A PRELIMINARY STUDY OF TONE IN IGBO QUESTIONS: ÒWERÉ SATELITE DIALECT IN VIEW

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Abstract

This paper focuses attention on question formation processes in the Igbo language spoken by Òweré people (Òweré satelite dialect of Igbo - OSD). This preliminary study attempted to descriptively examine the grammatical role of tone in OSD content questions. It also tried to trace the sources of development of the question morphemes employed in these content questions. The researchers used native speaker intuitive knowledge to generate the data. Also used was a body of data collected from chance comments from different contexts and conversations with other adult male and female native speakers of not less than fifty years of age, who have lived in their communities for the greater part of their lives. The data were compiled over a period of time. It is discovered that in Igbo, a terrace-level language, OSD exhibits certain peculiar tonal characteristics and questioning techniques lacking in other dialects. Among other things, in fast or spontaneous speech, OSD has the feature of pitch lowering in slow, emphatic speech, and pitch raising or heightening likened to upstep. The paper shows that the raising and lowering pitch features are very essential and add some pragmatic meaning to utterances in OSD. Introducing, in the Standard Igbo taught in schools, the linguistic art of identification and analysis of these pragmatic features of tone will enrich the Igbo language.

1.0 Introduction

Human utterances are naturally varied and could be in the form of declaratives, imperatives, interrogatives, or exclamations, among others, each of which has its peculiar structural features and types and serves different purposes according to the context of use. Man is also known to express each of these utterance forms differently with resultant vocal modulations, manifesting as tone or intonation according to the language involved. Studies of these utterance forms abound in different perspectives. Phonological and syntactic studies of tone have led to varied definitions of the concept. In phonology tone is seen as an intersegmental, a prosodic or suprasegmental feature of speech (cf. Ashby & Maidment, 2007; Aziza 2007; Fromkin, Rodman & Hyams, 2003; Okolo & Ezikeojiaku, 1999 and so on). In the same vein, Clark, Yallop & Fletcher (2007) see tone as the choice of a pitch pattern and melody, a fact that is very prominent in OSD. But tone can simply be defined as contrastive pitch levels; that is, using pitch to contrast meaning as it applies to many tone languages like Igbo. Some other authors see tone as a feature of the syllable (cf.

Anagbogu, Mbah & Eme, 2010; Akmajian, Demers, Farmer & Harnish, 2004; Ikekeonwu, Ezikeojiaku, Ubani & Ugoji, 1999; Oluikpe, 1997; Laver, 1995; Gimson, 1991; Lyons, 1984 and 1979; Falk, 1978; Hyman, 1975; Green & Igwe, 1963). Some of these authors have also described the various functions of tone in different languages. For instance, Akmajian et al (2004:140-2) cite the role of tone in English in identifying nouns and verbs. Laver (1995: 465ff), describing what he called "syllable-based tone systems" also cites the various roles (lexical and grammatical) tone plays in "the majority of all of the known languages of the world" including American languages like Tlapamec, Texmelucan dialect of Zapotec, Copala dialect of Trique; Southeast Asian languages like Mandarin, Thai and Vietnamese; European Norwegian; Sweddish; African languages like Bafang in Cameroon, and Efik, Etsako, Urhobo, Edo and Yoruba in Nigeria. In the same vein, a host of authors have examined the phenomenon in the Igbo language. In these languages tone is contrastive and plays a lot of other roles.

In tone languages, tone is also environmentally conditioned and can change according to context (Okolo & Ezikeojiaku, 1999: 342). Early literature on tone in Igbo, like some of those cited in this work, refers to the phenomenon of inherent lexical tones changing to grammatical ones in associative constructions. But, Mbah (2005) sees this notion as superfluous because 'lexical' function is irretrievably 'grammatical'. This paper agrees with Mbah because whether the discussion of tone is based on individual words or groups of words, it is in relation with the grammar of the language being described. Nwachukwu (1995) associates this characteristic with Igbo SVO word order and its minimal inflection of only the verb.

One major characteristic of tone which is of importance to this paper is its role in question formation (QF), especially in content question (CQ). Several authors, especially many of those already cited, have different definitions of question. For the purpose of this paper, only a simple definition can suffice. Crystal (2007: 384) defines question as a term for classifying sentence functions. Its roles include: bridging communication gap, emphasizing or clarifying a point, eliciting a response, and the like. Thus, it is very essential in human communication, sharpening the intellect, since an inquisitive mind is a creative mind. It is an utterance that stands in contrast to a declarative. Syntactically, it differs because unlike the declarative, it uses various question morphemes (QMs) or pronouns; and has different word order and intonation or tone, and so on (cf. Fromkin et al, 2003; Radford, 1984; Lyons, 1979). In intonation languages (like English) intonation differentiates between interrogatives and declaratives; while tone performs the function in tone languages (for the different types of question in English see Radford, 1984: 108f, and so on.).

Questionformation involves varying transformations in languages. In many tone languages, tone is actively involved in the process, as in Igbo, Hausa and Urhobo (cf. Amfani, 2007: 157; Aziza: 2007, 281f; Mbah 2006: 81f, 182), contrary to the situation in tone languages like Chinese and Yoruba, even though different QMs are

utilized (cf. Yuan & Church, 2004: 148, 230, 282, 289; Akmajian et al, 2004: 211f; Fromkin et al, 2003: 260). One major feature observed in Yoruba is a high tone (H) pronominal copy (PC) ó, focusing the agent in CQs. But Standard Igbo (SI) has the low tone harmonizing PC, ò/o (cf. Yusuf, 2007: 268; Nwachukwu, 1995). Amfani (2007) notes that Hausa raises the tone of the last syllable in yes-no question while different QMs are used in CQ.

In the case of SI, many scholars have studied the role of tone in QF (cf Mbah, 2006 and 1999; Oluikpe, 1997; Nwachukwu, 1995; Green & Igwe, 1963; and so on). They all attest to tonal changes between Igbo declaratives and interrogatives, for instance, the low tone harmonizing PC, ò/o occurring in questions with nominal subjects, which is non-existent in declaratives. However, to the best of the researchers' knowledge, the peculiar functioning of tone in questions in OSD has not been investigated. The paper attempts to descriptively examine this phenomenon in OSD with particular reference to CQ, in order to discover their pragmatic implications. It also tried to trace the sources of development of the question morphemes employed in these content questions. The motivation for the study stems from the researchers' belief that this area of Igbo studies deserves adequate attention. The researchers used native speaker intuitive knowledge to generate some data. Also used was a body of data collected from chance comments from different contexts and conversations with other adult male and female native speakers of not less than fifty years of age, who have lived in their communities for the greater part of their lives. The data were compiled over a period of time. There are different types of question in Igbo: yes-no; tag; content; echo; rhethorical; direct and indirect questions. However, this paper discusses only the CQs. The next two sections take a statement about tone and question in Igbo and examine tone in CQs in OSD, drawing insight mostly from Mbah's (2006), Nwachukwu's (1995) discussions of SI and Radford's (1984) classification. The final section is the conclusion. Note that Mbah (2006) is based on the Government and Binding theory of syntax while Radford is based on the generative theory of syntax. But this preliminary study is purely descriptive.

The tone-marking convention adopted for the data is PAN (Nwachukwu, 1995). PAN recognizes two contrastive tones in Igbo (high and low, and down step (S), an allotone of the high). PAN states that only two tone marks are used, that is, the acute accent / / for high tone (H) and the grave accent / / for low tone (L). For economy sake, it marks only contrasts. In the case of downstep (S), the macron / / / is used. Note that the upstep arrow '↑' (Laver, 1995) indicates the rising pitch feature while the lowering tone is indicated by the L tone occurring serially. The data will be glossed in English, both word for word or morpheme by morpheme and sententially. Also note that the OSD used in this study is the variant spoken in Oweré North and Municipal Local Government Areas of Imo State. The OSD is located in Nwaozuzu's (2008) East Central Group of Dialects (ECGD). In the analysis, the paper also highlights important and interesting tonal behaviours of other segments in CQs;

and where necessary, SI equivalents are matched with the OSD variants. Important abbreviations and meanings are: pst.perf 'past perfect'; impr. 'impersonal pronoun'; pro. 'pronoun'; ecl. 'enclitic' (cf. Nwankwere, 2014); pers.sg 'singular personal pronoun; pers.pl 'plural personal pronoun'; pref. 'prefix'; pl.pro 'plural pronoun'; tns 'tense'.

2.0 Tone in Igbo question formation

Nwachukwu (1995: 33f) asserts that every Igbo statement with a pronoun as the subject is the same with its question counterpart except in tone, to the effect that the tone on the pronoun in the question is always L or LL; while the tone of its statement counterpart may be H, LH or HL. He further states that when the subject of a statement is not a pronoun, the difference between the statement and its question is twofold: it could be a natural difference or, it could be the tone pattern difference. Examination of how far content questions in OSD conform to these conditions follows shortly.

2.1 Content or wh-question

Wh-question derives the name from English where such questions start with certain morphemes whose spellings begin with 'wh' (except 'how'). According to Radford, the speaker is requesting information about the identity of some entity in the sentence. SI also has question morphemes (QMs). Each demands for the identity of a particular person (ònyé), place (òléē/èbéē) and so on. Each QM can also take one word, phrase, clause or a whole sentence for an answer. For Igbo, Mbah (2006: 134-5) posits that trace of wh-movement belongs to lexical government, that is, proper and antecedent government, because a lexical head should govern its complements since they are intimately related. He holds that Igbo tone plays many functions in marking the wh-element, to the effect that it is mapped unto the constituent it immediately dominates (cf. Mbah, 2006: 192-206). Nwachukwu (1995) identifies the wh-morphemes for SI.

3.0 Content questions (CQ) in OSD

The SI QMs and their OSD equivalents and glosses are listed side by side below:

	Oweré - State Maria Maria Maria	Standard Igbo
	Gloss	out bire if the beat noise vol v
1a.	Màka nịnị	Màka gini
	'Why?'	in anstep arrow 1 (1.11)
b.	Nini?	Gini?
	What?	a so brow sor how that he
c.	Òléē/Òléē ebe?	Èbéē?
	'Where?'	Children and Market of the
d.	Ònyé (sg)?	Ònyé?
	Who?	not collected but mirrore

Òlée/Òlé nde/Nde ole (pl)? Òlée/Òlé ndị/Ndị ole? 'Who?' Òlé kè/Òléè ke/ Òléè ké? Kèdu/Òléc nke? `Which?' Èléē/Ànáleè/Òléē/Òlé mma? Kèdụ/Òléē mgbe/ógè? `When?' Àrii/Èlée/Òlée kpa? Kèdu/Òléē etu? `How?' i. Ìlé/Égi(/o) île? Òlé/Égo ōle? 'How much?' Ànáa/Ànáleè/Olia/Ì ri kpá ole? Ànáā/Olja/Kèdú? 'How (are you)?' k. Òlé? How many?

3.1 Sources of OSD content question morphemes (CQM)

The CQMs are all believed to come from verbs, verbally derived nouns or full expressions (cf. Nwankwere, forthcoming) and all begin with L tone except gini/nini. As we will see shortly, their verb origins is buttressed from the fact that Igbo is a verb language and only the verb is inflected for various purposes (cf. Nwachukwu, 1995). Some illustrations are given below:

2a. Gi(Í)/Yá(Ó) lee anyā®'àkpa, i/o gà ihū ego. b. O (gbá)liála. You/He/She see eye in bag you will to see money He/She?It try/endeavour/endure.pst.perf If you/he/she look(s) into the bag you/he/she will see money. He/She?It has tried.

c. Á na ntị à nú olū ya. d. Yá(Ó) nye gị, wèré.

impr. Listen ear impr. voice/neck him/her he/she give you take.imp.

If people listen, they will hear his/her voice. If he/she give (something), take (it). e. Árị (dị)hụ isé (dị). f. Òbí nà Ézè nịi. pref.be (ecl)they five (ecl) Obi and Eze be alike/have same fate They are (even) five in number. Obi and Eze are alike/have the same fate.

Èléc/Òléc/Èlé/Ànáleè/Òlé/Ìlé are believed to originate from lé (look, and the like) or from derived nouns like òlé 'one who looks at (or after something)', or from full expressions involving the verb, as in Ì lé ya? 'Are you looking at him/her?' Àriī is from rì 'be'; Olià from lì 'endure, neglect' or as in gbálì (try, endeavour); Àñáa from ñá (nti/nju) 'listen to/for, investigate'; Ònyé from nyé'give' or from the derived noun ònyé 'one who gives'; ninī is from nii 'be alike/the same or have the same fate', and so on. In Igbo, ginī/ninī features actively with 'why' and 'what' expressions. Note that in many of these cases, there are tonal changes. First, the subject pronouns assume the L of questions in Igbo. Then, the first verb in 2a,c changed from HH to HS; and their vowels are reduplicated to indicate condition (also

as in command). The case of the QM for 2b could be said to be partial reduplication (involving other phonological processes in that $\hat{\mathbf{o}}$ and $\hat{\mathbf{a}}$ are low vowels). Note that the enclitic (ecl) $\mathbf{d}\hat{\mathbf{i}}/\mathbf{d}\hat{\mathbf{i}}$ is for emphasis or for more information. It can occur in any context, in varying positions and can be repeated severally for more degrees of emphasis. Also note that the glottal stop /?/ is phonemic in OSD (Nwankwere, 2013). In 2a it replaces the 'n' in the Standard Igbo (SI) preposition $\mathbf{n}\hat{\mathbf{a}}/\mathbf{n}$ ' 'in, on'.

3.2 Ways of expressing content questions in OSD

In OSD, each CQ can be expressed in many different ways not applicable in other dialects of Igbo as can be seen from the illustrations below.

3.2.1 'Why?'

'Why?'CQ in OSD can come in a number of ways as follows:

3a. Màka nini? b. Nini kpalara? c. Nini mère? because whatQ what cause.pstQ what do.pstQ Why? Why?

d. Íhì/Ìhi nínī? e. Ì kwo nínī?
reason/reason whatQ you.sg scrape whatQ
Why?/For what reason?
Why?/For what reason?

f. Nini pà njuka ó jì jéma? g. Ò kwo nini jema? what carry holder.of.talk he/she take go.suf he/she scrape what go.suf Why did she/he go? Why did he/she go?

In no.3, only 3b, with HHHH in kpa ara (kpatara for SI) which changes to SSS due to the preceding S, differs from SI's LLL (kpatara). The QMs enquire about the partcular reason for something; and can be expressed in different ways as seen in 3a-g. In 3d, SI normally adds the preposition ná (n') unlike in OSD which usually has LL ìhi or LH íhì. There are no other tonal changes. Note that maka, ìhi and the verb kwò do not directly postpose nínijust as the verb kpá ara does not prepose níni. When níni postposes mère and pà njuka it has a different meaning. OSD can also express 'Why?' as in 3f-g. The expression in 3f does not exist in SI. It can also be shortened in a number of ways, like, Níni pa ya/pà ké è? The má suffix (suf) is OSD for SI wá/wé. Note that sentence-initial níni only can be deleted and be replaced with any of Oléc/Èléc/Ànálec/Ànálec/Àríi/Ànárii he with varying tonal applications. In 3f, pá ('carry' which actually means 'cause' here) which should have H now bears the L of the question while the pronoun ó maintains the H; ó changes to L in 3g where it occupies sentence-initial subject position.

3.2.2 'What?'

Here are examples of how OSD expresses 'What?'

4a. Hé a ở wự nín?

thing that it be whatQ

What is it/that (thing)?

b. Ở wự nín?

it be whatQ

what be thing thatQ

What is it/that (thing)?

whatQ

What is it/that (thing)?

Òlée he wu he a? d. Hé nii? f. Nini? e. where thing be thing thatQ thing whatQ What is that thing/it? it/that/What? What is it/that/What?

These ones seek to know a particular thing or reason. In OSD, á, the short form of áhu (that), is normally used; the full form is for emphasis. Its counterpart a (this) is assimilated (è, ì, ì, ù, ù) according to the vowel of its preceding syllable. Again, OSD says hé and not íhe (thing). In 4a-c, OSD has H/S. Note that 4e-f are verbless (the verb is covert). The L tone of the PC is for normal or slow speech. In spontaneous or fast speech, the tone is raised.

3.2.3 'Where?' the northeog of the solding our company is going in CEO of

The following are expressions of 'where?' in OSD. They seek infomation about the identity of a particular place. Below are illustrations.

- 5a. Ébe a † o wú † olé ebe/† olée? b. †O wú †òlé ēbe/†òléē? place that it be where place/whereQ it be where place/whereQ
- Where is that place/Where is it/Where? Where is that place/Where is it/Where? c. ↑Òléē ebe wu ebe a? d. ↑Òléē wu ebe a/↑Òléē ebe/↑Òléē?
- where place be place thatQ where be place that/where place/whereQ Where is that place/Where is it/Where? Where is that place/Where is it/Where?

In 5a-d, the L pronoun and the initial syllable of the QM (òlé/òléē) are perceived as H all through; whereas evidence from emphatic speech shows the H manifesting as L in OSD. The copula verb is either H or S. The rising tone feature, caused by fast or spontaneous speech (or in fact normal speech), is very prominent here. It could be likened to what Laver (1995: 472) reports of as upstep, "a phonological feature where successive high tones can spread upwards", which occurs in languages like Zulu and Acatlán Mixtec. In the OSD case in 5b-d, upstep feature starts from the beginning of the sentence, spreading rightwards to to the ene of the sentence such the L tones manifest as H and the spreading feature makes syllables around it higher than usual.

3.2.4.1 'Who?' (sg.)

The expressions of 'Who?' are both singular (sg.) and plural (pl). OSD variants of the

- singular forms include: 6a. ↑Ònyé wũ onye a?
- pers.sg be pers.sg thatQ Who is it/that/that person?
- c. †O wú onye?
- b. †Ónye a †o wú onye?/†Ónye a †wū onye? pers.sg that it be pers.sgQ/pers.sg that be pers.sg Who is it/that/that person?
 - d. †Òléë onye/†Òlé onye †wū onye a?

it be pers.sgQ where pers.sg be pers.sg thatQ Who is it/that/that person? is it/that/that person?

e. † Q wú (di) onye (di) wū (di) onye a (di)? f. Onyé (di)? it be pers.sg (ecl) be person thatQ pers.sg (ecl) Q Who is it/that/that person (for God's sake)? Who?

No.6 expressions all refer to singular person. Except 6f, the rest manifest the tone raising or upstep which is clearly rendered in the environment of H in 6b, the condition defined in Laver (1995: 472). In 6a, for normal or spontaneuos or fast speech, OSD has \tag{LHSSS}. Note that the second QM has H in both syllables as in its declarative. Its reverse is 6b, with PC added, and the QM clearly manifests as HH in OSD. All through, the verb has H/S for OSD. Only in emphatic speech is the optional PC really perceived as L as in no.5. No.6e has a repetition of the clause wu onye, with tonal changes: LHHHSSSS. Lastly, the QM could be used alone as in 6f.

In OSD, if personal pronouns are subjects, the position may not be reverted as shown in no.7 below. In 7a the pronominal subject (PS) has the raising of tone as usual and the verb has H. 7b is not possible because OSD does not use kà as in that structure; but can say; Ònyé wū gi?(cf. no.8.)

7a. ↑Ì/Ò wú onye?

b. *Ònyé kà m/ànyi/i/nnū/ó wū/áwù hù?

Who am I or he/s?

You/he/she be pers.sgQ *pers.sg that I/we/you/you/she/he be /pref be theyQ Who am I or are we/you/they or is he/she?

3.2.4.2 'Who?' (pl.)

The OSD plural form of 'Who?' expressions go with the plural pronoun nde (ndi for

d.

8a. †Nde a †awu hu †ńde ole?

c. † Awu hu ńde ole?

Who are they/those people?

e. ↑O wú ole ñde wu nde a?

it be where pers.pl be pers.pl thatQ where pers.pl/pers.pl whereQ

Who are they/those people?

b. †Ńde ole (di) wụ (di) nde a (di)? pers.pl that pref.be pl.pro pers.pl whereQ pers.pl where (ecl) be (ecl) pl that (ecl)Q Who are they/those people? Who are they/those people by the way? †Òléē/Òlé nde wũ nde wú nde a?

pref be pl.pro pers.pl whereQ where pers.pl be pers.pl be pres.pl thatQ Who are they/those people?

f. † Òléē/Òlé nde/Ńde ole?

Who are they/Who?

There are different structures involving movement and focusing (cf. Mbah, 2006) and arising in tonal changes and varying degrees of emphasis. But ole maintains HH/SS except in 8d,f in the subject slot. A L prefix (pref) attaches to the L verb in 8a,c for emphasis and heightens in normal or fast or spontaneous speech as against the declarative. The verb has S/H in 8d,e. Note the changed positions (movement) of the verb and the plural pronoun in 8a. In the case of 8b, the movement enforces H on the verb. Note that the structure (†) Q wu ... wu ... ? can be used for all members of this question type, in different positions and repeatedly too. Observe that the rising tone phenomenon is rather used for emphasis in SI, such that 8e is rendered as LHHHSSSSSSL (the last two syllables are for áhu).

'Which?' 3.2.5

In OSD, 'Which?' could be expressed as follows:

Hé/Kèá ↑ọ wự kẽ ole? 9a. thing/one that it be one whereQ Which one is it/Which is it?

↑Ké ole ↑wu ke á? C. one where be one thatQ Which one is it/Which is it?

↑Òléē ke wụ kè á? f. where one be one thatQ thatO

b. ↑O wú ke ole? it be one whereQ Which one is it/Which is it?

↑Ké ōle? one whereO Which one/Which? Òléè ke wụ ke/Òlé kè wụ ke á? where one be one/where one be one

Which one is it/Which is itQ Which one is it/Which is itO OSD uses kè for SI nke. In 9a-b, the verb has H in contrast to its statement and SI. The use of L on the verb indicates emphasis as can be seen in 9f. The use of the encliticdi/di (its tone depends on the tone of its host) is more emphatic.

3.2.6 'When?'

The OSD expressions for 'When?' include:

10a. Mma á ↑ v wụ mmá ole? When is the time/When is it?

e. Mmá ole wù mmá wú/wù mma ó wū? f. Mmá ole?

Òléē/Òléè/Òlé mmá wụ mma á/ó wū? b. time that it this be time whereQ where time this be time it beQ When exactly is the time/is it?

c. † Q wụ mmá ole? it tns be time whereQ time where tns be time that/it beQ When is it? When is it (exactly)?

g. Olé mma?

time where this be time be time it beQ time whereQ

where timeQ 1 nf 26 or more sensel pronounce, as in 1 Damit such where the

When exactly is the time? When? When? To among builds odd douby as (AVI -2021) as as I at homogen tallings I mon

In these examples, there are also structural and tonal variations. Importantly, note that the use of mma time morpheme (TM)(an adverb of time) tends to block the tone raising. In 10a (almost the same thing with 10c), the repeated TM takes H in its second syllable. It is only in 10a,c that the tone heightening is perceived due to the question phrase (or clause) to wu. In 10b, the structural change results into these tonal renditions from mma: LHLLLH/HS. Note that the tone of olee can be LHS or LHL for different pragmatic implications. In 10d, the new structure gives rise to the tonal modulation LHSSLLLH/HS. No.10e shows that both the TM and the copula verb can be repeated severally for various pragmatic implications like emphasis, doubt or suspicion, and so on. The enclitic di/di can go with it or any of them to

↑È mé ya kpa ōle?

impr. do.tns it like whereO

How do we do that thing/it?

How do we do that thing/it?

Òléē kpa/Òléè kpá †ê mè yá/hé a?

where like impr. do it/that thing()

d. †È me ya anáā/olià?

How do we do that thing/it?

impr. do.tns it like howO

buttress a/the fact. 10f-g with LHSS and LHLL are structural reverse of each other used either pragmatically, aesthetically or otherwise.

3.2.7 'How?'

The OSD expressions of 'How?' include:

11a. Hé a ↑è mé ya kpa ōle?

thing that impr. do.tns it like whereQ

How do we do that thing/it?

c. Hé a †è me ya anaa/olià? thing that impr. do.tns it like howO How do we do that thing/it?

e. †È mé he a kpa ole/ànáa/olià? impr. do that thing /it like whereQ How do we do that thing/it?

g. Kpá ole wụ kpa †ê mè yá/Kpá ole?

h. Ànáa/Ànáleè/Olià?

like where tns be like impr do it/Like where Q howQ How in fact do we do it? How/How are you?

i. Òléē/Èléē/Ànáleē/Ànáleè/Àriil/Ànárii kpa †ê mè yá? j. †È me ya olia/È mé ya olià?

f.

where/how impr. do itQ impr. do it howQ

How exactly/in fact do we do it? How exactly/in fact do we do it? In these examples, different QMs can be employed. Again, the varied structures result in varied tonal changes. But Olia and ana have fixed positions and tones unlike other QMs that change tone according to context or position. Except in isolation, Olia and ànáa do not occupy sentence-initial position. When they stand on their own as in 11h, they serve to enquire after a person's health, well-being, and so on. In other examples here, the tone rising feature is prominent to the effect that a rise-falling glide is perceived on the impersonal pronoun, e, as in 11f-g, which under the usual questioning condition should have L. This could be likened to the phenomenon called tonal sandhi reported in Laver (1995: 476) in which the third group of "naming tones" or "toneme 3" is referred to as "high-falling". Note that the tone of its host verb, me, modulates from H to L for various reasons like context, emphasis. Also, note that the QM in 11i could be used in all the questions.

'How much?' 3.2.8

In OSD, 'How much?' could be expressed in the following ways:

Hé a †è ré ya ile/egi(o) île? b. Hé a to wú egi(o) île/ile? thing that impr. sell it how many/money how manyQ thing that pro tns be money how manyQ How much is that thing/it? How much is that thing/it?

↑È ré ya egi(o) île? d. ↑Ò wú egi(o) île?

impr. sell.tns it money how manyQ it be.tns money how manyQ How much is it? How much is it?

↑Égi(o) île wụ he (wụ he) ↑ê re yá? f. ↑Égi(o) île?

money how many be.tns thing impr. sell itQ money how manyQ

How much do you actually sell it? How much?

3.2.9 'How are you?'

'How are you?' can be expressed in OSD as follows:

13a. (†) Ì rị kpá ōle?

you be.tns how whereQ

How are you?

b. (†) Ì ména/mère kpa ōle?

you do.tns.suf how whereQ

How are you?

How are you?

c. (↑)Ànáleē(nu) kpa/Ànáleè(nu) kpá i rì? d. (↑)Ànáleē(nu) kpa/Ànáleè(nu) kpá i mère? how (ecl) how you be.tnsQ how (ecl) how you do.tns.sufQ How are you now/since the last time? How are you now/since the last time?

No13a-b can, in addition, be rendered with ànáa/olía replacing kpá ole. Similarly, Ànáleè can take initial position with structural and tonal changes as in 13c-d. Then, each of Ànáa, Ànáleè, Olía can be used singly. The tone raising may or not be used.

3.2.10 'How many?'

OSD QM for 'How many?' does not usually occur in initial position. It moves with its nominal head as in no.14 below:

14a. (†) Q fórọ †ube(i) île? b. (†) Ùbé(i) île fọrọ? it remain.tns.suf pear how many Q pear how many remain.tns.suf Q How many pears are remaining?

Tonal changes are also observed here with some element of the heightening. Difference in structure gave rise to differences in tone. 14a has the L questioning pronominal subject (QPS) (cf. Nwachukwu, 1995 and so on). The verb, foro maintains its HH in this dialect; **ube** in object position changes from LH to SS. The same is applicable to **ile**. But in 14b due to the movement and the focusing of **ube** now in subject position, **ube** retains its inherent or original LH tone, **ile** changes from

its inherent or original LH to SS as in 14a; while the verb changes from HH to SS and the QPS is deleted.

4.0 Conclusion

This paper calls for enriching the Igbo Language through its dialects. Currently, Igbo is developing towards second language (L2) status since the official backing by the National Language Policy in Education (NPE, 1977). Teaching Igbo as L2, for several reasons, demands harnessing Igbo dialects to which the Igbo L2 teachers, learners, researchers, and others should be exposed. Suffice it to say that adopting OSD's peculiar questioning techniques and tonal modulations into the teaching and learning of Igbo would enrich the language and motivate teachers and learners. In all, this paper claims not to have exhausted all the roles of tone in forming CQs in OSD. Nevertheless, the study has achieved a major success in providing substantial data for further research.

Finally, it is discovered that OSD has a peculiar type of high rising tonal feature referred to in this paper as pitch raising or heightening. It can be likened to what Laver (1995: 472) reports of as upstep. But the use of **mma** blocks the tone raising as in no.10. Sometimes, a rise-falling glide is perceived in the environment of a low tone as in 11f-g. This could be likened to the third group of "naming tones" or "toneme 3", the "high-falling" tone reported in Laver (1995: 476) which he called tonal sandhi. This paper recommends that these phenomena be more properly, especially, acoustically examined for a more categorical statement on the issue.

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