

## **COMPARATIVE STUDY OF STRESS AND RHYTHM IN IKA AND ENGLISH LANGUAGES**

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### **ABSTRACT**

This paper examines and compares the stress and rhythm of Ika and English languages, and to achieve its goal, the theory of Contrastive Analysis (CA) was used, since the study involves two different languages. The study used a qualitative approach to research, and words in the two languages were nestled schematically for analysis. The data were generated from the Church of God Mission Sunday sermon in Mbiri, Ika town hall meeting, and music centre in Agbor, and a tape recorder was used. The words were transcribed and translated into English for analysis. The analysis was done by selecting Ika bisyllabic and polysyllabic words in the two languages to establish their stress patterns. The result showed that the two languages have the same stress and syllable patterns at this level of phonological analysis. Examples of sentences were representationally given to prove that Ika and English languages possess rhythm. While the two languages have content words, the presence of articles in the Ika language usually comes after the nouns. The paper concludes that languages are universal and, as such, they share certain things in common.

**KEYWORDS:** Bysillabic, Polysyllabic, Rhythm, Stress, and Syllable.

### **INTRODUCTION**

One of the major features of language is that it is consequent upon rules. Rules stipulate how a language is used, spoken, or written. Raymond states that human language has a set of rules and conventions which, if adequately observed, produce correct and acceptable sentences and syllables (3). Tazodayi and Philips write that language is sophisticated in nature and does not work like an indivisible machine with complex, inexplicable internal organs (2). It is a conglomeration of several forms or levels, like orthography, word formation, syntactic level,

phonological level, rhythm, and stress, inclusive. How these diverse structures relate to function together in communication is the basic reason linguists carry out endless research.

The above reasoning shows that language is very crucial to humans, and it plays a vital role in their lives. It is a social phenomenon, and one of the main goals of language is to communicate with people and to understand them. When people speak, they intend a specific purpose, and they want to convey a message through that language. A person uses his language for many different purposes, for example, to express his feelings, to ask for help, and to apologise. We use language in many ways, some of which are: the informational, the expressive, the directive, the phatic, and the aesthetic. We use language, and that language is a part of society. Any language varies according to the nature of the society, what kind of people, and their attitudes. People use language according to their situation.

The study of a language also includes an examination of its stress and rhythm. In linguistics, and particularly phonology, stress or accent is the relative emphasis or prominence given to a certain syllable in a word or to a certain word in a phrase or sentence. On the other hand, Rhythm refers to the sense of movement in speech. It is not an individual phonetic segment but is instead concerned with syllables and the larger parts of speech. The two most common types of rhythm in language are the stress-timed rhythm and the syllable-timed rhythm

## **AN OVERVIEW OF IKA LANGUAGE**

The dialect of the Ika people is an Igboid group. This is because it has no noticeable difference from the general Igbo language spoken within the Anioma area; only weak phonological and lexical difference separates it from the variety of dialects spoken within the Anioma confine. The Ika dialect is a mixture of Igbo and Bini, which suggests its proximity to the Aniocha/Oshimili and Edo groups. This is also reflected in the names that the people bear. The whole of the Ika communities speak the Ika dialect, while Igbodo speaks dual Ika and Enuani dialects. The history of the name “Ika” shows that the term “Ika” has not always been particularised to the present Ika area and its people, but has been generally used to loosely accommodate the entire people once referred to as “Western Ibos” by the British colonialists, but now Anioma by natives. The Ika people are found in the Delta and Edo states of southern Nigeria. They speak the Ika language. Ika communities mostly comprise the following: Agbor, Owa, Umunede, Owerre Olubor, Ekuoma, Emuhu, Mbiri, Abavo, Orogodo, Otolokpo, Igbodo, Ute-Okpu, Ute-Ogbeje, Idumuesah, Akumazi, Ekpon (Edo State), Igbanke (Edo State), Inyelen Edo State), Iru (Edo State). Other

Ika communities found in Edo State are Owanikeke, Ute Obagie, Owa-Riuza Idu, and Igbogili.

On the other hand, English is the world's most spoken language, and it is the most used language in international markets, in scientific resources, and on the internet. English is the most learned and spoken foreign language in the world, and the number of non-native speakers grows year after year.

Doing a comparative study of Ika and English is indispensable, considering the status of English in Nigeria. Every language has its own unique rules governing the stress and rhythmical process. The objective is to establish the similarities between the stress and rhythmic patterns in Ika and English. This paper is therefore tailored towards offering answers to the following questions:

1. What similarities exist between English and Ika rhythmic patterns?
2. How does Ika form its stress at the syllabic level?

It does this to analyse the stress and rhythmic patterns in Ika and English. The objective is to establish the similarities and dissimilarities between the Ika and English languages.

This paper hopes to be of immense benefit to students and researchers, especially to Ika people who speak English as a second language, at least to know the existence of stress and rhythm in the language. The work focuses on a comparative study of stress and rhythm of English and Ika languages, and it is limited to this phonological level.

## **THE CONCEPT OF PHONOLOGY**

Phonology is a branch of linguistics that studies the sound systems of a language. It is worthy to note that while phonetics deals with the sound systems of all languages in the world, phonology focuses on a single language. That is why we have the phonology of English, Yoruba, Igbo, Hausa, etc. This makes the study of phonology specific.

Elizabeth and Chinonso define phonology as the study of the sound system of a language and the general properties displayed by such a system, and postulate that phonology focuses on contrast of sounds like phonetics, which makes the difference in meaning (325). It is interested in contrast of meaning within language.

Alagbe maintains that phonology deals with the understanding of the theoretical basis of the nature of sounds and how they are used in language. He opines that the understanding of phonology enables a speaker to diagnose any of the pronunciation problems and maps out ways to overcome them (5-6).

Akmaijan sees phonology in two different ways. It refers to a description of the sound of a particular language and the rules governing the description of the sounds. Thus, we can talk about the phonology of English, Chinese, etc. Also, it refers to part of the general theory of human language that is concerned with the universal theory of properties of natural language (99). Emphasis on description and rules shows that each of the languages on earth has some rules that govern it. For example, in the English language, some words are not pronounced the way they are written. Such words as pneumonia /nju: 'mæʊ.ni.ə/ and sachet /'sæʃ.eɪ/ are enunciated based on the rules governing the language.

Phonology is also viewed as the scientific study of the sound system of a language. It studies the interactions that occur among the sounds of a specific language. It also involves the rules of interaction of the sound system of the language that make a combination of sounds meaningful and acceptable in the language. The person who is concerned with this type of study is called a phonologist. His primary duty is to investigate how a set of sounds is structured before it makes meaning in the language. Based on this, some rules or consistent structures are observed and noted.

## **THE CONCEPT OF RHYTHM**

The concept of rhythm has been defined in various ways throughout history. For instance, according to Monboddo, it is considered “number of syllables per verse” (181). Speech rhythm in English arises from the placement of stressed syllables in utterances normally greater than individual words and from the listener’s perception of the placement of these syllables. Conversely, attention is given to rhythmic stress – or ‘sentence stress’ – rather than lexical/word stress. Prominent syllables may be in single- or multi-syllabic words, dependent on the communicative message the speaker wishes to convey, and tend to be in lexical (content) words, such as nouns, main verbs, adverbs and adjectives, rather than functional (grammar) ones, such as determiners, prepositions, conjunctions, auxiliary verbs and pronouns.

According to Donegan and Stampe, rhythm is a pattern that structures segmental material on prosodic constituents (142). What they imply is that Prosodic processes map words, phrases, and sentences onto prosodic structures, rudimentary patterns of rhythm and intonation. In as much as syllabicity, stress, length, tone, and phrasing are not given in the linguistic matter, they are determined by the prosodic mapping, which may most easily be described as an operation in real-time speech processing of which setting sentences to verse or music are special cases.

Morris considers that rhythm must accomplish two features: regularity and perception (15). It is not necessarily related to physical production of sound patterns, but to those patterns that are heard and valued as entities measurable in regular intervals: "Rhythm may be conceived as patterns of sound recurring at exactly equal intervals of time, as symmetry may imply identical space intervals. Sapir sustains that rhythm depends on the operation of diverse prosodic features among languages (stress contrasts, syllable weight differences, melodic variations, etc.), being the verse of the main unit. He notes that Latin and Greek verses depend on the principle of contrasting weights; English verse, on the principle of contrasting stresses; French verse, on the principles of number and echo; Chinese verse, on the principles of number, echo, and contrasting pitches (246). Each of these rhythmic systems proceeds from the unconscious dynamic habit of the language, falling from the lips of the folk. In addition, Auer objects to the role of rhythm patterns in establishing different syntactic constituents: it seems not to be appropriate to the equivalence of phrase accentuation with the location of operators, modifiers, or syntactic comments, which could include verbs (17). Moreover, he rejects the idea that a language with a falling rhythm could change to rising, but the opposite is possible. However, Donegan and Stampe affirm that this situation incorporates the relationship between heads and dependent elements, which is the focus (142). They present Niger-Congo languages as proof of a language that could change from falling pattern to rising and from nucleus-initial to nucleus-final, demonstrating the existence of cycling rhythm changes.

Conversely, Thomson asserts that rhythm is based on lexical stress, which associates syllables on contiguity relations of intensity contrasts (19). This reasoning sees rhythm as being associated and identified in some words like nouns, main verbs, adverbs, and adjectives. It also implies that grammatical words, such as articles, pronouns, and conjunctions, do not need to have rhythm because they are not stressed. According to Chomsky and Halle, rhythm is again established on stress and metrical feet, operating on lexical words (78). This definition agrees with the observation of Thomson "that rhythm is based on lexical stress" (19). The foot produces alternation of stressed and unstressed syllables, which is one of the factors contributing to the frequently observed predominance of iambic rhythms in English.

Hurch and Rhodes add that a property to the influence of rhythm on the phonological structures, asserting that accentuations not only organise syllabic sequences, but also help to determine how many syllables can belong to words or phrases (60). For this, they made a comparison between German, a stress-timed language which, even with the elision of segments, preserves the quantity of syllables for obtaining binary metrical feet in words as *haben* 'to have', meanwhile

basque, as a syllable-timed system, allows elisions and re-syllabifications without maintaining a specific quantity of syllables or metrical feet.

Roach affirms that syllables in English words are made prominent by manipulating a combination of syllable length (duration), loudness (intensity), changes in pitch, and vowel quality (81). Stressed syllables tend to be longer than unstressed ones, louder than unstressed ones, often have a higher pitch than unstressed ones – or there is an audible pitch difference – and must have a full vowel rather than a reduced/weak vowel such as schwa (/ə/). It should be noted that ‘pitch’ here is used to refer to both the articulation and the auditory effects. For example, in the noun “desert” /'dez.ət/, the vowel in the first syllable is stressed and sounds longer, louder, and higher in pitch than the second syllable. Speech rhythm in English arises from the placement of stressed syllables in utterances normally greater than individual words and from the listener’s perception of the placement of these syllables. The rhythmic pattern of stress affects how a sentence or a statement is read, and that gives a positive or native signal to the listener. Basically, content words (examples like nouns, main verbs, adverbs, and adjectives) are stressed while non-content words or grammatical words (pronouns, articles, conjunctions, prepositions, etc.) are not stressed. In other words, these non-content words are de-stressed, except when one wants to give prominence to a particular word.

## **THE CONCEPT OF STRESS**

In linguistics, stress is the relative emphasis that may be given to certain syllables in a word, or to certain words in a phrase or sentence. Usually, the syllable that takes the primary or highest stress is accentuated; that is, it takes the highest force. Ugwuanyi and Okolo see stress as the degree of force with which a person pronounces some syllables when speaking. It can also be described as the stronger, muscular effort which is felt in connection with some syllables as opposed to others during the process of talking (359). Without doubt, the English language is a stress-timed language, and it takes considerable effort to assign stress to the desirable words or syllables. Sometimes, assigning stress to words or phrases in a sentence depends on the speaker.

In English, some syllables are spoken with a greater degree of force than others are. Syllables that are pronounced more forcibly than the others are said to be stressed. Syllables that are pronounced without much force are called unstressed. Roach states that stressed syllables have one characteristic in common, and that is called prominence; stressed syllables are recognised as stressed because they are more prominent than unstressed syllables (85-86). Das, as cited by Bipin, maintains

that stress is the key to the pronunciation of an English word and the location of the accent, which will always be learned with the word (122). This reasoning shows the place of stress in the English language.

Stress is one of the linguistic features of the Ika language. While reviewing the pivotal role of stress, Ugwuanyi and Okolo maintain that “word and sentence stress are difficult for Africans to learn and produce because they do not have them” (358). This postulation is contrary to the linguistic doctrine of Universal Grammar (UG), which holds that languages have certain things in common. Ideally, African languages have most of the suprasegmental features (including stress), and effort should be made to study them. In examining the syllabification process in English and Ika languages, Usifoh affirms that “English bisyllabic word that functions as nouns have stress placement on the first syllable, and the same syllabification and stress rules apply to the Ika language” (61). Roach writes: all stressed syllables have one characteristic in common, and that is called prominence; stressed syllables are recognised as stressed because they are more prominent than unstressed syllables (85-86).

### **The Concept of Syllabification**

Syllabification or syllabication is the separation of a word into syllables, whether spoken or written. In some languages, the spoken syllables are also the basis of syllabification in writing. However, possibly due to the weak correspondence between sounds and letters in the spelling of modern English, written syllabification in English is based mostly on etymological or morphological instead of phonetic principles. For example, it is not possible to syllabify “learning” as *lear-ning* according to the correct syllabification of the living language. Seeing only *lear-* at the end of a line might mislead the reader into pronouncing the word incorrectly.

Roach affirms that in identifying the number of syllables of a word, it is possible to tap the number of beats one can count in the word. At least, if one cannot define a syllable, one can count the number of syllables in each word or sentence (56). This tapping of hands illustrates the importance of the syllable. Here, emphasis is on the rhythm of words.

Akere sees syllables as the locus of operation for the supra-segmental (prosodic) feature (16). He further opines that, as the basic unit of words, syllables are the phonological building blocks of words; understanding the syllable process of a language enables non-native speakers’ articulate syllables/words of such language correctly. His words show that without syllables, consideration of the prosodic features of a language is incomplete.

Iyiola sees syllables as the totality of the sounds in every language that can be strung together in acceptable sequence to form larger units of sounds called syllables (64). The stringing together of the phonemes to realise syllables in a language(s) is not, however, a haphazard process, but it is based on the rules that govern phonemic combination in such a language.

Davenport and Joseph point out that there is no consensus on a clear phonetic account of the syllable, and that does not mean that the notion has no place in the phonology of natural language, since syllables are (in general) identifiable by native speakers (73-74). They use the term ‘phonological construct’ to refer to the syllable in the phonological process. This shows that the syllable plays an important role in phonology.

## **THEORETICAL FRAMEWORK**

This study uses the Contrastive Analysis Hypothesis as it compares stress and rhythm in English and Ika languages. Contrastive Analysis is fitting because two languages – Ika and English – are involved. If there are no features in common, there would be no basis for comparison.

Contrastive analysis (CA) is the systematic study of a pair of languages to identify their structural differences and similarities. The theoretical foundations for what became known as the contrastive analysis hypothesis were formulated in Robert Lado's *Linguistics across Cultures*. In the 1950s, American Linguist Robert Lado began to study errors – contrastive analysis. He has the overall objective of helping language teaching. He describes a system of CA that lays down how to carry out a rigorous step-by-step comparison of first language (L1) and second language (L2) in terms of their phonology, grammar, writing systems, and culture. The fundamental assumption is transfer: “individuals tend to transfer the forms and meanings of their native language and culture to the foreign language and culture” (Lado, 2). Those elements that are like his native language will be simple for him, and those elements that are different will be difficult” Lado (2). Consequently, language teaching should concentrate on the points of differences, “the problems often require conscious understanding and massive practice, while the structurally analogous units between languages need not be taught” Lado (52). In this view, it becomes “positive” transfer when the two languages have the same properties in common. However, it becomes “negative” transfer when the elements of L1 fail to correspond to the ones in L2. The aim of CA is to examine the challenges that exist between L1 and L2. Also, it looks at the causes of those problems that exist between the two languages.

## **CRITICISMS OF CONTRASTIVE ANALYSIS (CA)**

This theory was criticised by the proponents of Error Analysis (EA); they argued that Contrastive Analysis focuses on differences between L1 and L2, ignoring factors that may affect the L2 learner's performance, such as their learning and communication strategies, training procedures, overgeneralization, etc. It shows certain difficulties that do not appear in the learners' performance. Fisiak mentions that "the value and significance of contrastive analysis lies in its ability to indicate potential areas of interference, psychological as well as other extralinguistic factors contribute to the formation of errors" (7). A lot of research indicated that the influence of the L1 was much less than that said by contrastive analysts. Thus, all the mistakes that the language learners make are not because of the makeup of their mother tongue. Factor such as analogical replacement (based on analogy) often causes learners to make mistakes when they are set to apply the rules of the second language that they have learnt not indiscriminately. At times, ignorance of the correct pattern of teaching or inadequate practice, or a combination of the two, could lead to samples of errors.

### **Justification for the Adoption of the Theory**

The Contrastive Analysis is chosen for the analysis because the study involves two languages – Ika and English. Contrastive Analysis Hypothesis (CAH) gives the procedure on how to compare two languages – L1 and L2 – in terms of their phonology, grammar, writing system, and culture. For example, at the phonological level, Ika and English languages have stress on bisyllabic and trisyllabic words. The two languages also have similarities in rhythm.

## **METHODOLOGY**

The research is a comparative study of stress and rhythm in Ika and English. Audio-tape recording was used as an instrument for data collection. Places like the Ika town hall meeting in Agbor, music centres, and Church of God mission branches in Mbiri, where sermons are given, were visited, and selected speeches were recorded. As expected, research ethics of privacy were maintained. An audio recording device was used to record raw Ika words spoken by native speakers, especially pastors, kings, and two musicians. Also, attention was given to church sermons in the Ika language. The data was used to ascertain the areas of similarity and difference in the two languages, and that formed the basis for data analysis.

Qualitative research design, which is interpretation-based, was used to analyse the data collected from the field.

### **Data Presentation and Analysis on the Similarities and Differences of Stress on Bisyllabic Words in Ika and English languages**

**Table 1**

Here, attention is given to stress in two-syllable words in English and the Ika language. Two-syllable words are called two-syllable words. The essence is to establish their relationship in phonology.

| S/N | Ika  | Transcription | English | Transcription |
|-----|------|---------------|---------|---------------|
| 1   | Hori | /hɒ'ri/       | Select  | /sɪ'lekt/     |
| 2   | Alua | /'ælu/        | Welcome | /'wel.kəm/    |
| 4   | Meri | /'meri/       | Water   | /'wɔ:.tə r /  |
| 5   | Ogwu | /'əuku/       | Twenty  | /'twen.ti/    |
| 6   | Egwu | /'eigu/       | Music   | /'mju:.zɪk    |
| 7   | Okwu | /'əuku/       | Matter  | /'mæt.ə r /   |
| 8   | Wiwi | /wi'wi/       | Destroy | /di'strɔɪ/    |

From the above, it is crystal clear that the two languages – English and Ika – share certain things in common at the bisyllabic level. Ika speakers who speak English as a second language will not encounter difficulties at this level. Another amazing thing occurs at the level of stress placement. An English bisyllabic word that functions as a noun has the stress placement on the first syllable. The stress gets shifted if the word functions as a verb. For example, the English word ‘*water*’ and its Ika equivalent *meri* (as in 4 above) have two syllables and both convey the same semantic and grammatical meaning. They function as nouns, and their primary stress is on the first syllable. The same principle of stress placement applies to the English word ‘*destroy*’ and the Ika word *wiwi*. The former and the latter grammatically function as verbs (as indicated in the table above), and their primary stress lies in the second syllable. The primary stress in select /sɪ'lekt/ and Ika word hori /hɒ'ri/ appears on the second syllable, and they function as verbs. This principle applies to other words in the table. These similarities will enhance the understandability of the English language to Ika speakers, especially those who consider English as a second language.

**Table 2**

**Stress on Polysyllabic Words in Ika and English Languages**

| S/N | Ika    | Transcription | English  | Transcription |
|-----|--------|---------------|----------|---------------|
| 1   | Erere  | /'eireirei/   | Benefit  | /'ben.i.fit/  |
| 2   | Uburu  | /'uburu/      | me-mo-ry | /'mem. ə r.i/ |
| 3   | Zopuha | /zɑ'puhæ/     | Deliver  | /di'liv.ə r / |
| 4   | Nzuko  | /'nzukɔ/      | Assembly | /ə'sem.bli/   |

The table above shows that English and the Ika languages possess stress on polysyllabic words, and this prosodic feature heightens the intensity (loudness) at the point of enunciation. For example, the Ika word zopuha /zɑ'puhæ/ with its English equivalent in deliver /di'liv.ə r / have three syllables each, and they function as verbs. One unique feature of the two words is that they have primary stress on the second syllable. This similarity in stress placement poses no challenge to Ika speakers of English in the areas of polysyllabic words. However, the reduced vowel sound /ə/ schwa is not present in the Ika language. In the table above (example 4), the English word assembly /ə'sem.bli/ has a reduced vowel /ə/, but its equivalent in Ika nzuko /'nzukɔ/ has two consonant sounds at the onset before the nucleus.

**Data Presentation and Analysis on the Similarities and Differences of Rhythm in Ika and English languages**

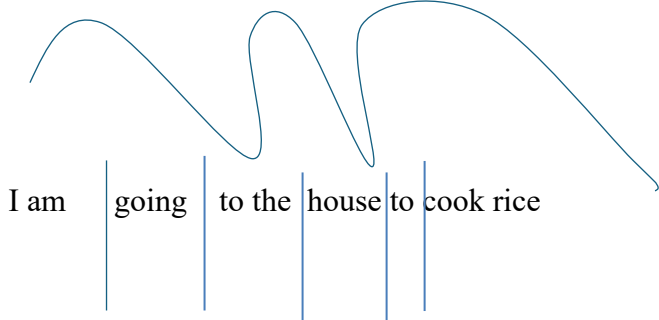
The table below shows English and Ika sentences. The movement of beat is indicated on the content words in English and Ika languages to show musicality and intensity in close connected speech. This is illustrated in the table below:

|   | <b>English Sentences</b>                    | <b>Ika Sentences</b>          |
|---|---------------------------------------------|-------------------------------|
| 1 | I'm going to the house to cook food.        | Njeko nmulo de shi ihieoriri. |
| 2 | I'm cooking yam for convention.             | Nri eshi ji meke nzuko.       |
| 3 | He slept on the floor because he was tired. | O dine ali mekeni ndu gwa.    |
| 4 | I want my brother to win.                   | N choni nwanne okehe meri.    |
| 5 | She wants to play a game.                   | Ochoni ozu usha.              |

From the table above, English and Ika sentences are represented, and they possess rhythm in the content words. As a reminder, content words are nouns, main verbs, adverbs, and adjectives.

Sentence 1 above can be analysed rhythmically as:

I'm going to the house to cook rice      I'm GOING to the HOUSE to COOK RICE

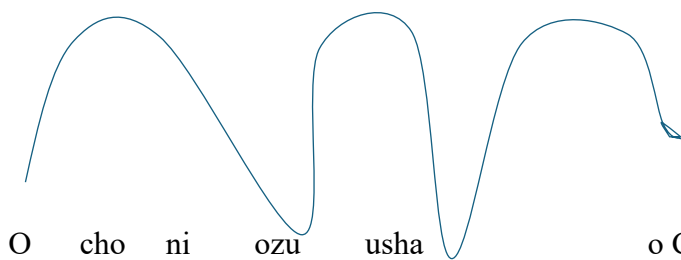


n jeko nmulo de shi ihieoriri      n JEKO NMULO de SHI IHIORIRI

From the above illustration, the content words (going, house, cook, rice) are in capital letters, and if they are isolated and read together, there would still be an element of understanding and meaning. For example, if we say, “Going house cook rice” without the auxiliary verb ‘am’, the pronoun ‘I’, the preposition ‘to’, and the definite article ‘the’, the remaining lexical terms would be read like children’s language and would still convey a level of understandability to the receiver.

Another level of meaning can also be gleaned from sentence 5 above. This can be analysed rhythmically as:

She wants to play a game.      She WANTS to PLAY a GAME



O cho ni ozu usha      o CHO ni OZU USHA

The above sentence has six words – three content words and three grammatical words. If the content words should be sieved out from the sentence, then it would be read: Wants to play a game. Although the arrangement is not permissible in the English language, it does give a sense of what the speaker is trying to say. It cannot be ruled out that other grammatical constituents (she, to, a) bring about the lucidity and brightness. Take note that in sentence 5 above, the indefinite article ‘a’ which appears in English sentence construction, is gone in its Ika equivalent. Similar rhythmical representation can apply to sentences 2, 3, and 4, respectively.

## **DISCUSSION OF FINDINGS**

Unarguably, stress and rhythm are two phonological features of the Ika and English languages. At the bisyllabic and trisyllabic word level, the two languages have a strong bearing on the aspects of grammar, phonology, and semantics. Ika words that are used as verbs have their stress placement in the second syllable. This rule is like the English language, where stress is placed on the second syllable in words that function grammatically as verbs but on the first syllable in bisyllabic words that function as nouns. Another interesting part is that these words in Ika and English languages convey the same meaning (semantic), thus making it easier for Ika people who speak English as a second language. In the area of rhythm (sentence stress), Ika and English languages possess stress on content words, but the non-content or grammatical words are not stressed. This area of phonological propinquity would pose no challenge to Ika speakers of English. However, there are some instances where determinants that are used with nouns in the English language are not reflected in the Ika language. So, it is the noun that covers everything in the Ika language. This does not mar the readability and understandability of Ika sentences.

## **CONCLUSION**

The target of this research was to compare the stress and rhythm in English and Ika language. From the data collected and analysed, it can be deduced that stress and rhythm play a significant role in spoken language. Though all languages differ in their stress and rhythmic patterns, there are, however, features that are common to stress and rhythm in all languages. Where similarities exist, Ika learners would find the learning of the English language easier. On the other hand, the difference(s) in the sentence pattern of both languages under study lead to negative transfer, in which case Ika learners of English would find it difficult to use this area of the English

language properly. Therefore, for greater competence or pronunciation ability in the target language (English) by Ika speakers who are learners of the English language, the difference in structural pattern of rhythm in both languages should be incorporated into textbooks with more exercises for drills in some areas perceived to pose learning difficulties in the target language.

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