

SOME SIGNALS OF HESITATION PHENOMENA
IN SPONTANEOUS ENGLISH SPEECH

by

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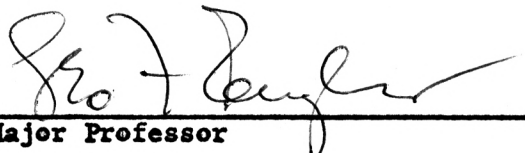
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INTRODUCTION

0.0 Almost all work done in linguistic analysis has to date dealt solely with "normalized" speech; that is speech from which any nonfluency, or hesitancy, has been deleted. Only recently has some slight interest sprung up to spur research in the area of spontaneous speech, in which hesitancy is a frequently obvious and, in any event, ever-present phenomenon. The speech of even the most articulate speaker is inevitably dotted with noticeable internal pauses which break the flow of his sentences. The occurrence of pause, however, is always accompanied by a preceding pitch contour of one of three types, commonly called terminal junctures. In the light of popular linguistic theory in which these terminal junctures are assigned the role of signalling clause termination, the notion of hesitancy in spontaneous speech assumes an immediate significance. Since the goal of all linguistic study is the precise description of a language, in all its occurrences (thus, of spontaneous speech), a description of hesitation phenomena is ultimately indispensable.

0.01 What is undertaken here is by no means an exhaustive description of all factors present in hesitations, but rather only of those readily, consciously discerned without machine measurement by the average listener who is a native speaker of American English. The psycholinguistic aspects underlying the occurrence of hesitancy (i.e., causes, or psychological conditioning factors) are in no way taken into account.

0.1 The sole study of direct relevance to this thesis is an article entitled "Hesitation Phenomena in Spontaneous English Speech" by Charles E. Osgood and Howard Maclay.¹ In it they identified four types of such phenomena. The first of these types involved "all repetitions, of any length, that were judged

to be non-significant semantically." These they called Repeats (R). A second type, False Starts (FS), comprised "all incomplete or self-interrupted utterances." This type was then broken down further to distinguish those which were retraced (i.e., where the speaker sought to correct his error) from those which were not. The third and fourth types included simple pausal phenomena, and were designated as either Filled Pauses (FP) or Unfilled Pauses (UP). Pause fillers consisted of such non-lexical items as /ə/, /əʌ/, /ər/, etcetera.

0.11 The authors stated subsequent to their classification of the four types of hesitations that their findings resulted in no way from considerations of "intonation, non-phonemic length, or other linguistic correlates." They proceeded then to state the distribution of the types of hesitations present in their corpus in terms of Fries' classes of English words.² A description at length of their findings is beyond the scope and purpose of this study. It is of value to note, however, that the types of hesitations they identified were not, in distribution, either free variants, since each type tended to occur more regularly under a given set of conditions, nor were they in complementary distribution, since any type could, and did, occur under any set of conditions.³

0.12 Other studies of hesitation phenomena, notably those by Frieda Goldman-Eisler,⁴ and also that by Jane Blankenship and C. Kay,⁵ deal with psycholinguistic or strictly distributional aspects of hesitancy. Neither such consideration is relevant to this discussion, and a review of that bulk of literature has been therefore deliberately omitted.

0.13 The bases for the linguistic analysis and description of the data are separately derived. The works of numerous linguists have been cited throughout the study, but the discussion especially of the phonological signals of hesitation relies heavily on the analysis by George L. Trager and Henry Lee Smith, Jr.

entitled An Outline of English Structure.⁶ A similar indebtedness must also be acknowledged to W. Nelson Francis' The Structure of American English for providing terminology and theory for the description of the features of syntax pertinent to a study of hesitation.⁷

0.2 The data which is the basis of this study was made available through the kindness of Mrs. Betty Norris of the Kansas State University radio station KSAC. It consists of five tape recordings of fifteen-minute interviews made by Mrs. Norris for broadcast over the air. Each person is an adult speaker of English and is a native Kansan. The data thus obtained can be considered especially good, for although the speech samples represent wholly unrehearsed, spontaneous elicitations, they are nonetheless spoken carefully and thoughtfully and have been recorded under near perfect studio conditions. There are no echoes or other disconcerting noise elements present.

0.21 To prepare the data for examination each of the five recordings, identified henceforth simply by the Roman numerals I through V, were first transcribed into normal English orthography without punctuation. Every apparent instance of hesitation heard on listening to the tapes was then marked appropriately on the transcriptions. Pausal phenomena formed the bulk of such initial observations, and from the outset it was evident that hesitation pauses and stylistic pauses (i.e., pauses for reasons of emphasis, dramatic effect, etcetera) were virtually indistinguishable. Thus, all pausal phenomena were arbitrarily designated as at least potential hesitations. The transcripts, as they are presented in the appendix, are marked only with slashes (/), indicating pause. They have been so simplified to preserve the readability of the text. Any necessary phonemic transcriptions or other special forms of citation occur separately in the examples included in the analysis itself and in the lists of supplementary

examples provided at the ends of the chapters. These lists are not intended to be exhaustive of the available examples. Citations from the text have been extracted which, in the author's judgment, illustrate the topic matter with clarity and appropriate variety. No attempt was made to segment the corpus into sentences, since there was no clear need of or use for any such distinction, and because, further, any segmentation of spontaneous speech in that fashion would be largely arbitrary and subjective.

0.3 The analysis itself comprises an examination individually of the various phonological, morphological, and syntactic factors observable in the hesitation phenomena. For easy reference the examples used in the analysis are taken, whenever possible, from tape I. Examples from the other tapes are represented, however, in the lists at the end of each chapter. The tapes themselves are also available as part of the appendix should the reader wish to check the validity of the examples set forth or even to find additional examples which, for the sake of sheer economy, have been omitted.

0.4 The concluding chapter includes a summary of findings as well as a brief statement reconciling these findings with the classifications set up by Osgood and Maclay in their own study.

CHAPTER I

PHONOLOGICAL SIGNALS OF HESITATION

1.0 In accordance with the accepted tenets of procedure in linguistic analysis the first part of the study of the conditioning factors of hesitation in spontaneous speech is devoted to an examination of the data at the phonological level to determine whether there be any simple phonetic signals of these phenomena. The phonetic characteristics of segmental phonemes in the vicinity of hesitations might give such signals. Similarly, the suprasegmental phonemes of pitch, stress, and juncture could conceivably exhibit in turn a particular characteristic of placement or of type to identify a hesitation.

1.10 An examination of the phonetic features of the segmental phonemes adjacent to hesitation (that is, prior to pause) or actually coincidental with it, revealed an occasional, quite perceptible, though nonphonemic lengthening of syllables in the words involved. The final fricatives of it's/its:/ in I.8 and of of /ɔv:/ in I.20 were noticeably lengthened. The vowel nucleus of to /tuw:/ in I.6 and I.24 indicated a similar, abnormal syllable lengthening. In still other instances, as in each /iy:tʃ:/ in I.35, both the vowel nucleus and the final fricative were sustained. The slowing of tempo present in various utterances throughout the corpus, which was concurrent only with an interruption of fluency, was clearly a signal of hesitation. These examples and numerous others found in the samples of all five speakers would seem to show conclusively that this device is one commonly used as a signal of hesitation. Only certain vowel nuclei and fricatives are listed here, but, of course, all vowels and all fricatives, as well as the nasals and laterals, admit equally of this sort of abnormal lengthening. So-called stops (/b,d,g,p,t,k/) can not, obviously, be lengthened in any way.

1.2 Since the phonemes of pitch are relative to each other rather than to some absolute standard, the study of pitch phenomena throughout the corpus was not only difficult and harrowing, but at best wholly subjective. A machine is presently under construction at Kansas State University which is intended to provide a permanent, continuous-tape record of pitch variations within a given utterance, so that some objectivity can be introduced. Whether such a machine, when available, will reveal some special function of pitch relevant to a study of hesitation phenomena is still in the realm of conjecture. The results of this study, thus handicapped, gave no indication whatever of any relation of pitch to hesitancy.

1.3 Stresses, like pitch, are phenomena also relative only to each other. The question of an accurate description of stress is still a contentious problem among linguists. It is evidently comprised of features of pitch, time-duration, position, and loudness,⁸ but to what extent each of these plays a role, or in what combinations they do in fact occur, is still rather uncertain. Identification of stress is largely intuitive, and, without machine aid, wholly subjective. Nonetheless, Smith and Trager, as well as most linguists, allow only one primary stress between terminal junctures. Secondary stresses may be abundant, depending upon the number of plus junctures present, and tertiary and weak stresses are limited apparently only by the number of available syllables in an utterance.⁹ Of course, all these linguists have dealt with normalized speech. Normalized speech is not, however, the target here. In view of that, and for the purposes of this study, attempts were made to identify only primary stress, but the accuracy of such an identification even of primary stress, the easiest of the four to discern, must be brought into question in light of this writer's limited training. Granted even reasonable accuracy, there is still considerable dis-

SAMPLE

I

1 Bétty because in recent uh/mónths in fact recent yéars I have encóuntered/uh/
2 a number of/áuthors who have tried to dr- draw this distínction between indi-
3 vidualist and indivídual/uh/only recently on our campus Dr. Dorothy Lée from
4 Iowa State/University/dréw this/distinction and I thought this was well pút/
5 by John Bieckert and I wanted this in wrítting and I/thought I might úse it
6 sometimes/I would préfér however to/cóntrast uh/individúalist with uh/pérson
7 rather than/individúal because the words are so/clóse to one another/I think
8 sometimes we say someth- put a/suffix like i-s-t onto a word/if it's/unfávor-
9 able just as we say/uh nátionhood/and nátionalism/if we/don't líke something
10 we put/an "ísm" on it/if we líke something we put/"hóod" on it/like mómism or/
11 mótherhood you see/the contrast/so I think this contrast was made/for this
12 réason I mean individualist and/uh/individúal/however I would líke to say/that
13 it should be/individualist and pérson

14 For the simple fact that/the stréss should be placed/on the/idéa that/uh/nó one/
15 is/strictly an indivídualist I know we have made a great déal in this country/
16 of rugged/individúalism/uh/and I think we have fáiled to work óut a public
17 policy/an understanding of our/públic life/our public róle/because of our stress
18 on indivídual/the indivídual/uh/may I sáy that uh/from the Bíblical point of
19 view/there is no/individúal/uh/the/Old Téstament for instance/knéw a person óny
20 in the context of commúity/and so Í would choose to say that/we should/refer to/
21 uh/yóu/or/to myself/as a pérson/rather than an indivídualist/and we should strive
22 to understand/what pérson really means

crepancy between what has been described for normalized speech and what is present in this corpus. In some instances as many as three primary stresses were present between successive terminal junctures. A sample of text, appropriately marked and illustrative of this, is given on the following page. In any event, while primary stress in wholly unaccented, base-form utterances is regularly placed,¹⁰ it is true in accented forms, and it is hence quite ordinarily the case in spontaneous speech, that primary stress may occur on any word. Consequently, stress has failed to yield any pertinent information regarding hesitations at the phonological level.

1.4 The three terminal junctures described for normalized speech by Smith and Trager¹¹ are considered to be the distinguishing suprasegmental features of different types of clause constructions. A falling terminal most regularly signals the termination of a statement or of an information question (a non-yes/no question). Rising terminals commonly signal yes/no questions and are also used often in listing items in a series. Sustained junctures usually indicate that only a portion of a total utterance has been completed; this function is most evident at clause boundaries in the traditionally defined compound, complex, and compound-complex sentence types.¹² The role that terminals might play in hesitancy has apparently been completely disregarded. In practice it was found that while rising terminals were relatively easy to identify, the falling and sustained terminal junctures were all too frequently impossible to distinguish. It was heartening then to encounter a statement by an eminent linguist, Martin Joos, to the effect that he too is often unable to distinguish sustained from falling contours.¹³ Rising terminals, which never occurred internally (cf., utterance-initial well) concurrent with hesitation, did regularly signal yes/no questions and items in a series. Therefore, since the distinction of falling and sustained terminals is vague, and because, further, rising terminals never

occurred together with hesitation, we must conclude, insofar as this corpus is representative, that juncture does not act specifically to evince hesitation. In fact, phenomena of non-fluency occurred where no terminal juncture was discernable (e.g., where the only signal was syllable lengthening). Thus, in corollary, since terminal juncture must precede pause, it is evident that hesitation may occur independent of pause.

1.5 Hesitation, as it is defined for these purposes, is every internal instance of non-fluency in utterances. The notion of hesitancy between utterances (that is, at a perhaps higher, or at least different, level) is not within the scope of this paper. It must nonetheless be noted that uh /ə/, one of the commonest, and by far the most obvious, phenomenon in hesitancy (apparently in free variation with less favored forms such as /əm/, /ər/, /ɛ/, etcetera occurs at both levels. It is difficult to assign uh the role of a morpheme, for it would seem to possess no grammatical function, and is clearly in no way governed by syntactic rules of word order. Since it can occur between utterances as well as parenthetically within utterances, perhaps it could be considered a complete utterance in and of itself, with a meaning somewhat like "I'm making a decision about what to say next." However, it seems just as reasonable and useful to assign it to the category of vocalized pause. An examination of the data revealed that the occurrence of uh with no prior silent pause is an irrefutable signal of hesitation. The presence of uh together with prior silent pause may also attend the phenomenon of hesitation within utterances, but these phonological data alone are insufficient proof of hesitation. This is a problem which must be referred to consideration at the level of syntax.

1.6 Supplementary Examples.

1.61 Syllable Lengthening.

1.611 Tape I.

between /bitwiy:n:/, 2the /θiy:/, 14say /sey:/, 18be /biy:/, 29by /bay:/, 31of /əv:/, 50Nicolai /nikɔlay:/, 52

1.612 Tape II.

at /æt:/, 13to /tuw:/, 14it's /its:/, 33miss /mis:/, 35can /kæn:/, 42with /wiθ:/, 50thrilling /θriliŋ:/, 51to /tuw:/, 54a /ə:/, 74in /in:/, 91

1.613 Tape III.

toward /tɔwr:d/, 9and /ænd:/, 11I /ay:/, 34be /biy:/, 36

1.613 Tape III (cont.).

of /əv:/, 36so /sow:/, 42him /him:/, 52than /tæn:/, 63are /ar:/, 68much /mʌtʃ:/, 113

1.614 Tape IV.

we /wi:/, 2from /frʌm:/, 4was /wʌz:/, 7you /ju:/, 14much /mʌtʃ:/, 14the /ði:/, 25average /ævriʃ:/, 41course /kɔrs:/, 69

1.615 Tape V.

never /nevər:/, 6father /f:ɑdər/, 9because /bi:kɔwz:/, 29about /əbaw:t/, 401.62 Uh without Prior Silent Pause.

1.621 Tape I.

recent uh, 1

contrast uh, 6

with uh, 6

that uh, 18

has uh, 27

1.612 Tape II.

spent uh, 1

we uh, 1

tourist uh, 3

so uh, 6

that uh, 9

1.623 Tape III.

than uh, 10

because uh, 13

but uh, 16

you're uh, 18

that uh, 21/22

1.624 Tape IV.

we um, 2

and uh, 39

that uh, 91

this way um, 101

1.625 Tape V.

and uh, 7

for uh, 13

because uh, 16

and uh, 16

I uh, 24

CHAPTER II

MORPHOLOGICAL SIGNALS OF HESITATION

2.0 Just as at the phonological level hesitations were considered separately in terms of both segmental and suprasegmental phonemes, so the segmental and suprasegmental features will be investigated in turn in this chapter. The segmental morphemes or morpheme groups (words) will be discussed in terms of the separate categories of morphemes involved: bases; prefixes; and suffixes. The suprasegmental aspects (superfixes) did not admit of objective observation and hence, are considered essentially only in theory.

2.1 Hesitations within words are rather easily discerned. Many occur internally at morpheme boundaries following prefixes or bases. Since prefixes are rarely identical with free forms (cf., {in-}) and do not therefore occur alone as words, a prefix isolated by following pause immediately signals hesitation. This is well illustrated by re- in I.61. Bases may be either bound or free. Should a bound base be followed by pause (/wayv/ of /wayvz/), hesitation is obvious. If, however, the base is a free form, then hesitancy is not discernable in terms only of morphology, for whether, in fact, the context of the utterance requires in addition a particular suffix is a matter which can only be dealt with at the level of syntax. This same problem and solution arise also in the case of /in/, which could be either {in} or {in-}.

2.11 In practice it was found that hesitation present within morpheme boundaries usually posed little problem, since a morpheme is the minimal unit of speech, lexically or grammatically, to which listeners can respond. If, by chance, a morpheme is so interrupted that the remainder is itself identical with another morpheme, the rules of syntactic structure must again come into play

to resolve any potential miscommunication. Gleason cites strange /streynj/ as an example of this.¹⁴ Chance fragmentation can yield either stray /strey/ or strain /streyn/. This problem is well exemplified in it- in I.38, it- in V.53, and in limit- in V.83.

2.2 A minimal utterance comprises a syntactic structure together with an intonation contour. All intonation contours, despite variation, possess certain common features. Each is preceded by either so-called initial silence or, if a larger utterance is already in progress, by terminal juncture. Its other end is always bounded by a terminal juncture. The superfix which is contained within these boundaries must include one, and only one, primary stress. This may be symbolized as follows: \emptyset TJ...^ˈ...TJ. Even if this does not hold true in spontaneous speech (see §1.3 above), it would be safe to assume that there must, in any case, be at least one primary stress. Although primary stress is quite difficult to observe by formal analysis, and while there may be linguistic signals which command listener response beneath the level of actual awareness, a lack of prominence on any syllable of a series in a structure would seem an obvious phenomenon. In consideration of this, and setting aside the question of whether intonation alone can serve adequately to identify the limits of an utterance, let us assume that any other factors necessary to a proper and distinct identification are in fact present (i.e., a potentially whole syntactic structure). If then silent pause occurs and no syllable can reasonably be assigned primary stress, then hesitancy were, in theory, clearly signalled, since a superfix lacking primary stress doesn't exist. This is illustrated in the marked text sample on the following page, where examples are designated by underlining. Here again, however, the observations are necessarily intuitive and subjective, and a truly definitive assertion could be made only after the introduction of some means of objective determination.

SAMPLE

I

1 Bétty because in recent uh/mónths in fact recent yéars I have encóuntered/
 2 uh/a number of/áuthors who have tried to dr- draw this distínction between
 3 individualist and indivídual/uh/only recently on our campus Dr. Dorothy Lée
 4 from Iowa State/University/dréw this/distinction and I thought this was well
 5 pút/by John Bieckert and I wanted this in wrítting and I/thought I might úse
 6 it sometimes/I would préfér however to/cóntrast uh/individúalist with uh/
 7 pérson rather than/individúal because the words are so/clóse to one another/
 8 I think sometimes we say someth- put a/suffix like i-s-t onto a word/if it's/
 9 unfávorable just as we say/uh nátionhood/and nátionálistm/if we/don't líke
 10 something we put/ an "ísm" on it/if we líke something we put/"hóod" on it/
 11 líke mómism or/mótherhood you see/the contrast/so I think this contrast was
 12 made/for this réason I mean individualist and/uh/individúal/however I would
 13 líke to say/that it should be/individualist and pérson.

14 For the simple fact that/the stréss should be placed/on the/idéa that/uh/nó
 15 one/is/stríctly an indivídualist I know we have made a great déal in this
 16 country/of rugged/individúalism/uh/and I think we have fáiled to work óut a
 17 public policy/an understanding of our/públic life/our public róle/because
 18 of our stress on indivídual/the indivídual/uh/may I sáy that uh/from the
 19 Bíblical point of view/there is no/individúal/uh/the/Old Téstament for
 20 instance/knéw a pérson ónly in the context of commúntiy/and so Í would choose
 21 to say that/we should/refer to/uh yóu/or/to mysélf/as a pérson/rather than
 22 an indivídualist/and we should strive to understand/what pérson really means

2.21 Hesitation could, of course, occur after primary stress. Intonation alone, however, is here an inadequate device of identification. Even though a syntactic structure bounded by terminal junctures and lacking the requisite primary stress be present, it would be impossible to determine, without considering also syntactic aspects, to what portion of the larger speech segment, the segment in question should be assigned. It could belong either to that portion prior to pause, or the one following pause, or, if it were in fact an instance of the Osgood-Maclay category of unretraced False Start (as in I.30/31: you're uh/), to neither.

2.3 Supplementary Examples.

2.31 Incomplete Words and Nonsense Syllables.

2.311 Tape I.

dr-, 2

someth-, 8

Gebr-, 28

yo-, 30

2.312 Tape II.

tr-, 31

s-, 43

sk-, 47

getti-, 48

2.313 Tape III.

t-, 3

yo-, 10

2.313 Tape III (cont.).

m-, 34

ex-, 83

2.314 Tape IV

stent-, 30

st-, 49

spart-, 77

he-, 88

2.315 Tape V.

seme-, 51

the-, 84

hardli-, 90

mi-, 149

CHAPTER III

SYNTACTIC SIGNALS OF HESITATION

3.0 Perhaps the most useful tool in the identification of hesitations in speech is the analysis of utterances at the syntactic level into their so-called immediate constituents (IC's). Each whole utterance comprises one of numerous major syntactic structure-combinations. These are directly formed by a few (usually two) substructures, or constituents, which may in turn contain further substructuring. Ultimately, every word of an utterance is an IC. Some major structures may be quite simple (e.g., Go home!). Others are extremely complex. All utterances, however lengthy, are describable in terms of IC structure, level upon level. In Chapter 6 of his book The Structure of American English, W. Nelson Francis describes and defines the four basic types of syntactic structures.¹⁵ The first of these, structures of predication, are made up of subjects and verbs, or verb phrases, as in the simple example, John sings. Structures of modification are greatly varied. They are comprised of "heads" (nouns, verbs, adjectives, adverbs, or function words) and the several types of "modifiers", or qualifiers, in the usual sense. With the noun as head, examples might be lake water, running water, clear water, water everywhere, water in the streets, and water enough. This is the most prolific category. Examples with a verb as head are fewer in type: stood an hour; stood laughing; stood straight and tall; stood frequently; etcetera. Including all heads and modifiers, Francis lists twenty-five separate categories of such structures.¹⁶ Similar variety is found in the third type, structures of complementation, which consist of verbal elements together with complements. A complement may be: nominal, (He) was a doctor; adjectival, (He) was dirty;

adverbial, (He) was here; or verbal, (He) was not to be believed. Structures of coordination involve structures or word classes which are syntactically equivalent and are joined together to function as a single unit: John and Mary; to be or not to be; etcetera.

3.01 Any of these structure-types can form independent, whole utterances. Also, each of the structures may be the IC's of any of the other structures on the next lower level, so that finally any utterance can be broken down in terms solely of these four structures.

3.1 An exhaustive description of the manifold variety of combinations involving these four structure-types far exceeds the scope of this study. For reference, however, the reader will find a wholly adequate, though likewise not exhaustive, treatment of this subject in Chapter 6 of Francis' book, cited above. What is set down here, together with the examples, represents only the briefest outline of the principles which were followed in this portion of the analysis.

3.11 The value of all this in a study of hesitation phenomena derives from the fact that the most naive listener, provided he is also a native speaker of American English, and even despite a total lack of linguistic training, is nonetheless acutely aware of these same, rigid demands of structure in the language. If one of the IC's at any level of structure is missing, the listener instantly recognizes a hesitation. Examples of this from the corpus, which are all listed together at the end of this chapter, will make this clear. The listings, consistent with IC analysis, contain only as much context as is necessary to illustrate the structure involved. The IC's are in each instance separately underlined with a continuous marking, the first IC with a single line, the second with a double underlining. In the case of an Osgood-Maclay unretraced False

Start, the second IC is missing, but it will nonetheless be indicated hypothetically, enclosed in parentheses.

3.12 A special category, not hesitation, was also observed. It involves what may be called "tags," or "optional fillers." This occurred when there was already a potentially complete utterance, and when the speaker, by way of afterthought, decided to give more information, using an optional syntactic slot left previously unfilled. For example, the tag, by John Bieckert, in I.4/5 ("I thought this was well put/ by John Bieckert") is syntactically entirely optional. The same phenomenon is evident in Canada (II. 15/16: "we spent...Prince George/Canada"). The reader, on listening to the tapes, can readily tally many additional examples of this.

3.2 Examples.

3.21 Structures of Predication.

Dr. Dorothy Lee.../drew, I. 3/4

I/thought, I.5

we/don't like, I.9

I think the person who is most free/is a person, I.26

we/continued, II.2

you um/travel, II.17

the ferry/(verb), II.24

I would suggest that you/start, II.28

3.22 Structures of Complementation.

have encountered/uh/a number, I.1-2

drew/this distinction, I.4

3.22 Structures of Complementation (cont.).

to/contrast, I.6

by train to/Seattle, II.0/1

we spent uh/overnight, II.12/13

I believe it is for/for Prince Rupert, II.18

some places you have/layovers, II. 18/19

of what/we mean, III.1

I/I think they do, III.20

3.23 Structures of Modification.

are so/close, I.7

put a/suffix, I.8

on the/idea, I.14

of rugged/individualism, I.16

of our/public life, I.17

there is no/individual, I.19

not a/long/diesel/train, II.4

one of the passenger/cars, II.5

we could very/readily see, II.7/8

it isn't very/prominent, III.43

make a/very studious bookworm, III.66

3.24 Structures of Coordination.

momism or/motherhood, I.10/11

refer to/uh you/or/to myself, I.20/21

to someone else/or to/a social/uh situation, I. 23/24

3.24 Structure of Coordination (cont.).

in comparison to what your own ability is or uh/your previous
accomplishment has been, III.22-24

CHAPTER IV

CONCLUSION: SUMMARY OF FINDINGS

4.0 The task undertaken here has been that of identifying the linguistic signals of the various hesitation phenomena which occur with such great frequency in spontaneous speech. In an article which was predominantly a study of the distributional aspects of these phenomena in terms of English word classes, Charles Osgood and Howard Maclay classified hesitations into four categories. They made no mention, as such, however, of any linguistic means by which they may have distinguished the occurrence of hesitations in their corpus. It was intended that the results of this analysis establish such means.

4.1 From the start the study was somewhat beset with difficulty, for initial observation as well as subsequent formal analysis revealed no assured way of distinguishing hesitation pauses from so-called stylistic pauses. Osgood and Maclay sought to circumvent this problem by considering only pauses of "abnormal" length. It was the original opinion of this writer that such a distinction could only be arbitrary, and at no point in the analysis has there been evidence of the need of a distinction of this sort.

4.11 Also, the original design of the analysis included machine-measured observations and description of the suprasegmental features of stress and juncture attendant at hesitation. Regretfully no such wholly objective observations were possible. While an exhaustive study would necessarily require the gathering of these data by machine measurement, the signals of hesitation here proposed are judged to be independent of this requisite.

4.2 In all, five means of recognizing hesitations in spontaneous speech

were discovered: (1) the lengthening of syllables in words, with or without following pause; (2) vocalized pause (uh, um, etcetera not preceded by silent pause; (3) prefixes or bound bases isolated by following pause; (4) otherwise incomplete words, or nonsense syllables; and (5) incomplete IC structures, marked at least by pause. These signals, as one might expect, often occurred in combinations as well as separately. Silent pause, although a frequently unavoidable component in these phenomena, was not itself a definitive signal of hesitation.

4.21 Of the above, (1) corresponds to the Osgood-Maclay category of Unfilled Pause. Filled Pauses are most clearly represented by (2). Types (3) and (4) may be either Repetitions or False Starts, and (5) may variously represent all four of the Osgood-Maclay categories of hesitation.

APPENDIX

I

1 Betty because in recent uh/months in fact recent years I have encountered/uh/
2 a number of/authors who have tried to dr- draw this distinction between indi-
3 vidualist and individual/uh/only recently on our campus Dr. Dorothy Lee from
4 Iowa State/University/drew this/distinction and I thought this was well put/
5 by John Bieckert and I wanted this in writing and I/thought I might use it
6 sometimes/I would prefer however to/contrast uh/individualist with uh/person
7 rather than/individual because the words are so/close to one another/I think
8 sometimes we say someth- put a/suffix like i-s-t onto a word/if it's/unfavor-
9 able just as we say/uh nationhood/and nationalism/if we/don't like something
10 we put/an "ism" on it/if we like something we put/"hood" on it/like momism or/
11 motherhood you see/the contrast/so I think this contrast was made/for this
12 reason I mean individualist and/uh/individual/however I would like to say/that
13 it should be/individualist and person

14 For the simple fact that/the stress should be placed/on the/idea that/uh/no one/
15 is/strictly and individualist I know we have made a great deal in this country/
16 of rugged/individualism/uh/and I think we have failed to work out a public
17 policy/an understanding of our/public life/our public role/because of our stress
18 on individual/the individual/uh/may I say that uh/from the Biblical point of
19 view/there is no/individual/uh/the/Old Testament for instance/knew a person only
20 in the context of community/and so I would choose to say that/we should/refer to/
21 uh you/or/to myself/ as a person/rather than an individualist/and we should strive
22 to understand/what person really means

23 yes/I would say that a person sees himself always in relationship/to someone else/

I

24 or to/a social/uh/situation/uh/even when he's alone/he has to see himself in
25 this sense

26 Well actually I think the person who is most free/is a person who sees himself
27 as a person/uh/he has uh what we would call uh in the words of the prophet
28 Gibran/Gebr-/is it Gibran/I've forgotten/...who/admonished uh/two lovers to
29 let/to have space in their togetherness/that is/always to be/together but not/
30 together and you see it's a paradoxical way of speaking here that you/yo- you're
31 uh/well let me put it this way/or illustrate it by something that happened on
32 the campus when/Robert Shaw brought his chorale/here several years ago I went
33 backstage after the performance and/I asked/uh/one of the/singers/why they
34 stood so far apart on the stage/and he replied that it was to bring out the
35 soloistic qualities in each person/and yet they were in concert/there was
36 space/in their togetherness/and/it seems to me that we can work this out/and
37 understand that/a person is a person who is most free/if he recognizes/his
38 relationship to other people but hu?/sees this relationship in it-/in a proper
39 perspective

40 yes I think there have been emphases in recent years too on the part of people
41 who have said that uh/that man can live to himself/.. Ayn Rand yes/this is/a
42 very popular philosophy/and/it is somewhat reflected uh/in the book on how to
43 win friends and influence people/uh/which was very popular in my college days/
44 yuh/the idea that I am to uh/more or less sneak up on you and show you that uh/
45 it's to your advantage that you do something nice for me but actually I am
46 really working from/uh selfish/for selfish reasons/because I'm primarily con-
47 cerned and only concerned/with myself/now the difficulty here is that/uh/one
48 fails to realized that we're part of a community and it is true that nothing

I

49 that I can do for you will fail to benefit me but it's it this is uh/is part
50 of our belii-belonging to one another/as a as a member of a community

51 well I think/they have known the full effect of uh/collectivism/and this/uh/
52 is pointed out by a number of/writers/uh Nicolai/Burdayev/the uh/man who
53 left Russia many years ago and has/had spent most of his years/creative years
54 in Paris/and Martin Buber/Buber and/Paul Tillich/and uh/Bruner/you can name
55 any number of these men who have known/what uh/collectivism actually is

56 well/we have another word for it/we sometimes talk about conformity and we
57 speak of individualism/a great deal but uh/actually we're uh/we're conform/as
58 you well know as much as anyone/I mean we're a group of conformist/uh/we don't
59 like to vary from what is called the norm/and we don't look with favor upon that
60 person/who does/we have a pattern which we impose upon people quite freely/
61 there are many uh subtle forms of collectivism/a person might re-/resist it in
62 one area/for instance he might resist uh say let us say uh/federal controls/and
63 yet would be uh/most likely to accept controls from a local/area you see I mean
64 from local powers/there are many many forms of collectivism

65 may I offer/some language here/uh/Dr. Reinho Nieber in criticising uh/Kinseys
66 book on/oh/the book on sex which was/very popular a number of years ago/uh/said
67 that the/the danger inherent in a book of this kind was that the statistical
68 norm becomes the ethical norm/you check it out you see you find out what is the/
69 popular thing to do/this is the old line of being conform to the world or to the
70 standards of uh/set by someone outside yourself what I'm saying is that the true
71 person/who recognizes true community/uh/doesn- is not a conformist/he uh/the
72 community/a community will permit differences/whereas a collective uh/group will

I

73 not permit diff- differences/a collective country will not permit differences/
74 and this is the uh/the richness of the/uh/Biblical thought is that there are
75 many many differences among/people in/community you see/uh/it might be said
76 eh that in a certain sense individualism is the reverse side of collectivism/
77 and uh/individualism/almost invariably leads in to/uh/some form of collecti-
78 vism/while/uh/p- personalism/or the person leads into community it is a
79 fruition of community/now the frui- commu- uh community is a fruition of/of
80 persons/and respect for persons you see and respect for differences/permitting
81 differences

82 well/uh/he's talking here about the co- the contra- he's contrasting the
83 individualist and the uh/person/uh/he says that uh/individualism understands
84 only a part of man/collectivism understands man only as a part/neither advances
85 to the wholeness of man/to man as a whole/individualism/sees man only in rela-
86 tion to himself/but collectivism does not see man at all/it sees only quote/
87 society unquote/with the former/that is with individualism/man's face is dis-
88 torted/with the latter that is/collectivism/man's face is masked/

89 oh yes I think uh/this is uh/a great temptation is to hide and because it gives
90 you some protection/and you/uh/there are many ways you hide behind property
91 hide behind uh/your status and uh/there are many masks which we wear daily/but
92 in a genuine community relationship/uh people are uh/are open/uh/they are willing
93 to/uh/be exposed in some ways this does not mean a person does not have privacy
94 this see how easy you can/misunderstand this whole idea of/because privacy you
95 have privacy only in/a community/uh/when you think about how what the lack of
96 privacy we have in our/day you see how easy it is ???? people to take your
97 picture under all circumstances where an individual is used/uh/regardless uh/

I

98 his picture must be taken/he may not/wish that his picture be taken while he's
99 speaking in public but somebody's there flashing a camera 'n/soforth/it's/uh/
100 or the/exposure here and there in a/in a very dehumanized uh/culture/but I think
101 this is why these men in Europe knowing the Nazi regime/uh/would be inclined
102 to/uh speak out for the person over against the dehumanizing/uh trends in
103 our/technological age/'n we we all have to fight this/we have to fight it/
104 constantly because uh/there's a market value/put on ~~us~~/put on us in this/
105 in a collectivistic society

II

0 Yes that's right we started out/uh/on the train/from Manhattan/we went by
1 train to/Seattle/and spent uh/a day/visiting Seattle/then/we uh/continued
2 our journey by train/up to/uh Vancouver/Canada/and from there we/continued
3 by train but it was a different type of train/it was a little tourist uh
4 train through the mountains not a/long/diesel/train but just a mere/train
5 with two cars/on it/uh the engine was part of one of the passenger/cars/and
6 this little train traveled through thick Canadian/rockies/so uh/but by the
7 time we finished our trip to Prince Rupert on this little train we could very/
8 readily see why the train wasn't a very long train on account of the height
9 of the mountains/that uh/we went through/was a delightful experience um/we
10 didn't uh come to a town/for uh twelve/hours/right out through the mountains
11 through indian reservations/we saw many indians/our meals were served/on the
12 train/similar to the way they're served on the airplanes/by uh/hostesses/we
13 spent uh/overnight/at a little town in Canada uh/Prince George/Canada/and from
14 there we started out on our little train trip/back to/um/oh/let's see/it was
15 Prince Rupert/and there/we were going to have another/lay over because in
16 Canada you know the trains don't run every day/

17 you um/travel/say this train/operated on Tuesdays and Thursdays/and the ferry
18 leaves uh/on uh Saturday I believe it is for/for Prince Rupert/so/uh some
19 places you have/lay overs/because the train doesn't operate/every day/but we
20 enjoyed our lay over at Prince Rupert Canada this is a very/lovely/fishing/
21 village/waiting for the/Alaskan ferry/this was the first year/that for the
22 operation of the Alaskan ferry/and it was to leave on Saturday morning so we
23 enjoyed spending a day/in uh/Prince Rupert

24 uh/the ferry/the name of the/ferry that we were on was the Maritaska/named

II

25 after the/famous/Marituska valley in uh/Alaska/there were five hundred
26 passengers/and a room for about a hundred cars/on the/the ferry/you might
27 say uh/this ferry is/booked/early/in the spring/anybody interested in going
28 to Alaska/uh I would suggest that you/start making your reservations in
29 February or March because it/is becoming a popular/trip/up the/inland passage
30 they call it which is through the narrow straits/so you don't actually go out
31 to sea it's uh/uh/a tr-/boat trip in which you have ??? mountains on both sides
32 oh yes sometimes uh/there's hardly room for the boat to get/through/and this
33 uh/happens or/occurs/during the middle of the night/or um/it's night-time
34 according to the/clock anyway but it's still light you know/uh/in Alaska/ and
35 uh you don't want to go to sleep because/you're afraid you'll miss/the boat
36 going through the narrows/they call it/ and it is very exciting to see how they
37 to work/and work to get this big um/ferry boat through/the narrowest place/in
38 the strait/so it is a interesting boat trip and very beautiful
39 That's right/and you go through um/m-little towns/there's little Keechukan/
40 which is the salmon capital/and is famous/world over/for its salmon/and fishing/
41 uh the next uh/important little town which you stop at on the ferry system is
42 Rangle/very interesting you just stop on the ferry for a little bit but you can/
43 uh get off any time and spend/s-/a few hours there and r- come/or a day/and go
44 continue your trip on the next ferry/and we stopped at Petersburg another little
45 fishing/town and then finally you arrive at Juno which is the capital/of
46 Alaska and um/it's a very interesting/town/a very beautiful town/from there you
47 can take the/ferry on up to Haines/then at Haines and Sk-/Skagway you have a
48 choice of continuing/getti- driving your car off the ferry and/going on the
49 Alaskan highway/or there is this Alaskan/railroad/which you can put your car

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50 on/and um/take the car and yourself by railroad over to the junction with
51 Alaskan highway at Whitehorse/this is a very thrilling trip/it's uh/reminds
52 you of the goldrush days it's uh/very uh/rickety in our/modern-day conception
53 of a train and it um/but it's very thrilling and the kids loved this train
54 trip from uh/Haines to/Whitehorse but uh/if you're thinking of/saving time/uh/
55 you would just drive your car off the ferry and continue on to a highway
56 that eventually connects/at Haines junction with the Alaskan highway/this
57 ferry system which will be complete in 1966/makes possible for a person to/
58 leave Seattle/and go by ferry to/the Vancouver Islands and from there by
59 ferry/next year/to Prince Rupert and connect with the Alaskan ferry system/on
60 up to/H-/uh Haines and from there you dr- drive to Anchorage/and from Anchorage/
61 they will ha-/have a ferry/from/there to Kodiak Island/so this is a marine/
62 highway/

63 No uh we uh/were limited for time/so we flew/from um/and we actually uh/got
64 off the ferry at Juno and flew from Juno to/Anchorage/and from Atch-/Anchorage
65 to Kodiak/the next time when we go to Alaska/we hope to/make this part of the
66 trip/a new experience for us to/go/take the trip from Haines to Anchorage by
67 bus or/by car/and do some camping on the way

68 Well I think uh/the um/most important uh/difference/or the real fun of taking
69 a trip to Alaska/is the/well I would say uh/the absence of people/uh you're
70 uh/as soon as you/leave the/Seattle or/start on your northward/journeys/uh you
71 see very few people/uh people are living in little/villages/little fishing/
72 villages the/the type of life is a little different than what we're used to/
73 they don't uh/aren't interested in rushing around to meet uh/deadlines quite
74 so much course when you get to Anchorage Anchorage is/more or less a typical

II

75 American/city and um/you would think that you were back in the United States/
76 but on the island of Kodiak itself um/just for instance people if/their car
77 breaks down they know/that it might be three weeks or six weeks before they
78 can get a part in because the parts had to come/over from/Anchorage/and the
79 people well it's/it's all right they accept this/and their s-/salespeople
80 or their shops uh/well it doesn't matter too much/they/they can only/travel
81 but twenty miles on Kodiak island anyway so uh/it doesn't matter/ too much
82 if the car breaks down but this is the uh/more or less the attitude/they're
83 not rushed um/they live uh/a simpler/life than we do/um/they have little/
84 opportunity for amusement/um/maybe there's one show/movies on the island of
85 Kodiak/only twenty miles of road/they do have their schools but of course they
86 don't have basketball/s?- games and football games to play because there aren't
87 any other schools on the island of Kodiak/they live with/more or less by them-
88 selves so their recreation's hunting/and fishing/this is their livelihood
89 hunting and fishing and also/their recreation they visit a lot/families get
90 together and they have square dances in their homes/it's uh I would say um/
91 if you want to give your family/and yourself a picture of what/life in/say
92 Kansas was/maybe fifty years ago/the only/place to really get a taste of it
93 is to visit/Alaska and see/what uh/'n how they live and what they do/with
94 their time/however I'm afraid um/since the earthquake/has been there that
95 they are rebuilding/and they're becoming modern/um/at least the talk or the
96 articles I've read about uh/how Kodiak was going improve after/the earthquake
97 in which their downtown business area was practically destroyed it seems to
98 me like they're going to/pave the street/and build some modern stores/and it
99 will no longer be/uh the frontier/town which it was/two years ago when we

II

100 visited it

101 No it's/to the north and uh/east/it was a fogneck island/in which is an
102 island/oh I expect it's about/fifty miles from Kodiak/this island is um/
103 the navy/had operated a/recreation camp/there for its men/and the
104 families/to uh/go/only way you could reach this island was by boat/and uh
105 they had uh/some cabins and/the families could go/uh/for/vacations and you
106 would go by boat and be met by/truck/ and travel eight miles by truck/to
107 your campsite/and there you were tr- truly in the world of/nature/the
108 Kodiak bears/the deer/uh/the salmon fish upstream/and uh/perhaps/your
109 family and one other family would be the only people on the island/we were
110 warned to/always go out at night with a guide/on account of the bears/and
111 the berries/were right/outside our cabin to pick and naturally the/Kodiak
112 bears liked to come down and get the berries too/but it was a/a very/um/
113 interesting way of/living/back to/the way of nature I would say/uh/there
114 weren't any radios/we didn't have uh any newspapers/we didn't have any mail/
115 we took what food we/wanted for the week/with us/and we knew when that was
116 gone there would be no more food until the truck came to get us

117 They loved it/and um/constantly/my family asked well when we go back to Kodiak
118 I hope we can go to a fogneck/they're afraid that something has happened/that
119 uh/it won't be like it was when they were there/they would get up in the
120 morning/and go out to fish/and our only/regulations was/that/finally the
121 children had to/clean the fish/that they caught or/because we were getting so
122 many fish that we couldn't/eat them/ah/but they did have a big/uh deep freeze/
123 there for families to put their fish in and we took/well we shipped back to/
124 to Kansas here uh/two hundred pounds of frozen salmon

II

125 Oh it was delicious/the salmon and uh/they also open have a season for deer
126 hunting/there that they have uh/places/and the families go out for deer
127 hunting/ so it's very exciting/for nature lovers and for hunters and for
128 fisherman

129 That's right/your food prices and hotel/prices are rather/high there as/
130 would be expected/but more families are going into Alaska all the time and
131 they're getting more tourist accommodations so that uh/you can drive a
132 highway with/and still/have overnight lodging/and um/it's/a wonderful trip

133 The/color of the/grass on the mountain side is/such a/a true green/um/It
134 does/just like like/a strip of velvet on the sides of the hills/and the
135 flowers are lovely

III

1 I think each of us has/his or her own idea of what/we mean by the good life/
2 to some it would mean (I suppose) a moral life/to others a satisfying life
3 t-/to some a fun/life

4 Well I'll take the one about satisfying/I think it's feeling good about what
5 you're doing or how you're doing/to me that's the good life if you feel as
6 though you're getting toward a goal/maybe not even very fast but you're making
7 progress/then it seems to me you're leading a good life

8 Yes

9 Well/maybe they're like me they work toward/a deadline or/uh/an objective much
10 better than uh/without that as a guide yo- you have a direction in which to
11 head/and of course I think sometimes some of my goals are deadlines and I may
12 work like mad to reach them/and maybe that's when I feel the best about/the
13 way I'm living and/and how I'm doing is because uh I am getting somewhere it
14 is good

15 yes contentment/and satisfaction are not same in my vocabulary/and Elsie the
16 cow may be contented/but uh/ for satisfaction/you may not/be contented at all
17 with things the way they are/but if/as I say if you're making some progress/
18 if you're uh/making a difference/then I I would find some satisfaction in
19 that day/or that week

20 Oh I hope so/I/I think they do/sometimes they are realistic goals and sometimes
21 they are not/the thing that bothers me about many youngsters' goals is that
22 uh/doing well sometimes means beating somebody else instead of doing well in
23 comparison to what your own ability is or uh/your previous accomplishment has
24 been

III

25 I don't know but it is/I suppose it's partly the competition/of/today's
26 world/and uh we're all interested in how we're going to be measured by
27 other people/and not too many people know what/your potential is/they
28 just see what your achievement is/and I think too many times we force this
29 competition onto children at a very young age/you should take dancing lessons
30 because Mary is or uh you should um/be doing uh/this activity because Mary is
31 or um/all the kids in this block/are uh/learning to swim this summer so this
32 is what you should do/and maybe that's not what that youngster's interested
33 in at all

34 So what/I would be very happy to have him be a unique person/if that m-means
35 he's a non-conformist/well and good/I uh/don't want him to fit/a definite
36 pattern and be a carbon copy of the youngster in the next block

37 that's right/it's your own goal

38 yes and then of course for a child this is very difficult because/what he wants
39 today he doesn't want tomorrow like I had to buy some roller skates last week/
40 and they and they haven't been on/since the day after they were purchased I
41 don't know uh quite what has/detracted from them/but they were very important
42 one day and now seven days later/they're in the toy chest/neglected/so that
43 there was a goal/I think/to learn to skate once but/it isn't very/prominent
44 right now

45 yes/and of course they're learning and they're trying out/things and so/maybe
46 she just wanted to know how it felt to be on/roller skates/and uh she found
47 out she didn't have much control yet/or maybe it was because I/forbade a
48 skate-board and/this was the next best thing/the next most dangerous thing
49 she could think of/because it seems to me that a six-year-old/can't control

III

50 a skate-board enough for it to be safe/but if you're going to help a
51 child/to feel that he's unique/and different I think you need to play up/
52 his strong traits/instead of making him uh/compared to someone else you say
53 this child does this well/and um/maybe/uh he's the child who/reads a great
54 deal and only has one or two friends/is this bad/I don't think it is/this
55 is right for this child/and so instead of trying to get him to have a hoard
56 of kids coming in and out of the house/you might/make sure that he can spend
57 time/with/the one or two that he enjoys being with maybe they don't live next
58 door/and then you will see that he has a chance to read/because that's what
59 he's interested in/nor maybe you will also suggest that he get out and get
60 some fresh air once in a while but uh/e- encourage him to do/what he/enjoys
61 doing/and you may have another one and often in the same family you will/
62 who's as athlete/and/he doesn't want to read/he'd rather do almost anything/
63 uh than that/because it's fun for him to be on the team/to be/excelling
64 physically/and so you may have to/insist that this youngster do/his schoolwork/
65 uh/besides mm/uh/excelling on the team/but you still won't try to um/stop the
66 tendency to be an athlete/and uh make a/very studious bookworm out of him/
67 that's not his inclination

68 No/because I think comparisons are odious/always/nor you can uh/complement
69 one on/uh the way he reads and how well informed he is and you can complement
70 the athlete on uh/his accomplishments uh/out uh/playing the game/without uh/
71 tearing down either one/and then maybe you've got a little cousin who's on
72 the plump side/and likes to stay home and is real comfortable and easy to
73 live with/and/likes to loaf around/and um/you you wouldn't want to try to
74 make him like/either one of these two/and you wouldn't uh/want them to be
75 exactly like him/and yet/you might enjoy being around this youngster a great

III

76 deal/and you would want to/let him know that you did/that it was fun to
77 have him stick around and/talk to you/and uh/complement you on the cookies
78 that you could make even if they are a pound or two/to him/so uh/ when you
79 have one who is a distinct type/I would hope you don't try to make him over/
80 but/show him that you like him/just the way he is/it seems to me that's the
81 one thing as parents that we can give our children/and that is the feeling
82 that/we love them/because they're our children/not because/their eyes are/
83 the same color as ours or not because they're uh/ex- celling in school/or
84 they're going to be star athletes or uh/any/special accomplishment/but we
85 love them/because they're our children/and uh w-/we may/try to uh/enhance
86 some of their qualities sure/I read just the other day where some one said
87 you don't try to make them over what you try to do is fluff them out a little/
88 and I kind of liked that/you think of a pillow/ and um/may be you do enhance
89 it just a bit by fluffing it up each day/and maybe the children would profit
90 from/this too/maybe you need to fluff up their ego/just a mite/regularly/
91 help them feel that um/they're pretty good folks/just the way they are/and uh/
92 then/uh/as one psychologist says you can uh/sandwich/some criticism in between
93 some compliments and say/you know/you're a good reader/and you don't mess up
94 the house/and all/but I wish you'd get out and get some fresh air or I wish
95 you'd go to the store/and/do an errand/and help me just a little bit more/but
96 um/accept them as they are/don't try to make them over/you know we say a
97 marriage based on/going to make over a mate is/doomed at the beginning/and so
98 maybe uh/uh if if a parent tries the same thing/they're going to fail/so to
99 speak at parenthood too

100 It's so frustrating to be nagged isn't it

III

101 then I wonder too if we're realistic in what we expect of our children/
102 what do you want wrapped up in one child/does he have to be handsome/
103 strong athletic intelligent/happy/well-adjusted/and have a thousand
104 friends/now no child can do that/but uh some one has accused parents of
105 wanting just everything/in one package/this child is supposed to/be an
106 excellent student/and an all-round athlete/and/happy/and well-adjusted/
107 and have/friends in and out of the house all the time/and um/I wonder when/
108 we/think this is what our children should be if we've over looked in the
109 mirror and asked ourselves what kind of uh/justification do we have for
110 these expectations

111 and of course that's impossible too/and unhappy is the lot/whose parent is
112 trying to achieve through the child

113 yes/I suppose this uh/parent-child relationship is very much uh/like/
114 husband-wife/after all you're living/together/day and night/and um/sharing
115 a home and/so on/the only thing is/one at least one of the uh two parties
116 is changing/all the time/in the parent-child relationship/and um/sometimes
117 I think in/husband-wife/relationships we're pretty set in our ways and nobody
118 changes/and we fight the same battle year after year/but um/these youngsters
119 will/grow up/and you will see/some results/uh/from the time and effort/put in/
120 in building up some ego/and giving them some feelings of satisfaction/because
121 if it's fun to be/a three-year-old/it's/pretty apt to be fun/to be/ a six-
122 year-old/and a ten-year-old/and a thirteen-year-old and an eighteen-year-old/
123 in the same/family circle/because um/the thoughtful parent will glory in the
124 development of this child/and uh/sure if he has an uncontrollable temper you

III

125 may/try to help him/work on that little problem some/but then/think of
126 all the spunk that he has/if he has that much ire that can be raised and
127 so/if that can be channeled/over/just a little bit/think what you might
128 get done

IV

1 Well basically/because I've always been interested in other parts of the
2 world/we um/have had an IFYE in our home/three years before/I went/as an
3 IFYE

4 from Syria

5 well of course our application is made in March/we were later interviewed in/
6 in July and we did not hear whether we/made the requirements/uh/through the
7 State until/the end of August/then/it was/the end of January before we
8 definitely knew that we/or before I definitely knew that I was going as an
9 IFYE

10 yes/I have worked at this job for seven years

11 no/it wasn't a bit difficult

12 I think so/I think an experience of this type would be good for anyone/and

13 I believe he realized that

14 well/you not only learn much more about/where you have been but you also learn
15 much more about yourself/your own country/perhaps/uh what/what you were yourself
16 before you even went

17 you get a new idea/yes

18 you mean transportation/we/flew/by Pan American jet

19 no it/took us/approximately a day's time

20 there were/five of us who went from the United States

IV

21 we landed in Rio/

22 yes it is a beautiful city it's known as one of the most beautiful cities

23 of the world and I/truly think that it/must be

24 we stayed in a/hotel called the Araporta Hotel where they/have been keeping/

25 the members of the Peace Corps

26 yes I did meet a few of the members/they all seem to like their work very

27 much/and/from/what we heard of the people who have met Peace Corps members

28 they are very pleased with the work they are doing

29 no we spent a week in Rio in orientation sessions/before we were sent/to our

30 host states/the three of we girls were st-/sent to a little coastal state

31 called Esperto Santo/you know/uh/Brazil calls themselves the United States of

32 Brazil just like we call ourselves the United States of America

33 no I/don't think that we ordinarily do comprehend the size I know I didn't

34 until I really began studying/however Brazil is ninety percent of the size of

35 the United States now including our new states

36 no of course/this brings in another question also/um/it was wintertime/when

37 we were/in Brazil/of course the seasons are opposite to our seasons

38 well most of the time/it gets pretty chilly/much of the area is mountainous

39 and uh/they do not have heating systems in their homes/for this reason it gets

40 pretty chilly especially at night

41 the average/home/that I saw/in the country/is much different than/our country

42 homes/they/of course/do not have/all of the modern/um/furniture that we have/

IV

43 they do not have heating systems many of them still are burning wood/of
44 course there are a few of the homes which I was in that did have gas/cooking
45 stoves so they do have some of the same equipment/as far as electricity is
46 concerned/many of them/have electricity but/they have their own/electrical
47 systems and/will usually operate them only in the evenings/perhaps/two to
48 four hours in the evenings so they have very few electrical appliances

49 well that varied of course from family to family some families st-/still tend
50 to treat you a little bit as a guest/but/on the whole I felt that my families
51 most of them accepted me as/a family member so/depending on what/their work
52 was/usually I could help/most often I helped in the kitchen and it was/in
53 many of my homes that/this is the main/part of the woman's work is in/the
54 kitchen or in the home

55 well/the women/in Brazil I do not believe have quite the freedom that/we
56 women here have/just/very recently I believe it was three years ago/uh they
57 were given/the equal working rights therefore you won't find/too many women
58 yet working in offices most of them who do/are unmarried/very few married
59 women work outside of the home

60 this too depends/Brazil is made up of many immigrants /I would call them per-
61 haps even more of a melting pot than the United States/and/since I was living
62 mostly with immigrants I saw/quite a difference in the sizes and types of
63 families/I lived first with German families then with/Italian families later
64 with Japanese families/and/the Italians were the ones who had the larger
65 families/they would/I would say many times average as many as fourteen children
66 to a family/while/the Japanese/and the German families were smaller families
67 perhaps/uh/four to six children

IV

68 I believe that they are

69 well/they were/farmers of course my one German host family had originally/
70 built a hotel and had run it for several years and retired to the farm/so
71 to say/um while/the Japanese families/were especially engaged in/uh/
72 gardening/...truck farming ~~mmmmmmmm~~

73 yes they very definitely are/um/also/the Japanese had a lot of chickens/
74 and/you very rarely find the Japanese family with cattle however there were
75 a few I/I don't know and they're/for some reason they/do not like/cattle
76 raising

77 well in/spart-/particular areas of Brazil the mountains run right up to the
78 coast particularly around Rio Rio is built right in mountains/um/Sao Paulo
79 on down to the southern part is very mountainous clear up to the coast/the
80 state of Esperto Santo was/mountainous pretty much up to the coastline/on
81 north in the northeast/it is flatter/and then i-/in the central part of Brazil
82 as you go on into the central part it becomes a little flatter again

83 I did not get to go to the new capital no I was very disappointed I had hoped
84 that I would get to see it but/time just did not permit

85 yes two of/the five of us went to the capital

86 yes I'm/sure it would be real nice to see

87 well/I think of a sort of mixture of all these things because Brazil/is/
88 he- her culture is very mixed/from one area to another you see great contrasts
89 even within one state from one part of the state to another you will see very

IV

90 great contrasts/in the living/however the/people all over are the same
91 happy-go-lucky people that uh/uh seem to/take their own time about doing
92 everything and and enjoying themselves

93 yes/however you do find/some of the colonies speaking their own languages/
94 particularly the German Italian and Japanese colonies/and/I did live on one
95 collective type farm where there were twelve Japanese families living to-
96 gether on this farm/the/older people were unable to speak/Portugese and the
97 children who had not started to school were ee- unable to spork- speak
98 Portugese/they were speaking only Japanese

99 well/the basis for it was the fact that they just couldn't afford to/buy
100 their own land so they/put their money together and purchased the land and
101 are working up/this way um they told me that many of them call them Communists
102 of course they definitely do not hi- have this type of an organization they
103 have purchased the land/and/then they divided the acreage up according to the
104 number of the/children in their family/according to the size of the family/
105 each one of them/um/work/they work together and they are paid for the work
106 that they are done then/any profits that are left over are again divided among
107 the family/according to the size of the family

108 yes each family has their own home

109 well their homes were a mixture of wood and and stucco/they had built/wood
110 homes originally and/had/um/added on to them with stucco with/home-made bricks/
111 uh/to/later/um/but/this too/the home of/Brazilian people/will vary from/
112 location to location/they use/most generally whatever material is available

IV

113 for them/partly due I think because of the/transportation system their
114 roads/are not/yet/adequate/and/for this reason/it is very difficult to/
115 move their materials from one place to another so they use what is available
116 to them to use/

117 yes/I think perhaps there is a need for some aid/it's/this is a very hard
118 question to answer though for me and for most people I think/as to how we
119 should aid them/many of them would say to me/we don't want your aid other
120 than um/the food/the food is/is really going where it should/be going and
121 is helping/but as far as/money is concerned/it isn't/your technic-/
122 technicians if they would come and help us and show us how to do it/we
123 would be better off than just/if you just send money/which of course is in
124 case Peace Corps and/and/some types of our aid/the technicians are going in
125 but in many cases as in ??-/ in many cases in many parts of the world we do
126 just send money/and they feel that it isn't going to the right place

127 yes/it does/and they don't see it/and/so for this reason I think/they feel
128 this way about it

129 gee this is another hard question because I met so many memorable people I'm
130 sure I will remember/many of them for/all of my life

131 well I hope someday that I will be able to return

V

1 mmhmm/and he's the best doctor in the state/he still is no we used to go
2 back no matter what town we lived in we'd always go back there because
3 he's such a good doctor

4 it's just outside of Wichita/it's one of those towns that if you blink you
5 you miss it

6 I don't know I just never considered anything except coming to college/I
7 guess because both of my parents went to college/and uh/they never really
8 mentioned it a whole lot/they just let me make up my own mind/I decided on
9 Kansas State because I was in 4-H/and uh/my father wanted me to go to
10 Wichita/one because it had a better art school/uh/better fine arts department/
11 as a whole/and two it would be closer to home but one I wanted to go away from
12 home/and two/in 4-H all we ever heard was Kansas State and we always came up
13 here for uh/conferences and things/so I just said I'm coming here

14 the first oh you mean when I first started/- I came up here in '61 when I
15 started school

16 because uh/one I knew I'd be leaving home/and uh/I thought that/college was like
17 a/stepping stone/instead of living in one little town most of your/uh/school
18 days/and then suddenly being out/away from home/either married or working on
19 your own is/quite a big adjustment/and I thought that by/one living i-/uh/away
20 from home while I went to college/this would be an intermediate/step so that
21 I'd be a-/accustomed to living in a structure environment but I would/uh/
22 gain more independence/and also I'd learn to think more before I suddenly got
23 out and started to having to fight for myself

V

24 oh it was a hard/decision to make/I uh/decided I wanted to go into art/I
25 considered drama/but I loved it so much I was afraid that if I majored in
26 it I might not like it/because I'd have it crammed down my throat/so I
27 decided I would go into art because this was sort of a hobby/and I've never
28 had any training in art/so I decided I'd take that up/

29 well I had a hard time deciding because Kansas State at/that time didn't
30 have/an art department as such they had art either in architecture or they
31 had it in home ec/and then they had the liberal arts in uh/arts & sciences/so
32 I/signed up for arts and sciences and I thought I would skip around and take
33 courses in the other fields/and uh/after it was clear back in I went back to
34 the secretary and asked her to have my dean's card back I changed my mind and
35 tore it up and/and it/and uh/went into home ec I guess mainly because of my
36 4-H background/not that I wanted to go into home ec that much but/uh/I was
37 scared to death to go into art in an architecture department

38 oh/the beginning was basic/I think that probably the main reason I started in
39 home ec was I wanted to go into fashion illustration/and they were/uh/they
40 offered about/two or three courses at the time/connected with fashion illustra-
41 tion/and so I took costume design my freshman year/which is/not illustration/
42 the way I want it to but it's a background for it/uh/you learn you learn
43 about designing and about/the figure and about clothing and what to put with
44 what/and uh/I enjoyed it/but then I s-/got started in/ceramics and/the crafts/
45 and/I soon changed my mind I love the crafts/I like working with my hands
46 mostly ceramics/and uh/until I started in weaving/and then I took a problem
47 in weaving and making of rugs/so now I've decided I'm going to have to set up

V

48 a/ceramics studio and put a loom in it

49 oh/well this is another long story/I shouldn't say this for anyone this uh/

50 around in education/they're just going to wring my neck/um/I decided I'd

51 get a teacher's certificate last seme-/last year/because I was afraid I'd

52 graduate and I wouldn't be able to get a job/I'm really not a great artist

53 and it-/you have to be really great and even then you may not/be able to

54 feed yourself/in art/unless you have another job along with it/and so I

55 decided I'd get a teacher's certificate/one as an insurance policy/uh/and

56 two/I thought well it might not be so bad even though I didn't really want

57 to teach because it's very/structured and I didn't want to get up/and go to

58 work every day/but I suppose I'd have to no matter what job I was doing/and

59 uh/two/it's not too bad/you get three months vacation/you get and you can

60 get your salary on a/twelve-month basis/and uh/after student teaching of

61 course I love the kids/I loved it a lot more than I thought I ever would

62 and I loved every minute of it/even though I'd come home just dying the first

63 week I came home and I said I love it my room-mates/I just couldn't shut up

64 about how much I loved the kids/and the second week/that was when I was just

65 watching/the second week I started teaching/and I had the class room the whole

66 day/for five/class periods a day plus a home room period/and I came home and

67 I just/collapsed in the middle of the floor and I just said/oh I hate it/

68 I'm gonna die/I'm gonna die/oh/just think/only four more weeks to go/and they

69 were laughing at me but/I loved the kids I/even now every time I see/uh/a

70 junior high school kid on the street/especially if I see/um/oh/a small little

71 negro boy with great big eyes it makes me think of Zachary and then I just/

72 melt and I miss him and I want to go back

V

73 I don't know I think one that Junction City was rather unique/as far as the
74 choices we had for places to teach up here in student teaching/because/uh/
75 the children are from/such/uh/a great variety of backgrounds/and the/uh/
76 kids about half of them were/from uh/had parents in Fort Riley/and many of
77 them had lived in different parts of Europe/and since I was teaching art
78 history/I found the classes exciting because/some of the kids would say/oh/
79 yeah/I've seen that/the Parthenon/you know/we were over there/I climbed around
80 on it you know/and uh/I didn't/really like the work/and I don't like all the
81 red tape you have to go through/uh/you know/for a lot of things and this is
82 an awful lot involved in just red tape if you're and art teacher because of
83 supplies and/and wanting this and wanting that and/limit-/very/poor facilities
84 to work with many times/but I guess th-/that/students just made up for it/
85 because they come up/and maybe the whole day has gone wrong and one of them
86 will come up and say/look/my sweater has got on a monochromatic color scheme
87 and you think finally I've got through to one person it's worth it out of two
88 hundred and fifty I reached one/

89 uhhuh/I use uh/slides/I didn't have nearly as many as I wanted/and two/uh/I
90 combined projects/along with each lesson/because/uh/for one/uh/you can hardl-/
91 it's very uh/bad policy to talk or/to lecture/just a straight lecture to
92 junior high school students more than twenty minutes/-because their span of
93 attention/won't go much longer than that they get restless/unless you're just
94 an absolutely fantastic/lecturer/which very few people are/and they can't sit
95 still that long/and also art class is a break from their other classes where
96 they sit in class all day long/and do the/math or English or/history or
97 something and here's a chance for them to get up and move/

V

98 oh I don't think so/of course I'm/I want to get ahold of a program where
99 I can just/run it from the kindergarten on up/because it's a/creative let
100 outlet for the/students and I think that art is one/good way to encoura-/
101 encourage students to start thinking/now this sounds rather funny because
102 you don't think of art as being something you think about/but/I felt that/
103 even though it's/not really practiced in very many places/I think most
104 creativity's pretty well stifled by the time they reach the sixth grade in
105 a lot of schools/but if you can get ahold of them especially when they're
106 young/they're uninhibited/and they'll say look/this is what I did/I made it/
107 it's all mine/I didn't copy it from anything/if you can keep this quality
108 and encourage it in the students especially at a junior high school age when
109 they're very/uh/m- moldable/and they're very uh/I think it's probably one of
110 the worst periods for them/because they're/they're not in grade school any
111 more/they're not in high school/they're not maturing but they're beginning to/
112 that uh/I just think/art is/could be a very wonderful outlet for them to
113 express/how they feel/even though they might not be able to come out and
114 write it down or say it to you/they can express it in their art work

115 I don't know/now uh/I'll tell you/some of these I think they did/I don't think
116 that the five weeks I was there I really accomplished this very much/because
117 it's/almost impossible to do when you come into another person's situation/
118 and it's already been set up/and they've already had/a different situation/all
119 this time you can't really do much in the five weeks/the kind of projects I had
120 I related to art history/so that one they could be learning about art history
121 and two maybe they could relate/what was happening then to what is happening
122 now/uh/oh for instance like when we were discussing Greek architecture/I'd

V

123 have them/uh/see what they could find in the town that/had uh/Ionic and
124 Doric and Corinthian columns/and every one of them would say oh/the jail/
125 the/the/bank/the uh/oh so-and-so's house down the street you know and
126 they'd say what kind/and a lot of them/enjoyed the paintings/and then for
127 projects/well for instance/I think one of the most interesting ones was
128 cave paintings/we all made plaster and poured it into a shoe box lid/and
129 then I told them/to uh/put themselves in the place of a caveman I said you
130 are a caveman/now/I want you to/what/if you were a caveman would you put on
131 your wall/would you record something that happened to you/would you make it/
132 uh/record something that you wanted to be remembered/would you use this to
132 tell a story/or would you just use it to uh/decorate your wall/or what/and
133 so I thought this was probably one of the most creative/projects all/year
134 because/every student had something different/

135 well for instance one boy/uh/showed a picture/of a little stick man a figure
136 of a man and/we was dragging a/a woman by the hair/and he had a big club in
137 his hand/and I s-/and I thought this/I just loved this one/and so I asked him
138 to explain the picture to me/and/he said/uh/well I just think this is the way
139 the guys will go out/and he says/come here wife/whop you know/and drag her
140 away/and a lot of them you know would have/pictures of uh/buffalos or/some
141 other/ananimals/the arrows/and I told them about the magic that the caveman
142 thought that/they could kill the picture and kill the spirit of the animal
143 ???/so they used this a lot/they were very much uh/enthralled with this
144 idea/and/I told them about using blood/uh/as one of their colors and I
145 noticed one girl/she came up and said can I have a pin I said yeah you know
146 no thinking/and/about fifteen minutes later she/came up and said I finished
147 my cave painting and here she'd/put a hole in her finger and smeared blood

v

148 all over it/I just hope she didn't die or anything

149 not at mi-/well I don't know/I'll be in the Peace Corps

150 uh/that's an awful long ra-/term plan for me/I do everything so spastically/

151 but uh/well I got/I got interested in the Peace Corps when I was/uh/engaged

152 to a guy who wanted to go to the Peace Corps and I thought well if I'm going

153 to marry him it might be a good idea you know if I went along/so/this is how

154 I got interested and then uh/I actually got interested in the organization

155 itself/and I'm fascinated with people/especially people from other countries/

156 because I think I get/uh/I have a very stale viewpoint of what I live here/

157 and if I could get away/and see how other people live/and how/other people are

158 human beings no matter where they live/then come back to the United States I

159 might come back with a different viewpoint/

160 of course now this sounds like well you're not going to get much different

161 you'll be in a resort area/but there are many areas in Jamaica that are/are

162 very underdeveloped/and I'll/it just said/Jamaica education that's really all

163 I know/about what I'll be doing until I start training this summer/in about

164 two weeks/

165 I'll come back and visit my parents but I won't stay

FOOTNOTES

- 1 Word, XV (1959), 19-44.
- 2 Charles C. Fries, The Structure of English: An Introduction to the Construction of English Sentences (New York, 1952), pp. 65-109.
- 3 Osgood and Maclay, p. 39
- 4 *Ibid.*, p. 44.
- 5 "Hesitation Phenomena in English Speech: A Study in Distribution," Word, XX (1964), 360-372. These writers list seven categories of hesitation, but treat precisely the same sorts of phenomena as do Osgood and Maclay. There is, therefore, no new information as such, only a slightly different perspective, directed at a more detailed discussion of distribution.
- 6 Studies in Linguistics: Occasional Papers, 3 (Washington, D.C., 1957).
- 7 (New York, 1958).
- 8 Dwight L. Bolinger, "A Theory of Pitch Accent in English," Word, XIV (1958), 125 & 149.
- 9 Smith and Trager, p. 49.
- 10 Leo Engler and Ernest Haden, "Status of Utterance," soon to appear in Acta Linguistica Hafniensia. With the exception of adverbs of time, that are not also adverbial complements, stress falls on the last stressable syllable of the last lexical item.
- 11 The Structure of American English, pp. 44-49.
- 12 See Engler and Haden, "Status of Utterance," for a more thorough-going discussion of sentence types.
- 13 Second Texas Conference on Problems of Linguistic Analysis in English, Studies in American English (Austin, 1962), p. 8.
- 14 H. A. Gleason, Jr., An Introduction to Descriptive Linguistics, revised edition (New York, 1961), p. 53.
- 15 pp. 291-366.
- 16 *Ibid.*, pp. 326-327.

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SOME SIGNALS OF HESITATION PHENOMENA
IN SPONTANEOUS ENGLISH SPEECH

by

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ABSTRACT

It is evident to even the casual observer that hesitation, or nonfluency, is an ever-present, apparently unavoidable phenomenon within utterances in spontaneous speech. Further, pause is observable at almost every such occurrence of hesitancy. In popular linguistic theory, which has dealt to date with so-called normalized speech (i.e., speech from which instances of non-fluency have been deleted), pause is described as invariably preceded by a pitch contour of one of three types: falling /↓/; rising /↑/; or sustained /→/. These are commonly known as terminal junctures and are assigned the role of signalling clause termination. However, non-fluency, recognizable at least in terms of pause, may occur at virtually any point in an utterance. In spontaneous speech, therefore, the phenomenon of pause, together with terminal juncture, cannot be the sole and sufficient signal either of hesitancy or of clause termination. Thus, the task undertaken in this thesis has been one of first identifying the hesitation phenomena in a corpus of spontaneous speech and then of describing the various linguistic conditioning factors present.

The corpus comprises tape recordings of fifteen-minute interviews prepared for radio broadcast under nearly ideal studio conditions. In all, five adult speakers of English, all native Kansans, are represented. These data, for purposes of analysis, were transcribed into normal English orthography without punctuation. Subsequent analysis then involved an examination of the entire corpus separately at the levels of phonology, morphology, and syntax. Distinctive linguistic features attendant at hesitations, heard on listening to the recordings, of the particular phenomena of pitch, stress, and juncture were duly noted on the transcriptions. Objective machine measurement which would have been eminently useful, was unfortunately not possible.

The investigation finally revealed five distinct signals of hesitation: (1)

the lengthening of syllables in words, with or without following pause; (2) vocalized pause (uh, um, etc.) not preceded by silent pause; (3) prefixes or bound bases isolated by following pause; (4) otherwise incomplete words, or nonsense syllables; and (5) incomplete IC structures, marked at least by pause. These signals occurred often in combination as well as separately. Silent pause, although a frequently unavoidable component in these phenomena, was not itself a definitive signal of hesitation.