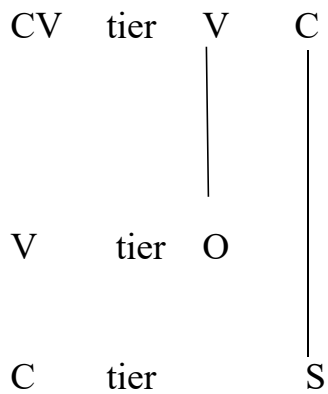


[+Nasal]

[Ose] “pepper”

Nasal tier:

Tonal tier: [-H]



[-H]



[+Nasal]

This auto-segmental phonological representation is simple and economically explicit. Vowels, consonants, nasality and tones are represented on separate tiers and shown by association lines as shown above. With this phonological framework, a better account for suprasegment is given.

4.3 MID TONE OF IKA

Data have shown that Ika features the mid tones in word-initial position, word-medial and word-final position

IKA	TONE	PHONETIC TRANSCRIPTION	MEANING
Eran	[M-M]	[ɛrã]	breast
Efo	[M-M]	[ɛfɔ]	More than 1
Ehu	[M-M]	[ɛhu]	Body

Mami	[H-M]	[mami]	Urine
Isawa	[H-M L]	[isawa]	Groundnut
Oruru	[M-H-M]	[oruru]	Cotton
mkpuru	[H-H-M]	[mkpuru]	Seed
Uta	[H-M]	[uta]	Spear
Ute	[M-M]	[ute]	Mat
Eriri	[M-M-M]	[eriri]	Rope
Egho	[M-M]	[]	Money
Omi	[M-H]	[ɔmi]	Well

In the above data, it can be deduced that the mid tones are present in Ika and some words bring about meaning difference when used contrastively among lexical items with identical forms. These mid tones are represented auto-segmentally:

[era] 'breast'

Nasal tier:

[+Nasal]

Tonal tier [+M]

[+M]

CV tier V C V

V tier e a

C tier r

Nasal tier:

[-Nasal]

Tonal tier:

CV tier V C V

V tier o i

C tier m

[oruru]

Nasal tier:

[-Nasal]

Tonal tier:

[+M]

[+H]

[+M]

CV tier

V

C

V

C

V

V tier

o

u

u

C tier

r

r

Nasal tier:

[-Nasal]

Tonal tier:

[+M]

[+H]

[+M]

CV tier

V

C

V

C

V

V tier

o

u

u

C tier

r

r

4.4 CONTOUR TONES IN IKA

Contour tone is a result of the merging of two level tones [high and low] to form low rising contour which is usually brought about by a phonological process such as vowel elision, glide formation and consonant deletion. The deletion of a vowel segment usually come about under rapid speech through phonological process. It may emerge as rising tone as a result of the sequence of low and high tones in a single syllabic peak. A falling tone results when there is a sequence of a high and low tones within the same syllabic peak. The following data demonstrates contour tones in Ika.

Underlyingly

[ime # ite]

Inside pot

By vowel elision of V2

[ime # ite]

By reassociation of level tone

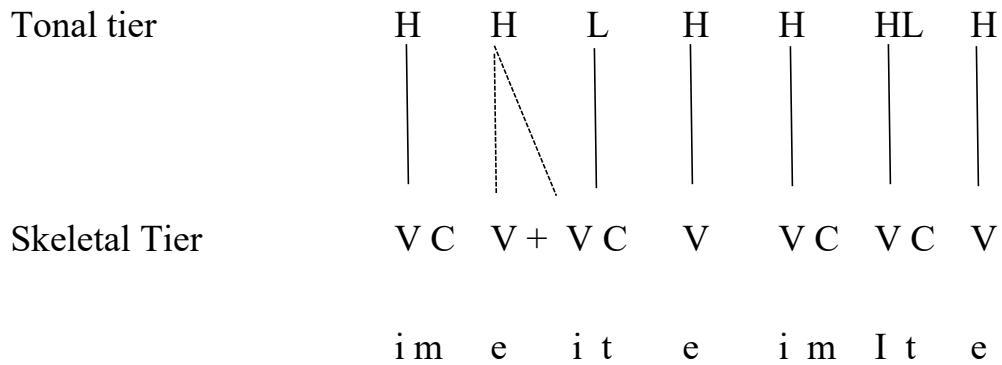
[imo # ite]

Surface realization

/imite/

This is represented auto-segmentally

In the above representation we noticed that the V2 ie /e/ sound was elided under rapid speech, but we saw how the V2 /e/ was deleted retaining the high [/] tone feature which Gold Smith 1976 described as independent features, because they are independent of the segment that bear them when the V2 was deleted the high [/] features did not get deleted along with the vowel segment instead it became orphaned which was represented in a circle waiting to dock onto the next tone bearing unit which eventually was /I/ thereby forming a rising contour / / resulting in a surface realization auto-segmentally on separate tiers and the relationship between various tiers are shown by association lines as represented below:



Other examples of contour tone in Ika are represented below;

Underlyingly

[mkpu # oku]

Cap leg

By vowel elision of vi

[mkpu # oku]

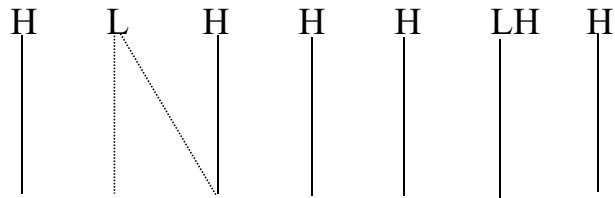
By reassociation of level tone

[mkpo # oku]

Surface realization

/mkpoku/

Tonal tier



Skeletal Tier

C C V + VC V C C V C V

M K P U O K U

Underlyingly

[ututu]

By consonant elision of Ci

[ututu]

[uutu]

By vowel elision of Ci

[uutu]

By reassociation of level tone

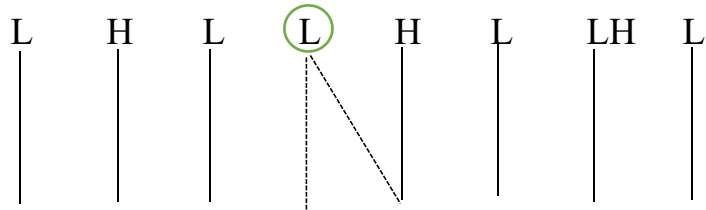
[outu]

Surface realization

/utu/ ‘morning’

Auto-segmental representation

Tonal tier



Skeletal tier

v c v c v v v c v v c v

u t u t u u u t u u t u

Underlyingly

[e b u o]

By Dissyllabification

[e b u o o]

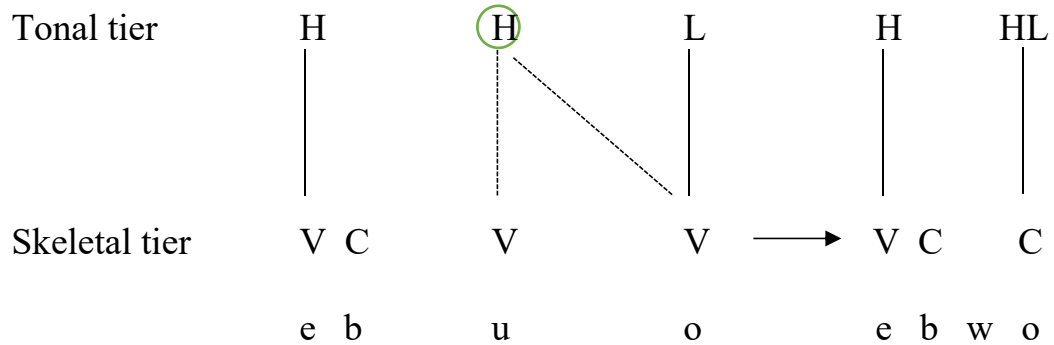
By glide formation

[e b w o]

Surface realization

/e b w o/

Auto-segmental representation



4.5 CONCLUSION

From the data above it can be claimed that contour tones exist in Ika language which usually come about through a phonological process either by deletion of a vowel segment or by glide formation. These data have been presented carefully using the auto-segmental theory. The broken lines above represent disyllabification and relinking of the level tone to the next tone-bearing unit [T B U]. Ika data have shown that falling [\wedge] and the rising tone [\vee] exist in the language.

Also, Ika data have evidently showed that Ika features the high [\nearrow], low [\searrow] and mid tones, it has also shown that these level tones are not just present in the language but also functional, in helping to distinguish lexical items that have the same form.

Ika data have also brought to the notice of the researcher that all monosyllabic words are majorly high tones. Also it has brought to the notice of the researcher that Ika language constitute majorly high tones. It is hoped that this study would enlighten the language student on the

nature of tones in Ika, and also improve on linguistic research in Ika language.

CHAPTER FIVE

FINDINGS, SUMMARY AND CONCLUSION, AND RECOMMENDATION

The tonal system of Ika is a work undertaking to show the functionalities of tones in the language. The researcher was motivated primarily to identify the tones used in the language by the native speakers and also to show the tonal system in the language. It has brought to the notice of the researcher that the high [/], low [\] and mid [—] tones are not just present but also functional in the language such that when used contrastively they bring about a meaning difference among lexical items of identical form. Also, this study has also reviewed that all monosyllabic words are majorly high tones and Ika language majorly constitute of high tones, also, it has brought to the notice of the researcher that contour tones occur in the language such as rising [/] and falling [\] contour. It is hoped that the linguistic study of Ika will be improved upon by the nature of this study.

5.2 SUMMARY AND CONCLUSION:

Tones are very crucial in understanding of a tone language if the tone system of a language is ignored, two things are likely to occur:

1. Either the person would be saying something different from the language or
2. The person would be saying something different from his/her intension.

The tonal system of Ika is a work that has been critically examined in order to ascertain the presence of tones and how they function in the language.

In proceeding to establish this fact, the Ibadan 400 word-list of basic lexical items was employed in the course of this study. These lexical items comprise of kinship terms, numbers, parts of the body and food types. These data were gathered from competent speakers of Ika residing in Agbor, Owa and Idumuesah communities. These oral data collected were carefully transcribed using the phonetic method of transcription.

This study also adopted the Autosegmental theory as its theoretical frame work because the language of study is a tone language. This theoretical frame work “autosegment” by Gold Smith (1976) derived the name from autonomous segment which holds the features such as tone, nasality, etc are independent of the segment they bear. Also in carrying out this research lot of works were reviewed in the tone system of Igbo. Some of the literature showed how tones operated in the language stating the fact that refusal to write the tones deprives the reader of one of the principal means of mutual intelligibility of dialects. Others stated that majority of Igbo words can only be determined by the tone.

The review of the existing literature thus, reveals that much work has been done on Igbo as a tone language. Specific dialect like Ika have been sufficiently worked on in terms of tone.

It is hoped that this study would enlighten the language student on the nature of tones in Ika as well as serves as an opportunity.

5.3 RECOMMENDATION:

This study is only on the tone system of Ika and only focuses on lexical functions of tones. There are other aspect of studies that needs to be studied in the language such as the grammatical function of tones, the syntax of Ika, the morphology of Ika, etc. this study stands as a reference material to upcoming researchers.

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APPENDIX

EXTRACT FROM IBADAN 400 WORD LIST

S/N	Gloss	Ika	Phonetic Transcription
1	Head	Ishi	[iʃi]
2	Hair	Ntutu	[Ntutu]
3	Eye	ɛnya	[e a]
4	Ear	nti	[Nti]
5	Nose	Imi	[imi]
6	Mouth	onu	[nu]
7	Tooth	eze	[eze]
8	Tongue	ire	[ire]
9	Jaw	agban	[agbā]
10	Chin	Nti	[Nti]
11	Beard	ɛtu	[ɛtu]
12	Neck	olu	[olu]
13	Breast (female)	ɛran	[ɛrā]
14	Heart	akpobi	[akpobi]
15	Belly (external)	ɛfo	[ɛf]
16	Stomach (internal)	imefo	[imef]
17	Navel	otume	[otumeɛ]
18	Back	azun	[azũ]
19	Arm	oruɛka	[ruɛka]
20	Hand	ɛka	[ɛka]
21	Nail (finger)	mbuo	[mbw]
22	Buttocks	ike	[ikeɛ]
23	Penis	Amu	[amu]
24	Thigh	oru	[ru]
25	Leg	oru	[ru]
26	Vagina	ohiu	[hiu]
27	Knee	mkpoku	[mkp ku]
28	Body	ehu	[ehu]
29	Skin	akpukpọehu	[akpukp ɛhu]
30	Bone	okpupu	[kpukpu]
31	Blood	edeke	[edeke]
32	Saliva	elomirin	[el miri]
33	Urine	mami	[mami]

34	Faces	Nsi	[Nsi]
35	Water	Mirin	[Mirĩ]
36	Soup/sauce/stew	ofe	[ofe]
37	Meat	anu	[anu]
38	Fat	utọrọ	[ut r]
39	Fish	azun	[azũ]
40	Oil	ofigbọn	[ofigb]
41	Salt	Nun	[Nnu]
42	Wine/beer	mayan	[majã]
43	Palm wine	Ozu	[ozu]
44	Yam	iji	[idʒi]
45	Cassava	mbakpun	[mbakpũ]
46	Guinea corn	ọka	[ka]
47	Millet	ọka	[ka]
48	Maize	ọka	[ka]
49	Beans	ẹwa	[ɛwa]
50	Pepper	osẹn	[osɛ]
51	Okro	alete	[alete]
52	Plantain	ọgẹde	[gɛde]
53	Banana	ọgẹde	[gɛde]
54	Orange	elume	[ɛlume]
55	Groundnut	isawa	[isawa]
56	Kolanut	ogi	[gi]
57	Tobacco	itaba	[itaba]
58	Cotton	Oruru	[oruru]
59	Oil palm	akpeku	[akpeku]
60	Seed	mkpuru	[mkpuru]
61	Grass	Achara	[atsara]
62	Tree	oshishi	[oʃiʃi]
63	Leaf	ehuhọ	[ehuh]
64	Bark (of tee)	Agbugbaoshishi	[agbugbaoʃiʃi]
65	Root	Akwaran	[akwarã]
66	Thorn	Ogun	[ogũ]
67	Stick	ukpokpo	[ukpokpo]
68	Firewood	Nkun	[Nkũ]
69	Charcoal	uyin	[Ujĩ]
70	Fire	okun	[kũ]

71	Smoke	ewurun	[ewurũ]
72	Ashes	Ntu	[Ntu]
73	Water pot	itemirin	[itemiri]
74	Cooking pot	ite	[ite]
75	Calabash	ugban	[ugbã]
76	Grinding stone	ọlọ	[l]
77	Mortar	odo	[odo]
78	Knife	ebeke	[ebeke]
79	Hoe	aho	[aho]
80	Axe	ayun	[ajũ]
81	Matchet	opia	[pija]
82	Spear (war)	uta	[uta]
83	Bow (weapon)	uta	[uta]
84	Arrow	ọbara	[abra]
85	Iron (metal)	igwe	(igwe)
86	Mat	ute	(ute)
87	Basket	ukpali	(ukpali)
88	Bag	ekpa	[ekpa]
89	Rope	eriri	[eriri]
90	Hat/cap	okpu	[okpu]
91	Shoe	akpuku	[akpuku]
92	Money	Egho	[e o]
93	Door (way)	uzọ	[uz]
94	Wall (of house)	ehulọ	(ehul)
95	Room	mmuwe	[mmuwe]
96	House	ulọ	[ul]
97	Village	ali	[ali]
98	Cloth (material)	ekwa	[ekwa]
99	Robe/gown/smoke (manis)	orumali	[orumali]
100	Well	omi	[mĩ]
101	Wall (of house)	ehulọ	[ehul]
102	Earth (soil)	ali	[ali]
103	Sand	eja	[edʒa]
104	Town	orogodo	[orogodo]
105	Well	omi	[mĩ]
106	Rubbish heap	ikpofi	[ik pti]

107	Road	uzo	[uz]
108	Market	afia	[afia]
109	Farm	ugbo	[ugbo]
110	Bush	ofia	[fia]
111	River	iyi	[iji]
112	Sea	iyi	[iji]
113	Boat (canoe)	ugbo	[ugb]
114	Stone	mburu	[mburu]
115	Mountain	oke	[oke]
116	Gound	ati	[ati]
117	Dust	uzuzu	[uzuzu]
118	Mud	epete	[epete]
119	Wind	ufere	[ufere]
120	Rain	mirin ozuzue	[mirĩ ozuzwe]
121	Sunshine	awulamu	[awulamũ]
122	Sun	awu	[awu]
123	Moon	ifo	[if]
124	Star	ikokisha	[ikokisha]
125	Day	utu	[utu]
126	Night	abali	[abali]
127	Dawn	utu	[utu]
128	Darkness	ishi	[i'i]
129	Sleep	uran	[urã]
130	Work	orun	[rũ]
131	War	agha	[a a]
132	Fear	egun	[egũ]
133	Hunger	egun	[egũ]
134	Thirst	egunmirin	[egũmirĩ]
135	Year	ahua	[ahwa]
136	Rainy season	udumirin	[udumirĩ]
137	Dry season	okochi	[k tsi]
138	Song	ebu	[ebu]
139	Story	Ilu	[ilu]
140	Word	oku	[oku]
141	Lie(s)	ntu	[ntu]
142	Thing	ihie	[ihie]
143	Animal	anumanu	[anũmanu]

144	Goat	ewu	[ewu]
145	He-goat	okɛmkpi	[okɛmkpi]
146	Sheep	aturu	[aturu]
147	Cow (zebu)	efi	[efi]
148	Horse	obuibu	[obu Ibu]
149	Donkey	ɛshi	[ɛʃi]
150	Dog	nkitɛ	[nkitɛ]
151	Eat	ri	[ri]
152	Rat	oke	[oke]
153	Chicken (domestic towl)	okuku	[kuku]
154	Needle	olodɛ	[olodɛ]
155	Thread	oruru	[oruru]
156	Cock	okpa	[kpa]
157	Duck	odoguma	[od guma]
158	Egg	ekwa	[ɛkwa]
159	Wing	ekakanku	[ɛkakanku]
160	Feather	ugbele	[ugbele]
161	Horn	mpi	[mpĩ]
162	Tail	odundun	[odũdũ]
163	Leopard	eworɔ	[ɛw r]
164	Crocodile	ugbakara	[ugbakara]
165	Elephant	ɛshi	[ɛʃi]
166	Buffalo (bush cow)	efifia	[efifja]
167	Monkey	enwe	[ɛwe]
168	Tortoise	mbeku	[mbeku]
169	Snake	aguɔ	[agw]
170	Lizard (common variety)	Nguere	[ngwɛrɛ]
171	Crab	Nsikɔ	[nsik]
172	Toad ('frog')	ewɔ	[ɛw]
173	Snail	iroma	[iroma]
174	Housefly	Nzizi	[nzizi]
175	Bee	enwu	[ɛwu]
176	Mosquito	enwunta	[ɛwũta]
177	Louse	izu	[izu]
178	Vulture	udele	[udele]

179	Bird	nnunu	[nũnũ]
180	Kite	anwunkwo	[ãwũkw]
181	Hawk	egbe	[egbe]
182	Guinea fowl	egezu	[egezu]
183	Bat	ngwoso	[ngwoso]
184	Person	ihian	[ihia]
185	Name	efan	[efã]
186	Man	okorobia	[ok r bja]
187	Male	okehen	[okehen]
188	Husband	di	[di]
189	Woman	okpohoba	[okpoh ba]
190	Female	okpoho	[okpoho]
191	Wife	Nwunye	[nwũje]
192	Old person	egedi	[egedi]
193	Senior /older	Onyishi	[onjisi]
194	Father	ledi	[ledi]
195	Mother	Nne	[nne]
196	Child	Nwa	[nwa]
197	Children	Umu	[umũ]
198	Son	Nwa okewe	[nwa okewe]
199	Daughter	Nwa okpoho	[nwa okpoho]
200	Brother (elder) (for man)	Nwene okehen kani	[nwene okewe kani]
201	Brother (younger) for man	Nwene okehen nta	[nwene okewe nta]
202	Sister (elder)	Nwene okpoho kani	[nwene okpoho kani]
203	Sister (younger)	Nwene okpohonta	[nwene okpoho nta]
204	Mother's brother	Nwene Nne okehen	[nwene nne okewe]
205	In-law	ogo	[g]
206	Guest ('stranger')	Ndi obia	[ndi obja]
207	Friend	owu	[wu]
208	King	eze	[eze]
209	Hunter	ochuanu	[tsuanu]
210	Thief	ohi	[ohi]
211	Doctor (native)	ogbebulu	[ogbebulu]
212	Witch	ogboma	[ogboma]

213	Chief	Ori Nzere	[ori nʒere]
214	Medicine	oḡun	[gũ]
215	Fetish ('juju')	mmo	[mm]
216	Corpse	ozu	[ozu]
217	God	osolobue	[osolobwɛ]
218	One	Ohu	[ohu[
219	Two	ebu	[ɛbw]
220	Three	eto	[ɛt]
221	Four	eno	[ɛn]
222	Five	isen	[isɛ]
223	Six	ishii	[iʃii]
224	Seven	esa	[ɛsa]
225	Eight	esato	[ɛsat]
226	Nine	itenei	[itenei]
227	Ten	iri	[iri]
228	Eleven	mmanai	[mmanai]
229	Twelve	mmaebu	[mmaɛbw]
230	Thirteen	mmaeto	[mma ɛt]
231	Fourteen	mmaeno	[mma ɛt]
232	Fifteen	mma isen	[mma isɛ]
233	Sixteen	mma ishii	[mma iʃii]
234	Seventeen	mma esa	[mma ɛsa]
235	Eighteen	mma esato	[mma ɛsat]
236	Nineteen	mma itenei	[mma itenei]
237	Twenty	oḡun	[guũ]
238	Twenty – one	oḡun ohu	[guũ ohu]
239	Twenty – two	oḡun ebu	[guũ ɛbw]
240	Thirty	Iri kwasi oḡun	[iri kwasi guũ]
241	Forth	oḡunai	[gũ nai]
242	Fifty	iri kwasi oḡunai	[iri kwasi gũnai]
243	Sixty	oḡun eto	[guũ ɛt]
244	Seventy	iri kwasi oḡun eto	[iri kwasi guũ ɛt]
245	Eighty	oḡun eno	[guũ ɛn]
246	Ninety	iri kwasi oḡun eno	[iri kwasi guũ ɛn]
247	Hundred	oḡun isen	[guũ isɛ]
248	Two hundred	oḡun iri	[guũ iri]
249	Four hundred		

250	Black	ogi	[ogi]
251	White	o ɕ han	[t ã]
252	Red	ododo	[ododo]
253	Big (great, large)	ogbe	[ogbe]
254	Long (of stick)	swe	[swe]
255	Short (of stick)	akakp o	[akakp]
256	Old	e g edi	[e g edi]
257	Old (opp.new)	mbu	[mbu]
258	New	o h uun	[hu ũ]
259	Wet	mirinmirin	[mir ĩ mir ĩ]
260	Dry	k o r o	[k r]
261	Hot (as fire)	o ɕ ku	[ku]
262	Cold	oyi	[oji]
263	Right (side)	e ɕ ka ihie	[e ɕ ka ihie]
264	Left	e ɕ ka ekpe	[e ɕ ka ekpe]
265	Good	mma	[mma]
266	Bad	n ɔ	[nd ʒ]
267	Sweet (tasty)	su o	[ʃ w o]
268	Heavy	o ɔ yin	[j ĩ]
269	Full	jun	[d ʒ ũ]
270	Strong	o ɕ kaka	[kaka]
271	Hard	ze	[ze]
272	Eat	ri	[ri]
273	Drink	ra	[ra]
274	Swallow	lue	[lwe]
275	Bite	ta	[ta]
276	Lick	racha	[rat ʒ a]
277	Taste	dami	[dami]
278	Spilt	jupu	[d ʒ upu]
279	Vomit	g bo	[gb]
280	Urinate	yumami	[ju mami]
281	Defecate	yu Nsi	[ju nsi]
282	Give birth	mu nwa	[m ũ nwa]
283	Die	wuhu	[wuhu]
284	Stand (up)	wuzo	[wuzo]
285	Sit (down)	l o di ali	[l di ali]
286	Kneel	m kp o ku	[m kp ku]

287	Lie (down)	dine	[dine]
288	Sleep	rahin	[rahĩ]
289	Dream	nrɔ	[nr]
290	Go	jeme	dʒeme
291	Come	bia	[bia]
292	Return (intr)	lua	[lwa]
293	Arrive	obia	[bia]
294	Enter	banye	[bãje]
295	Climb	yiri	[jiri]
296	Descend	hida	[hida]
297	Fall	dan	[dã]
298	Walk	je ijen	[dʒe idʒe]
299	Run	gbaosɔ	[gba s]
300	Jump	tushelu	[tuʃelu]
301	Fly	feri	[feri]
302	Pass (by)	ghafe	[afe]
303	Turn round (intr)	ghahume	[rahume]
304	Fellow	some	[s me]
305	See	hun	[hũ]
306	Hear	nu	[nu]
307	Touch (with hand)	metueka	[metueka]
308	Know	mari	[mari]
309	Remember	yaha	[jaha]
310	Forget	zo	[z]
311	Think	iroro	[iroro]
312	Learn	mu	[mu]
313	Laugh	emu	[emu]
314	Weep (cry)	ekwa	[ekwa]
315	Sing	ebu	[ebu]
316	Dance	Egu	[egu]
317	Play (games)	guegu	[gwegu]
318	Fear	egun	[egũ]
319	Greet (salute)	okele	[okele]
320	Abuse	iyi	[iji]
321	Fight	ogun	[gũ]
322	Call (summon)	kpɔ ɔgwa	kp ɔgwa
323	Send (someone to do)	oshi	[oʃi]

	something)		
324	Say (direct speech)	ku	[ku]
325	Ask (question)	ju	[dʒu]
326	Reply	za	[za]
327	Ask (request)	riọ	[ri]
328	Refuse	ọju	[dʒu]
329	Like	ọsọkam	[s kam]
330	Want (desire)	nchọ	[nt]
331	Look for	nchọkọ	[nt' k]
332	Lose (something)	etuhum	[etuhum]
333	Get (obtain)	nwehẹn	[nwehɛ]
334	Steal	ozuru	[ozuru]
335	Take (one thing)	weri ohu	[weri ohu]
336	Carry (load)	buru ibu	[buru ibu]
337	Show (something)	ghosi	[si]
338	Give	ye	[je]
339	Sell	re	[re]
340	Choose	họri	[h ri]
341	Buy	ghọri	[ri]
342	Pay (for something)	ku uguo	[ku ugw]
343	Count	gun	[gũ]
344	Divide (share out)	ke	[ke]
345	Finish	oguguo	[gugw]
346	Catch	wu	[wu]
347	Shoot	gba	[gba]
348	Kill	gbu	[gbu]
349	Skin (flaw)	akpukpo	[akpukp]
350	Cook	shi	[ʃi]
351	Fry	ghe	[re]
352	Roast	hiun	[hiũ]
353	Pound (in mortar)	su	[su]
354	Grind	gue	[gwe]
355	Pour	Hupu	[hupu]
356	Throw	hutuhu	[hutuhu]
357	Sweep	zapu	[zapu]
358	Burn	duokun	[za kũ]
359	Plait (hair)	kpa ntutu	[kpa ntutu]

360	Extinguish	tuhii	[tuhii]
361	Weave (cloth)	kpa ɛkwa	[kpaɛkwa]
362	Spin (thread)	fia	[fia]
363	Sew	kwa	[kwa]
364	Put on (clothes)	yimɛ ɛkwa	[jimɛ ɛkwa]
365	Take off (clothes)	Jipu ɛkwa	[jipuɛkwa]
366	Wash (things)	su	[su]
367	Wash (body)	we ɛhu	[wu ɛhu]
368	Wring (clothes)	pikɔ ɛkwa	[pik ɛkwa]
369	Pull	hepu	[hepu]
370	Push	nu	[nu]
371	Beat (person)	gbueli	[gbweli]
372	Beat (drum)	ku egede	[ku egede]
373	Break (a pot, calabash)	tiwa	[tiwa]
374	Break (a stick)	kpagi	[kpagi]
375	Team (tr)	tika	[tika]
376	Split	ke	[ke]
377	Pierce	kpopu	[kp pu]
378	Hoe	okporo	[okporo]
379	Dig	gue	[gwe]
380	Sow (see in holes)	kun	[kũ]
381	Plant(tubers)	kunmba	[kũmba]
382	Bury	le	[le]
383	Build (house)	tunulo	[tuũl]
384	Mould (pot)	Kpu ite	[kpu ite]
385	Carve (wood)	pi oshishi	[pio oʃi]i]
386	Make	meme	[meme]
387	Tie (rope)	keke	[keke]
388	Untie	tofu	[t fu]
389	Cover (a pot)	kpume ite	[kpume ɛ ite]
390	Open (door)	gunpu u3o	[gũpu uz]
391	Close	guma	[guma]
392	Spoil (rotten)	owiwi	[owiwi]
393	Sting	ogba	[gba]
394	Swell(of boil)	ofun	[ofũ]
395	Blow (with mouth)	fu	[fu]

396	Blow (of wind)	fu ufere	[fu ufere]
397	Surpass	økari	[kari]
398	Dwell	ebeobi	[ebeobi]
399	Gather (things)	kpøkikome	[kp kikome]
400	Hold in hand	køden	[k dē]