

Functions of Pauses and Hesitations in Ola Rotimi's *Our Husband Has Gone Mad Again*

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Abstract: *All normal human beings have the ability to pass across different messages in different contexts without necessarily making use of the oral form of language. These other ways of passing across messages and meanings without using the oral form include gestures, facial expressions, vocalisers, interjections as well as pauses and hesitations which are the subjects of this study. The data for the study are extracted from Ola Rotimi's play entitled *Our Husband Has Gone Mad Again* using insight from the concept of context for its analysis. The play is selected for the research because it contains several instances of the use of pauses and hesitations which are capable of yielding novel functions of the two phenomena. The novel functions of pauses and hesitations discovered in the data are: pauses and hesitations perform the function of emphasis when they occur together; hesitation is used to indicate that the current speaker is emotionally unstable; hesitation and pauses are used to demonstrate strategic competence during interactions; in addition, the two phenomena when deployed effectively in the appropriate context may indicate fear of the person that one is interacting with; lastly, hesitations can be used to pass across certain feelings that may be appropriately interpreted in context.*

KEYWORDS: Pause, Hesitation, Novel functions, Strategic Competence, Context.

INTRODUCTION

Apart from speech, human beings pass across both intentional and unintentional messages through interjections (Amaka, 2006; Taavistsainen, 1993; Olateju, 2006; Nforbi, Konesso and Moko, 2016; Mao, 2017; Omotunde and Agbeleoba, 2019), through vocalisers like laughing, smiling and chuckling (Keltner and Bonanno, 1997; Mikael, 2014; Li-Chi Lee Chen, 2016; Omotunde and Bamigboye, 2020) and through pauses and hesitations (Cenoz, 2000; Abbas, Jawad and Muhi, 2018; Swertst, Wichmann and Beun 1996; Ralph, 1998) which are the subjects of this study. In other words, it is not only through organised sounds made by human beings in the form of speech that communication takes place. However, ordinarily, interjections, vocalisers, pauses and hesitations accompanying speech. Abbas, Jawad and Muhi (2018, p.106) specifically write that pauses and hesitation are phenomena that can be found in speech. In the same vein, Ralph (1998:16) declares that “one very common feature of spontaneous speech is hesitation in the form of pauses”. Jamie (2015, p.2) opines that “whether a speaker is engaged in oral reading or spontaneous speech, she is likely to exhibit hesitation”. Although pauses and hesitations are prominent features of speech, they are manifested in written discourse through different ways. Abbas, Jawad and Muhi (2018, p.106) write that “many playwrights use certain words and interjections like *ah* and other marks of pauses like triples, ellipsis and dashes to show that there is a pause or hesitation”. Citing O Connel and Kowal (2004), the scholars above also write that “short pause” and “long pause” are written by playwrights to indicate pauses. Apart from “short pause” and “long pause”, scholars have equally identified filled pauses and silent pauses.

Many scholars have written on different aspects of the subject of discussion. Cenoz (2000) uses questionnaire and recordings in phonetic laboratory to study pauses in second language production by analysing the frequency of silent and filled pauses and their functions. The main focus of the work is to see how pauses and hesitation phenomena can shed light on the process of second language production. Swerts, Wichmann and Beun’s (1996) study centres on “whether filled pauses may highlight discourse structure” as well as examining if filled pauses “are more typical in the vicinity of major discourse boundaries”. The study also examines the segmental and prosodic characteristics of filled pauses. Jamie (2015) examines differences in hesitation use across languages and speaking contexts (reading vs. conversation) in bilingual speakers using Spanish – English bilinguals. Ralph’s (1998) study is on the communicative value of filled pauses in spontaneous speech. Abbas, Jawad and Muhi (2018) examine some functions of pauses and hesitations in selected two drama works. Watanabe and Rose (2010) investigate the production and perception of pauses and hesitations in second language acquisition. Crystal (2008, p.188) opines that filled pauses are “used by linguists to refer to non-silent pause, that is to say hesitation which has been “filled” by er, erm or some other vocalizations”. Filled pauses can also be long or

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short. Long filled pauses are indicated by colon, e.g. e:r, e:rm (Stenstrom, 2011). In the same vein, Crystal (2008) opines that silent or unfilled pauses are breaks in speech production process and they can be distinguished in terms of length, i.e. short or long. In the literature, hesitations have been sub-classified differently as: false starts, repeats, restarts, self-correction and lengthening. These are briefly explained using insight from Ralph (1998).

- i. False starts: This is when a speaker utters a few words then stops in mid-sentences.
- ii. Repeats: This is when a lexical item is iterated in mid-sentence. It is usually one word that is repeated.
- iii. Restarts: Restarts is said to happen when a speaker utters a few words and suddenly goes back to the beginning and repeats same.
- iv. Self-corrections: This happens when a speaker utters one word and replaces it with another one which is understood to be a replacement for the one previously uttered.
- v. Lengthening: Lengthening happens when a speaker prolongs the pronunciation of a word.

FUNCTIONS OF PAUSES AND HESITATIONS

Scholars have identified different functions of pauses and hesitations in the literature. The following are the main ones that have highlighted them clearly. Swerts, Wichmann and Beun (1996) divide the functions of filled pauses into micro and macro functions. At the micro level, they write that it seems as if filled pauses indicate word-searching problem and “would reflect moments of ‘time out’ in a speaker’s planning process. In addition, filled pauses may be a sign of upcoming important linguistic materials and that the filler *um* seems to assist interactants to recognise an upcoming target word quickly. At the macro level, the scholars declare that filled pauses may perform a discourse function in that speakers may use them to indicate that they are not ready yet to yield the floor. The authors equally write that filled pauses show uncertainty concerning speaker’s response to a previously asked question. Lastly, they indicate that filled pauses also occur at the onset of major discourse units. Ralph (1998), drawing insights from other works, reveals that:

- i. Filled pauses may serve as an attention getting device.
- ii. Filled pauses in spontaneous speech mark boundaries between syntactic units such as phrases, clauses and sentences.
- iii. Filled pauses are used by conversationalists to hold conversational turn.

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- iv. Filled pauses are used to establish and signal controls of conversation in order to provide the extra time needed to formulate the following act and to also signal the end of conversation through silent pauses or filled pauses.
- v. Word lengthening, especially “the” when pronounced as “thee” may be used to warn the listener of a problem encountered in formulating the following noun phrase.
- v. Filled pauses perform communicative functions such as: mitigating refusal in invitation and preventing somebody from appearing too knowledgeable or too aggressive during conversation.

Furthermore, Jamie (2015), using insights from different scholars, writes that:

- i. Hesitations assist a speaker to achieve accurate expressions of his/her thoughts, rather than his/her expressions.
- ii. Hesitations and pauses serve as quality control devices of anticipating errors which occur in speech and also repair them once they have occurred.
- iii. Hesitations act as devices for clarifying speech attempts, including self corrections, repositions and reformulations.
- iv. Filled pauses can be used for planning especially when a speaker encounters a change in idea or focus while speaking.
- v. Filled pauses can be used pragmatically to introduce new information and maintain proper turn taking.

Cenoz (2000) simply divides the functions of pauses and hesitations into three broad categories which are: physiological, cognitive and communicative. The physiological function allows the speaker to breath. Cognitive function makes it possible for the speaker to plan his/her speech and communicative function to help listeners to identify demarcations in speech. Abbey, Jawad and Muhi’s (2018) work appears to be the latest in the literature. With contributions from other scholars, they discuss some functions of pauses and hesitations in two drama texts. We would only mention the ones which are new additions to the ones already highlighted by other scholars above. These are:

- i. Speakers tend to make use of long pauses and extra fillers to preface an answer in which they do not have confidence or answers which may not be right.
- ii. Speakers tend to use long pauses as well as fillers when they truly know the answer but cannot retrieve it.
- iii. Hesitations and pauses are used as markers of politeness as well as discourse structuring.
- iv. Hesitations and pauses are used by speakers when they want to declare less commitment about the utterance that is produced.

The above are the functions of hesitations and pauses discussed in the literature.

Aim of the Current Work

The aim of this paper is to contribute to scholarship on the above topic by identifying other novel functions of hesitations and pauses using Ola Rotimi's drama text entitled *Our Husband Has Gone Mad Again* (1977). The insight for this work is provided by Abbas, Jawad and Muhi (2018, p.106) who write that "although pauses and hesitations are very obvious in spoken discourse, they can be studied in written discourse".

Source of Data

The source of data for this work is Ola Rotimi's *Our Husband Has Gone Mad Again* (1977). Drama work is a good source of data for this kind of research since it makes use of spontaneous speech or what can be described as naturally occurring conversations. Moreover, the play contains many instances of the use of hesitations and pauses as to warrant attention.

METHOD OF DATA ANALYSIS

The authors identify instances of the use of pauses and hesitations in our source of data and the functions which each of them performs. Each function of pauses and hesitations identified in the data is supported by an excerpt from the primary text. The context surrounding each excerpt used to support each function is briefly given in order to justify the function. The paper identifies instances of the use of silent pauses, filled pauses, lengthening, restarts and so on and their functions in the text.

Theoretical Orientation

Since pauses and hesitations are not part of the dialogue per se, the only meaningful way of identifying their functions in conversation is to shed light on the context of production of the utterance in which they are found. In essence, the context surrounding the initiating utterance and the response utterance will guide the authors in identifying the functions of pauses and hesitations in our data. Abbas, Jawad and Muhi (2018, p.106) lend credence to the usefulness of context in interpreting the meaning of hesitations and pauses by writing that pauses have different functions according to the context in which they occur.

FUNCTIONS OF PAUSES AND HESITATIONS IN OLA ROTIMI'S *OUR HUSBAND HAS GONE MAD AGAIN*

Pause and hesitation when they occur together serve as an emphasis

During interaction, it is possible for both hesitations and a pause to occur together of which the main purpose is to show emphasis of the expression or message that follows. The data below illustrates the point.

LEJOKA BROWN: Are you there...? Politics is the thing in Nigeria, mate. You want to be famous? Politics. You want to chop life? – No, no you want to chop a big slice of the National cake? – Na politics (*clears his throat*). So I said to my party boys – when was it? Last week or so. I said to them ... I said (*striking an oratorical pose*) cakes are too soft, Gentlemen. Just you wait! Once we get elected to the top, wallahi, we shall stuff ourselves with huge mouthfuls of the National chin-chin (*Munches an imaginary mouthful*), something you will eat brothers and you know you've eaten something (*They both laugh, slouching in the settee*)

OKONKWO: Major Rahman Lejoka-Brown Esquire.(4-5).

In the text, Lejoka Brown and Okonkwo are retired army personnel and they are friends. However, Lejoka Brown goes into politics after his army career and he is explaining the benefits of going into politics to his friend. In the underlined, there are both hesitations and a pause. The hesitations are in the form of restarts. The first “I said” is followed by “to them” and then a pause in the form of three dots (...) after which there is the restart which is “I said” again immediately followed by the actual message. A close look at the occurrence of both hesitations and a pause together will show that it is for the purpose of emphasising the message that follows.

Pause for the purpose of allowing the message that follows to be fully understood

In this situation, the function of a pause before the expression that follows it is to get the total attention of the interlocutor so that the message can be fully understood by the listener. Consider the excerpt below.

LEJOKA BROWN: (*with a broad sweep of the arm that takes in both Sikira and Mama Rashida*) Wives...

OKONKWO: (*confused*) Hunh?

LEJOKA BROWN: (*indicating both women again*). I said: wives... (*clears his throat*) wives... he is a lawyer now.

MAMA RASHIDA: E – he-en

LEJOKA BROWN: H- e-en – just returned from... (*hiccups*) from England... (page 5).

As revealed earlier, both Lejoka Brown and Okonkwo are friends. At a point in the play, Lejoka Brown wants to introduce Okonkwo to his wives. In order to make the significance of the man's occupation to be well understood and appreciated, he pauses after using the preamble "wives" and then makes the introduction "he is a lawyer now".

Pause is used as a period to search for the proper linguistic item to use during discourse

Occasionally, interactants in a communicative encounter may wish to select a specific or a particular word or lexical item which they believe will express best what they have in mind. If it happens that the desired lexical item, word or expression is not readily available in the short term memory or the working memory, the speaker may have to pause in order to retrieve the desired lexical item or expression from the long term memory. The excerpt below clarifies the message.

POLYCARP: Major!

LEJOKA BROWN (*irritated by this interruption, whirls round wielding a bottle, capers threateningly toward POLYCARP*). The god of iron, stuff this bottle down your noisy throat!

POLYCARP (*holding out cablegram*) Cablegram, sir!

(*Lejoka-Brown snatches cablegram from him and starts prying the envelope open*)

OKONKWO It sounds like war

LEJOKA BROWN: It is war! Politics is war. Oooh- I am taking no chances this time, brother mine. Mhm! Last time I took things slow and easy and what happened Chuu! I lost a by – election to a... a small crab... a baby monkey (pg. 7).

Lejoka Brown above in his attempt to describe the type and status of the person he lost a by-election to has to pause in order to retrieve the exact items or expressions he wants to use to describe the person – "a small crab" and "a baby monkey".

Hesitation to indicate that the current speaker is emotionally unstable

One of the ways through which somebody shows emotional instability such as worry and anxiety is through exhibiting non-fluency features – hesitations and pauses during interaction. When a character is in an advanced state of anxiety or worry, he/she may tend to be incoherent or non-

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fluent. The non-fluency may be in the form of hesitations and or pauses. Consider the excerpt below:

SIKIRA: First thing that mosquito did was land on my head, biting me all over the...

MAMA RASHIDA: All right, that's enough – listen to what she has to say now, will you? Abah!

(With the self-assured calm of a sophisticate who wouldn't be lured into any form of female caterwauling, LIZA stands a couple of feet from the other two)

LIZA: Maybe I'm ... getting everybody ... confused or something. Is this Mr. Lejoka-Brown's house? By that I mean: the house of Mr. Rahman Lejoka Brown?

MAMA RASHIDA: This is Mr. Rahman Lejoka Brown's house sister – the same that once housed his forebears (*Rubbing her hands prayerfully*). May Allah the All-powerful, the All-seeing, protect it from the hands of destroyers and from the eyes of witchcraft and from the...

LIZA: *(Impatiently)* sure, sure, sure... Now that's established, let's turn to the next point. My dear women, six years ago, Mr. Lejoka-Brown = er ... Rahman Lejoka Brown, that is ... Mr. Rahman Lejoka Brown and I got married

SIKIRA: *(a grunt)* Halleluya

LIZA: In court... *(holding out her ringed finger)* ... ring and all

SIKIRA: Ehen,? Therefore! (pg. 24)

Liza in the above is a new wife of Lejoka Brown who has just flown in from America. She erroneously believes that she is the only wife of Lejoka Brown not knowing that he has two other wives at home. With this false assumption, she mistakenly calls Sikira, one of the wives at home a housemaid whereupon Sikira replies her angrily and starts calling her (LIZA) names like antelope and mosquito from where the excerpt starts. In Liza's first turn above, there are two instances of pauses and repetitions and restating of Lejoka Brown's name which are due to her emotional instability. In her second turn, she uses hesitation in the form of repetition ("sure") three times followed by a silent pause and three times repetition of Lejoka Brown, and a filled pause in the form of *er*. All the above pauses and hesitations are signification of emotional instability on the part of Liza occasioned by some ugly developments on her arrival in Nigeria.

Hesitation and pause as forms of strategic competence

Strategic competence refers to both verbal and non-verbal means adopted by interactants to make communication to be successful. In other words, hesitations or pauses may be deliberately deployed in order to aid communication. The excerpt below clarifies the point.

- LIZA: Hel ... hello! (*no response*)
I ... how d' you do? ... Er ... the master ... to the airport? Boy ... (*mingling gestures with words*). The boy ... carry my load ... he told me master went with friends to airport... to meet... me... to meet... airport.
- MAMA RASHIDA (*sepulchrally*) We... we did not know that you would come so... so early!
- LIZA: Oh... I'm sorry. Our plane arrived ahead of schedule. We were going to stop in Liberia and Ghana but the weather was atrocious so we flew direct to Lagos (pg. 21).

In the above, Liza, Lejoka Brown's wife who has just arrived from America is not sure whether Mama Rashida she wants to interact with understands English. So, she advertently uses hesitations in the form of false starts, filled pauses and silent pauses to break her turn into small units so that she at least (Mama Rashida) can comprehend the message. This function of pause and hesitation is valid because by the time we study the last turn of Liza in the above excerpt, she speaks without any hesitation because she has discovered that Mama Rashida understands English and can speak it.

Hesitations and pauses to indicate fear of the person that one is interacting with especially when the current speaker is at fault

In certain situations, hesitations and pauses will more often than not reflect in the speech of an interactant who knows that he/she is at fault over a certain issue during the course of interactions. In fact, the hesitation and pause may be as a result of fear of the co-interactant depending on the issue at stake especially when the co-interactant has a sort of power over the current speaker. Consider the excerpt below.

- OKONKWO (*trying to lighten things up*). Come now, Major, let's celebrate, bring drinks, at least, let me enjoy some of the fringe benefits of my acquaintance with Liza!
- LEJOKA BROWN: Of course, let's – (*suddenly curious*) fringe benefit, what's that?
- OKONKWO: Oh, it means "little, little, extra pleasure" – sort of...

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- LEJOKA BROWN: Oh... yes... why not... (*nervously flippant as he heads towards kitchen area*) Drinks, everybody. Let's celebrate. Where is everybody?
- LIZA: I beg your pardon!
- LEJOKA BROWN: (*freezing*). Hunh?
- LIZA: What "Everybody" are you summoning, Mr. Lejoka-Brown?
- LEJOKA BROWN: (*evasively*). Me?
- LIZA: You are Mr. Lejoka-Brown, aren't you?
- LEJOKA-BROWN: (*non-committally*). By the grace of God
- LIZA: Who, and who, and who then d' you mean by "everybody"
- LEJOKA-BROWN: You mean...?
- LIZA: Don't you know what I mean?
- LEJOKA-BROWN: Oh, I mean... emm... people... emm. Dependents... you know... people of the house... emm... extended family... you know; citizens.
- LIZA: What kind of citizens?
- LEJOKA-BROWN: Hunh?
- LIZA: I said what kind of citizens Mr. Lejoka-Brown?
- LEJOKA-BROWN: Oh... woman, woman... emm... like you... (*Wildly waving his hands in a vain attempt to think up a less incriminating description*) Woman... woman... woman, woman... emm... you know what I mean?
- LIZA: Market woman?
- LEJOKA-BROWN: Hunh? (pg. 36)

In the above, Lejoka Brown's friend – Okonkwo raises the idea that they should celebrate his (Okonkwo) acquaintance with Liza (Lejoka Brown's new wife from America). At a point, Lejoka Brown calls "everybody" to come and celebrate with them. Meanwhile, Liza takes him up by asking who and who are being referred to as everybody. Out of fear, Lejoka Brown could not name "who and who" he means by everybody whereas he is calling his two other wives – Mama Rashida and Sikira . At this time, Liza believes that she is the only wife of Lejoka Brown. This issue accounts for the many filled and silent pauses in the 7th and 9th turns of Lejoka Brown above. The fear of Liza by Lejoka Brown accounts for the many pauses and hesitations in his turns because he knows that he is at fault.

Pause to exhibit deference or Politeness

During interactions, pauses or hesitations may be deliberately deployed by an interactant for the purpose of exhibiting deference or politeness. In this situation, the speaker may not want to appear too bold, too informed or confrontational. In essence, the current speaker talks as if he/she is not sure of what he/she is saying. The excerpt below illustrates the point.

LEJOKA-BROWN: Now then. About one month before election day, we launch a sudden two-pronged drive from the small towns and villages right into the big towns and cities. Our political enemies are... SURPRISED
(clears his throat)
Then the ATTACK...
(More ardently)
From city to city, we run over the whole state with a heavy artillery of campaign speeches. And, brothers, by the time our enemies rally together to put up a resistance... *(throws his arms up)*... all over. We carry Ibadan... Abeokuta falls under our feet... we uproot Ilesha... Oyo trembles into our open arms... we welcome Ogbomoso... cross over the bridge, dance through Asaba, shake up Benin, hop over to Warri and fullstop.
(Dramatically mops the sweat from his brow with a handkerchief)
Well... Gentlemen... any que...
(seven members pop up instantly, speaking simultaneously)

MEMBER 1: Mr. President...

MEMBER 2: Yes, question...

MEMBER 3: I have the floor...

MEMBER 4: Plenty...

MEMBER 5: Just one...

MEMBER 6: I want to know how...

MEMBER 7: Of course...

(They all stop abruptly, and look at each other)

LEJOKA-BROWN: *(playfully)* Gentlemen, let's talk "one by each"

MALLAM GASKIYA: Ahh... *(furiously)* Courtesy be damned.
Now listen, Mr. Chair...

LEJOKA-BROWN: *(Striking gravel)* I recognise Mr. Osagie

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- OSAGIE: *(trying to be courteous)* Mr. Chairman... er... I... I regret to say that I... er... I have some doubts as to...
- MALLAM GASKIYA: This is beyond doubts... it's sheer... oh, hell... *(Rises again: hotly)* (pg. 51-52).

In the above, Lejoka Brown is the president of a political party and the members are preparing for elections. At a particular meeting, Lejoka Brown reveals the campaign plan he has for the party after which he asks whether any of the members has questions to ask. Many of the members as evident from the above have some things to say about the campaign plan of Lejoka Brown.

However, Osagie is given the floor to talk. It is clear that Osagie's use of filled pauses like "er" silent pauses and repetition of "I" are for the purpose of exhibiting politeness or deference for the president. This point is further reinforced in the stage direction against Osagie's name where "trying to be courteous" is written.

Lengthening to indicate certain emotional feelings

In the context of our data, there is a specific type of lengthening that indicates feelings of surprise and bafflement. Consider the excerpt below:

- LEJOKA BROWN: ...In two weeks, my party begins a campaign throughout the country. Are you there...? *(calls again)* Sikira!
- SIKIRA: *(Offstage)* Coming, my lord
- LEJOKA BROWN: Don't come empty, O! I want two beers! (sic)
- SIKIRA: *(still shouting from offstage)*. I've heard you, my lord.
- LEJOKA BROWN: I am directing the campaigns... *(Barks out an after – thought at Sikira)*
Are you there? Stout beer, woman – Stout beer.
Two *(To Okonkwo)*
Stout beer is good for the heart! Dem say. Now, I am directing my party campaigns myself. How?
- POLYCARP: *(offstage)* Major!
- LEJOKA BROWN: I am using army tactics surprise and attack!
- OKONKWO: Surprise and wh – a – at?
- LEJOKA BROWN: Surprise and Attack (pg. 6-7).

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The function of the lengthening underlined above used by Okonkwo is to exhibit incredulity and bafflement in that the campaign strategy which Lejoka Brown wishes to adopt for his campaign is strange to Okonkwo. From the above, it is important to note that the function of lengthening depends on the word that is lengthened and the context in which it is lengthened.

DISCUSSION OF FINDINGS AND CONCLUSION

Hesitations and pauses are integral parts of human communication system. They form part of the ways through which humans encode and decode meaning and they perform different functions which have been discussed under data analysis. The first of these is that pause and hesitation perform the function of emphasis when they occur together. Existing works in the literature have only discussed cases where either one of pause or hesitation is used in any one situation but not the two together. In essence, this is a novel function of these two extra means of communication identified in our work. The second function discussed in our work is that a pause makes it possible for the message that follows it to be fully digested and understood. The point here is that the brief period between the pause and the message would have made it possible for the hearer to prepare his/her mind for the message. In other words, the pause is meant to draw the attention of the hearer to the message that follows. The above point corroborates the view of Ralph (1998) that filled pause may serve as an attention- getting device. However, in our data, it is silent pauses that perform this function rather than filled pauses. This means that it is both filled and silent pauses that can perform this function contrary to the work of Ralph (1998) which only mentions filled pauses in this regard. The third function of the pause discussed in our data is that it serves as the brief period during which speakers search for the most appropriate word or expression to use during interactions or the time that speakers use to organise their thoughts before verbalising them. Existing works in the literature have expressed this function of the pause differently. Swerts, Wichmann and Beun (1996) declare that pauses “would reflect moments of ‘time-out’ in a speaker’s planning process”. Ralph (1998) is of the view that filled pauses provide the extra time that a speaker needs in order to formulate the following act. Cenoz (2000) classifies this function of pauses and hesitations under cognitive function which makes it possible for the speaker to plan his/her speech.

Hesitation to show that the current speaker is emotionally unstable is the fourth function identified in our work. This manifests in the form of copious use of filled and silent pauses, hesitations in the form of repetition and so on. However, the context of interaction is very instrumental in arriving at this function. This function of hesitation seems not to have been identified in the literature.

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Another significant function of hesitation and pause discussed in our work is that both are forms of exhibition of strategic competence. In other words, one uses hesitations and pauses deliberately in order to make it easier for one's interlocutor or listener to understand one's message especially if one knows or believes that one's listener is not so proficient in the language of interaction. This function of pauses and hesitations has not probably been identified in the literature.

The sixth function of hesitation and pause discussed in our data is that they may both indicate fear of the person that one is interacting with especially when the current speaker is at fault. However, this may only be possible when the listener holds a sort of power over the speaker. In our analysis, Lejoka Brown fears to talk anyhow to Liza in that particular context because he cannot predict her reaction in that Lejoka Brown is guilty of betrayal of trust. Liza, a legally wedded wife of Lejoka Brown arrives in Nigeria only to discover immediately she enters his house that he already has two wives. Hence, the copious use of both filled and silent pauses in the excerpt under consideration. This appears to be a novel discovery pertaining to the functions of the topic under study. The use of pause and hesitation to demonstrate politeness is the seventh function of these phenomena under study. This function has also been identified by Abbas, Jawad and Muhi (2018). The function of hesitation in the form of lengthening to indicate certain feelings or emotions is the last one identified in this research. This function of lengthening has not been documented in the literature. The only point that is a bit similar to this is the view of Ralph (1998) that word lengthening, particularly when "the" is rendered as "thee" may be used to warn the listener of a problem encountered in formulating the following noun phrase. In other words, the use of "wh-a-at" which is a form of lengthening to indicate the feeling of surprise or bafflement has not been attested in the literature.

In conclusion, this work has been able to contribute to scholarship by identifying five novel functions of hesitations and pauses. This is possible because the functions of pauses and hesitations in the existing works are based on the available context and since context is a dynamic concept, more functions of these phenomena will continue to present themselves as new contexts of interpretation are presented.

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