



INTERNATIONAL JOURNAL OF RESEARCH IN SOCIAL SCIENCES & HUMANITIES

An International Open-Access Peer Reviewed Refereed Journal

Impact Factor: 6.064

E-ISSN : 2249 – 4642

P-ISSN: 2454 - 4671

A STYLISTIC ANALYSIS OF JUNCTURES IN RELATION TO PAUSES IN DOCTOR STRANGE AND ALADDIN MOVIES

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DOI: <http://doi.org/10.37648/ijrssh.v12i03.025>

Paper Received:

01 August 2022

Paper Accepted:

04 September 2022

Paper Received After Correction:

09 September 2022

Paper Published:

12 September 2022



How to cite the article: Mohammed N.Q., Badr B.M.(2022). A Stylistic Analysis of Junctures in Relation to Pauses in Doctor Strange and Aladdin Movies, *International Journal of Research in Social Sciences & Humanities*, Jul-Sep 2022 Vol. 12, Issue 3; 423-443 DOI: <http://doi.org/10.37648/ijrssh.v12i03.025>

ABSTRACT

The study has investigated and examined different types of pauses, both filled (hesitations) and non-filled (silent pauses) in terms of phonology in both Aladdin and Doctor Strange movies. It has been found that filled pauses (i.e. hesitations) have been used in the movies mainly to provide only lengthening, repeat and self-correction. Yet, there are other features of hesitations which are called interjection hesitations which are (*oh, uh, uh-huh, mm, er, and well*).

All of these pauses have been demonstrated and clarified by junctures that connect sounds that precede and follow them in the subsequent utterances. These junctures, in turn, are of two types: open and close. Open junctures, which sense pauses, provide purposeful stoppage or delay in speech, whereas close ones appear along with the flow of the speech and they do not sense pauses but they appear prominently along with the speech. Strikingly significant, both these open and close junctures appear along with rhythm and intonation because they are presented for a meaning. The two types also appear with filled and non-filled pauses. Phonologically speaking, junctures can be presented as a technical term for pauses, so the term pause is rather an umbrella term under which come juncture; therefore, the title pause subsumes all types of pauses. It has been found that these pauses have been used in both movies to reflect the different psychological states and the different contexts whereby they are produced. Strikingly impressive, these pauses can be perceived as important stylistic markers in the movies and they have peculiar effects on text production and comprehension. Hence, this thesis attempts to accomplish the following aims:

1. Investigating the use of the different types of pauses in the selected English movies.
2. Shedding light on the strategies of the phonological uses of pauses to effect the required stylistic impacts.
3. Identifying the most salient types of pauses in providing the required stylistic effects.
4. Investigating the phonological, discoursal and psychological features implied in the textual and contextual uses of these pauses.
5. Producing a modified eclectic analysis model to meet the purposes of this study.
6. This analysis aims to present a coherent body of information representing the various uses of pauses.

To achieve the aforementioned aims, the following hypotheses have been put forward:

1. The English movie makers of the selected movies vary in employing different phonological strategies for using pauses to express different contextual realizations.
2. These strategies are utilized in order to reflect specific psychological states of the actors in compliance with the situational reflections.

Certain procedures have been undertaken to test the validity of these hypotheses.

- (i) Surveying the terminology of stylistics and style in English to produce an appropriate modified eclectic analysis model that suits the current study.
- (ii) Presenting a theoretical survey of the relevant literature on the concept of pauses in terms of phonological stylistics.

(iii) Picking up some kinds of pauses to demonstrate certain discoursal, psychological and phonological effects in compliance with the analysis of some selected extracts from the movies mentioned above.

The conclusions of this study are a compelling proof of the validity of the above hypotheses. These conclusions show that all kinds of phonological stylistic pauses are employed by movie makers. The pauses used in these two movies are different in terms of the genres and the contexts, functions, aims and meanings, but originally they stem from the same origin as pauses exploited in every day speech. *Doctor Strange* highlight a kind of fear together with the state of experiencing things which have never been encountered before.

The pauses in *Doctor Strange* under study have certain touchy impacts, mainly psychological because the speech is filled with pleading and looking for a cure to heal his hands. This is quite obvious in the extract of the movie that has been produced in a shivering voice "*m trying to find my own back*".

So the movie has touchingly employed different types of pauses to elicit the feelings and emotions required of the verbal discourse.

Keywords: *Style, Stylistics, pauses, junctures, open and close junctures, hesitation*

INTRODUCTION

Pauses are a significant universal phonological phenomenon. This phenomenon is a salient feature of rapid connected speech, especially conversations. These pauses are meant to realize normal speech flow and provide a meaningful purpose behind every topic of discussion.

Consequently, the main objective of this study is to conduct a phonological stylistic analysis of juncture pauses in selected English movies. English movies have become viewers' choices worldwide of different languages and cultures in this modern world. Therefore, some pauses are phonologically and stylistically utilized in every dialogue to segment and understand the reality of the whole theme of the English movie.

It has been found that different types of pauses have been used by film scenario

writers and makers while creating an innovative and creative story for the viewers. These pauses are majorly used in compliance with movie scene conditions and their suitability to the character's performance. Therefore, phonological stylistics of pauses is typically seen in movies as a typical speech strategy applied to the scripted dialogue.

PROBLEM OF THE STUDY

In this study, we investigate the phonological and stylistic effects of pauses and silences in selected English movies in transmitting the intended meaning (intentions of the speaker: intentionality as one standard of textuality) in achieving the underlying conceptual connectivity of the text in question.

Tentatively, silence happens to change the topic flow and gather the audience's attention, and for other purposes that will be explored throughout

this thesis. At the same time, pauses happen during the speech and within the utterances and the speech segments. The effect of phonology in pauses is partially discursal and psychological to provide a meaningful speech. It is argued that without these pauses, speech may reflect meaningless pieces of the text. On the other hand junctures that relate the sounds that immediately precede and follow them can sense pauses. Junctures are of two types open and close ones. Only the open junctures sense stoppage or delay while the close ones cannot. Junctures are seen at words and utterances boundaries playing a pivotal role in providing textual meaning during speech. Consequently, pauses, silences, and junctures are essential devices for the text to be understood.

STYLE AND STYLISTICS

Style may refer to some or all of the language habits of one person, like the Shakespearean style (or styles) or the style of James Joyce. More often, style refers to language habits through the selection of certain language features; it is the unique language of an individual that is demonstrated by idiosyncrasies of that very individual. (Crystal&Davie, 1969:24). Wales (1990:397) states that style simply refers to the perceived distinctive manner of expression in writing or speaking, just as there is a perceived manner of doing

things, like playing squash or painting. Style is often said to involve deviation from the norm or the standard use of language to achieve rhetorical and persuasive effects.

Consequently, Clark (1996:199) states that “stylistics is a sub-discipline of linguistics concerned with examining patterns of style (e.g., lexical choice, agency, modality, etc.) in a text.” It is a branch of Applied Linguistics and can be simply defined as the study of style in a text, and since style can be assumed in different ways, so there are several stylistic approaches to analyze a text. This variety in Stylistics is due to the major influences of other branches of Linguistics and Literary Criticism (Katie, 1989). In practice, stylistics is divided into “literary” and “non-literary” stylistics although the methods used in either case are based on linguistic insights and terminology. Initially, in Stylistics, only literary texts were analyzed, but around the 1960s, the field of Stylistics expanded, and non-literary texts also started to be analyzed. Consequently, Tariq (2018) states that stylistics aims at investigating and analyzing the deviation in a piece of a literary text. This text is not restricted by the norms and features of linguistic description. Wales (1990:400) indicates that the purpose of stylistics is to describe a text style and not describing its formal

characteristics on its own right. Also, it is to show the functional significance in the text interpretation and to shed light on the literary impact in the linguistic field. The stylistic analysis orients the reader to a scientific and objective perspective on the linguistic features of literary and non-literary texts in compliance with systematic, concrete, and quantifiable data. Stylistics is what people interpret textuality that is related mainly to language. The main reason behind the importance of language to statisticians is that forms, patterns, and levels of the linguistic structure are essential in the function of the text.

On that account, the interpretation of the text is made by its function, and it (the function) is the primary key to that interpretation. Whereas linguistic features do not create meaning of the text, they are essential to interpreting the style and provide the analyst with the reason behind delivering particular types of meaning. Literature is the preferable field to study stylistics, whether it is restricted literature like the canonical literature that is a sophisticated type of style or the noncanonical type of writing that is more common.

Levels and Functions of Language Used in Stylistics

Simpson (2004:5) provides **seven** levels of language used in stylistics. These are:

1. Phonology: the study of the speech sounds of a given language and their function within the sound system of that language, and the relationships among the different sounds.
2. Graphology: The patterns and characteristics of handwriting are the appearances of language on paper.
3. Morphology: The study of the forms of words and how they are constructed; it is also the study of the “constituent structures” of these words
4. Syntax: grammar, the way words mix with other words to shape phrases and well-formed sentences.
5. Lexicology: “lexical analysis”; the language vocabulary and “the words we use.”
6. Semantics: The connection between words and sentences and their exact meaning.
7. Discourse analysis; pragmatics: The contextual meaning of language.

He illustrates that these levels are interrelated and are concerned with different and concurrent linguistic processes in the utterance design and construction.

MOVIES AND LITERARY STYLE

Movie texts are some kind of literary text but it is not literature. The style of movies provides us a comprehensive perception about language and style. Movies and literature play a pivotal role in the elevation of people's taste and culture as they work hand in hand and complete each other to enrich human communication by using spoken factors like sounds which are essential to movie making. Movies and literature have their fingerprint to promote human mind by using action, images, and words, and progress human beings life. Novels, plays, music and painting are the sources of movies that present different social classes of people. Such a presentation makes literature more genuine, touchy and warm.

PAUSES IN SPOKEN STYLE

Pauses are essential notions in conversational interaction. A pause may refer to a rest, hesitation, or temporary stop. It is an interval of silence and may vary in length. A pause is a form of oral punctuation that can help your audience reflect on what you have just said. The main reasons to use pauses are for variety, understanding, and emphasis. So, speakers may use pauses to enhance the message delivery or fill the pauses needlessly and distract the audience from the message. Speakers may use a pause to emphasize

that the information coming next is important, or to give the audience time to process what they have just said. Consider some of the ways that we may use pauses effectively in our text message delivery:

1. Thoughts can be gathered by a pause before final demand delivery: we pause before the utterance to have more time to think about what we are going to say. Then deliver the final demand with refreshed strength.
2. Through pauses, the listener can be prepared to receive the message: we pause and make the audience attention have some rest. When a pause is followed by a thought, it is more dynamic if there is no pause in speech.
3. Effective suspense is created by pauses: they can create interest. The audience will need to discover what the outcome behind pauses is if we pause before the conclusion.
4. An important idea comes before a pause: pausing gives time to audience to perceive our saying before continuing the delivery.
5. A pause comes in the final part of a unit: we close a thought unit by pausing like a sentence or a principal point.
6. By pausing, an emotional and psychological state can be provided to the audience and explains the reason of it. (Lumen.instructure.com, n.d.).

PHONOLOGICAL LEVEL OF STYLISTICS

Gibbons and Whiteley (2018:27) state that “Phonology is the study of patterns of speech sounds”. Stylicians are fascinated about the way writers use speech sounds to create artistic impression. Consulting IPA chart is always a good idea to identify sounds. In stylistics, phonological analysis refers to the study of how a text's sound features support literary texts. Some poems are exactly represented by hearing characteristics. Sound poetry, for instance, is a genre defined by the fact that it privileges sound over all other elements, including semantics and syntax. McCaffery 1979 (cited in Gibbons and Whitely,2018:30) in his collection “Intimate Distortions, performs acts of phonetic translation – what he calls allusive referential – in which he rewrites a source text through an associative-semantic method”, selecting words for his amended poem using items of linguistic relation and meaning. With reference to the foregrounding method mentioned above in his poem 'sixteen'(2000:138), McCaffery provides a new text that sheds light on the sounds of language:

“Sixteen”

1 “ the scene seen”

2 “heards men of the night”

3 “almost wherever you collect the sounds”

5 “i heard sheep you herd sheep. ”

6 “i see scenes you see seas. ”

7 “you wave a hand i hand”

8 “a wave to you. ”

9 “your sea seen”

10 “i see seas”

11 “icy seas”

In 'Sixteen', McCaffery provides three homophones of pairings. Homophones are words with different spelling but sound the same like ,herd/heard', 'scene/seen', 'see/sea' . In the pairs one of the words is logically a word of perception (audible perception in 'heard' and visual in 'seen' and see'). This method is interesting as such sounds in the poem are made for reading loudly and homophones are used to create misunderstanding for hearers. This is apparent in the use of 'heards' of McCaffery in L2: at first it is probably perceived as 'herds' for the reason that 'heards' is not a typical grammatical form. In addition, homophones here are not only used to confuse the reader/listener but also provide a feeling of semantic similarities between words in the same sounds the same way in opening line 'the scene seen' :

a 'scene' is an appearance to be looked at , that is to say “ it is the panorama that is 'seen”.

In L5-L8 McCaffery produces three syntactic parallelisms: “**you wave a hand i hand / a wave to you**”; we can see a grammatical and word class playing by saying 'hand' and 'wave' producing them as noun and verb in a structural parallelism. The closing three lines structure a twisted tongue cluster of sibilants [s] and ending with two homophonic phrases 'i see seas/icy seas'. As phrases are made of distinctive words, they manipulate “word boundary misconception”. It is audibly difficult to separate boundaries between these words which means 'i see seas' and 'icy seas' feel like same phrases. The two phrases acoustic repetition, resulted from word boundary misunderstanding, make the syntactic roles and structural relationship difficult to detect in these examples. McCaffery’s poem generates auditory effects and the poem is more about playing with sounds than producing meaning. However, this poem provides us with means how sound is a principal feature of stylistics.

PHONOLOGICAL EFFECTS IN SPEECH

Leech and Short (2007:105) affirm that despite the fact that there is no

phonological impact in a literary writing, phonological level must be taken into consideration as there is a need for phonological literature that literary writing can be read aloud to show sounds pronunciation to indicate the author's influential style. On the other hand, as long as the writing system is in many ways used to represent sound forms of speaking, graphology is another source of “phonological effects” that represents the style of a character during speaking in a “dialogue”. The reader can read aloud capital letters that show emphasis in speech; an example is “HOW DO YOU LIKE LONDON?” that demonstrates phonetic aspects like extraordinary tone of voice, “slow-motion” production, syllable stress; they are all “proverbial expressive assumptions” of English for people who are unable to speak their own language as their mother tongue like deaf people or stupid or both.

Consequently, the phonological effects of pauses in the movie text have been most essentially accepted in different features of language as they have a huge variety of attractive interactive functions in order to deliver the priority of and the emphasis on any dialogue.

Furthermore, the phonological effects can also create a sufficient understanding that in what way a conversation between

two individuals works. It has also been argued that in this modern world phonological effects have efficiently satisfied the features and interaction of every individual with each other. Additionally, Sperti, (2017) argued that this effect also relies on the native language speaker which appropriately describes the importance of phonics, phrases and interactive sentences within the movie text.

It helps to develop an intuition-based approach that helps to bring entertainment by creating different types of characters. The most important fact that this presents the descriptive issues in order to focus on moulding sentences in the entertainment and the attractive pattern.

THE CONCEPT OF PAUSES USED IN ENGLISH MOVIES

Pratt (2012:20) states that a movie is mainly a visual setting and film-makers use pauses to fill them with inferred narrative, i.e., for the majority of film-makers pauses are filled with communicative function of the character. This can be seen in both voice representation and in the form of shot to highlight illustrating what the character is thinking about, or in the form of stage set either to illuminate what the character is looking at or to determine the place of action.

TYPES OF PAUSES IN ENGLISH MOVIES

In compliance with the nature of investigation of the techniques in the previous sections it can be said that these techniques are available in our two types of acoustic pauses. These types are the silent (non-filled) and the filled pauses. This study is going to closely investigate them and their functions in movies. One important thing about them is that they considerably vary from one writer / speaker to another justifying his/her reasons and intentions behind the use of these pauses. It has been already mentioned that the main reasons to use pauses are for variety, understanding, and emphasis. The pauses types can be analysed using different criteria. However, in English movies, two types of pauses are mainly used in the majority of the movies, which are : silent pauses and filled pauses.

FILLED (HESITATION) AND NON-FILLED (SILENT) PAUSES

It should be reiterated here that pauses can be distinguished into silent and filled pauses based on formal perceptions. Silent pauses are connected to silent periods between voicing (this includes breath pauses). While filled pauses are connected to the interruption of speech by sounds that are non-lexical like *ah*, *mm*, *er*, *erm*, *uh*, *um*. With reference to the

functional view, Goldman-Eisler(1968-Cited in Cenoz,1998:2) argued that filled and silent pauses indicate different potential procedures: filled pauses indicate personal state like anxiety , whereas silent pauses reflect cognitive difficult task related. Other analysts (Maclay and Osgood, 1959-cited in Cenoz, 1998:3) confirmed that filled pauses correspond to the function of floor holding in conversation, which means the speaker has not finished his speech.

However, the theory that filled pauses are familiar in lectures and interruptions are not possible comes against this hypothesis. As a matter of fact, the difference between filled and silent pauses is more explicit from a formal than a functional perspective because this sort of pauses can appear in the same positions (Garman, 1990- cited in Cenoz,1998:3).

Juncture pauses identify the boundaries between units of syntax like phrases, clauses and sentences, while hesitation or non-juncture pauses reflect the abnormal status of the speaker. (Kenny 1996, 38-cited in Cenoz,1998).

Grosjean (1980-cited in Oliveira 2000:47) states that silent pauses are the outcome of different simultaneous procedures. For instance, a speaker uses a pause to indicate grammatical boundary, but at the same time he uses a period of

silence to breathe or plan. That is why a compatible distinction between hesitation pauses and juncture pauses has been illustrated. Boomer (1965:12- cited in Duez (1982:12) has distinguished juncture pauses from non-juncture (hesitation) pauses by using distributional and durational criteria. Both criteria were illustrated by Myers, Laver & Anderson (1981:148) to relate the identification of phoneme to the speech perception of segments.

The quotation below by Nooteboom illustrates these two criteria more clearly:

In the internal specification of a word or a word-like unit for each auditory segment that can have a perceptual duration, the whole range of potential durations is specified. Each sequence of segment durations (durational pattern) has a particular strength of its association with the word response (response strength). Those durational patterns that are most to be expected in normal speech for the word concerned have the greatest response strength, less likely durational patterns have a smaller response strength. For example, a durational pattern that would be normal within a given speech rate would have a great response strength, just as great as a durational pattern that would be normal in another speech rate. But a durational pattern that belongs partly to

one and partly to another speech rate would have a relatively small response strength. In this way detailed tacit knowledge on systematic covariations of segment durations in speech is contained in the distribution of response strength over auditory recognition space for each word recognition element. (Nootboom)-cited in Myers, Laver & Anderson (1981:148)

Boomer (1965:12) asserts that if a phonological clause has pauses, then they are defined as hesitation pauses and if these pauses exist within two phonological clauses, then they are juncture pauses and they are longer than hesitation ones. Juncture then is a quality of sound that indicates pauses. Bloch and Trager (1942-cited in Demirezen, 2019) produce open internal juncture to signal word boundary. Roach (1988:110) states that Juncture is “the relationship between one sound and the sounds that immediately precede and follow it”, which means “Juncture is the label given to a number of features which may occur at the boundary between two words in connected speech such that, even though the two words may be fully linked together, the boundary between them is nevertheless unambiguous and clear” (Underhill, 1994:68). Open internal juncture was first introduced by Bloch and Trager (1942 -cited in Demirezen, 2013:198).

This type is used to sense word boundary. Then Trager and Smith (1951-cited in Demirezen,2013:110) introduced diverse varieties of juncture to trace pauses or terminations in extended utterances that include certain changes of pitch during speaking. Referring to the level beyond the level of word and phrases and utterances, we have “falling terminal juncture”, “rising terminal juncture”, “rise-to-fall terminal juncture”, and “fall-to-rise juncture phonemes” which are analyzed in “syntactic phonology”. The sustained terminal juncture phoneme is referred to by a sign like / | / in Bloch and Trager (1942), and Trager and Smith (1951) tradition, and IPA favors a sign like /→/ which is presented in this analysis. It can be conceived as a period of silence in the flow of speech.

Bloch and Trager (1942: 35) state that juncture in connected speech sounds appears in sequences, and it is not easy to be presented into constituent fractions so the phenomena that relates sounds to one another is called juncture. However, juncture according to Demirezen (2019:198) is a quality of sound to sense pause or pauses, and according to Roach it is the link that connects one sound with the sounds that directly precede and follow it (Roach, 1988:110).

However, Barik (1968- cited in Duez, 1982:12) has another view that juncture pauses can function the same as hesitation ones for the next clause. In addition, “hesitation pauses” are longer as they determine encoding process.

Not only Barik but also Ruder and Jensen (1972- cited in Duez, 1982:12) have questioned the idea of Boomer's above-mentioned distinction. They produced the concepts of duration in “fluent and hesitation pauses” as they occur in phrases and utterances. “Fluent pause” means that the fluency of speech cannot be obstructed by such a pause; but it can be obstructed by “hesitation pause”. However, they do not provide a difference between “phrase pauses” and inside “phrase pauses”.

It can be concluded that it is incorrect to think that a pause can serve one function; by contrast a pause can have different functions (hesitation, breathing and grammatical marking). And these functions can be determined in diverse ways: for example, hesitation can be demonstrated by a filled pause, a silent pause, a repetition, a false start, a lengthened syllable or all or some of them combined. Fairbanks and Hoaglin (1941- cited in Duez, 1982:12) illustrate that diverse emotions are demonstrated by pauses durations expressed by male actors. On one hand, they discovered clear

distinctions between rage, fear, and indifference, and on the other hand, contempt and mourning.

Interestingly enough, these pauses can be called rhetorical, serving an expressive purpose the same as that of the rhetorical pauses in lyrical interpretations. These pauses can provide a stylistic function that is used to emphasize an argument or to have the listener's attention to what is next to be said and to influence the audience. Pauses will be also investigated in relation to silence which is a means of maintaining contact and alliance in the phatic function, especially the function of silences as a discourse marker reflecting “the right to silence” to see if they formulate similar patterns.

PAUSES AND SUPRASEGMENTAL SPEECH

As it has been indicated in the previous section, one of the main suprasegmental aspects is pause. Krivokapi (2007- cited in Julius 2020:15) confirms this ; yet he claims that these pauses are neglected in some other phonological studies on the basis that these pauses have non-verbal and non-linguistic uses and they almost have nothing to do with acoustic features of speech. Despite this claim, the present study considers them to be as a substantial part of suprasegmental

features as stress is. Furthermore, Krivokapi (2007) adds that one salient feature of these pauses is their frequent use in spontaneous discourse, something which is mainly noted in scripted speech. Therefore, they mostly occur in the middle of an utterance. Another outstanding feature of these pauses is their appearance between utterances, especially when the discourse stretch is slower than others.

INTONATION AND PAUSES

Roach (2009:130) states that an important part of Prosody (supra-segmental phonology) is intonation. Muniem, (2015) states that intonation is a trait of pronunciation and it is familiar to all languages. Other traits of pronunciation comprise stress, rhythm, connected speech and accent. Simply, intonation is not about what we say something but about the way we say it. So, simply intonation could be supposed as “the music of speech” and changing this music (or pitch) can change the meaning of what we utter.

STRESS AND PAUSES

McDonald (2013) illustrates that stress is the main important factor in speech to provide meaning. Information is illustrated by stress used by English speakers. Furthermore, every single word that has syllables must have stress structure and this is shown in dictionary

where some syllables are stressed. The importance of English syllables is as the same as the importance of English sounds. There is a contrast between stressed and unstressed syllables, in addition to stressed and unstressed words. Stressed syllables tend to be longer and louder than the unstressed ones. In addition, syllables can change pitch, raise, and lower the voice.

JUNCTURE PAUSES

In terms of phonology pauses are also called junctures according to Cenoz, 1998; Bada, 2006; Hu, 2007; and Strangert, 2004 - cited in Demirezen 2013:110). All these junctures refer to the way of speech continuation among the utterances or in between them and sometimes misunderstandings and misconceptions in speech provide these pauses. Roach (1988:110) states that juncture is the link that connects one sound with the sounds that directly precede and follow it. Demirezen (2013:110) illustrates modern linguistics accounts for seven distinctive juncture phonemes as shown by the figure below. These junctures can change the meaning of words, phrases, clauses, and utterances. In addition, they can sense breathing, divisions on the demarcations of linguistic patterns, cognitive planning, hesitations, and communicative purposes of spontaneous speech.

Crystal (2008:258) states that junctures can help identify morphemes, words, or clauses. They can be identified in different ways. As for Skandera and Burleigh (2005- cited in Topal, 2018:469), this can be achieved through pauses and word boundaries. Picheny et al.

(1986- cited in Topal, 2018:469), conversely, illustrate that long pauses used by speakers can enable them speak clearly. Demirezen (2013: 207) presents the production of juncture phonemes in intonation as follows:

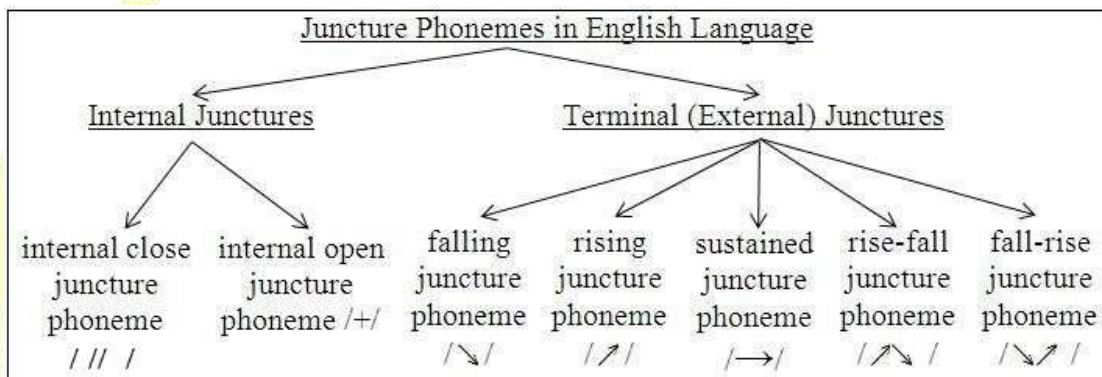


Figure 1: Types of Junctures in English adopted from Demirezen (2013: 207)

Figure 1 shows the following junctures in English.

Types of Junctures in English

1. Internal Juncture External (Terminal) Juncture
2. Internal Close // / Juncture Falling Juncture Phoneme ↘
3. Internal Open Juncture /+ / Rising Juncture ↗
4. Sustained Juncture Phoneme | → /
5. Rise-Fall Juncture Phoneme / ↘ /

6. Fall-Rise Juncture Phoneme ↘ ↗ /

Topal (2018) provides a distinction between open and close juncture phonemes, as in the following examples:

- (i) Open Juncture a board /ə bɔ:rd/
- (ii) Close Juncture aboard /ə' bɔ:rd/

In the examples above, the words given can only be distinguished by pause and stress in speech. For this reason, pausing in speech plays a principal role in identifying the lexical groups. Demirezen (2019) illustrates that without junctures there is a difference in understanding words. Both close and open junctures are two different suprasegmental features of English

phonology. Open junctures are represented by /+/ symbol. Close juncture is the connection between two sounds without pauses or delay; consequently, it is a movement from one sound to another within an utterance; whereas the slight pause or stoppage of sound till they meet the other is called open juncture +.

Open and close junctures are illustrated in the following examples:

- a) "Open juncture (+): It takes place in phrases.
- b) Close Juncture: It takes place in compound words.

Black bird

(I saw a black bird.)

(I saw a blackbird.)

Black board

blackboard

I need a black board.

(I need a blackboard.)

Light house

lighthouse

Mary works in a light house.

(Mary works in a lighthouse.)

Green house

greenhouse

(Jane lives in a green house)

(Jane lives in a greenhouse.)

Hot dog

hotdog

(I ate a big hot dog.)

(I ate a big hotdog.)”

7. Falling Terminal Juncture ∨: It is used for ending the utterance and in statements.

- a) It was great ∨
- b) I like coffee ∨
- c) I like apples, pears, and bananas ∨
- d) I like milk, but my wife hates it ∨
- e) What you say is the truth ∨

However, stylistically speaking if the statement is marked by rising intonation like the one, *It was great ↗*, then it gives additional contextual meaning which is a sort of astonishment. However, sometimes a question is seen in a statement form *It was great? ↗* that is marked with rising intonation looking for more contextual information.

8. Rising Terminal Juncture ↗:

- a. In Questions and for attitude inquiry
- b. Do you speak French ↗?
- c. Are you happy ↗?
- d. You are mistaken ↗
- e. You are married, aren't you ↗?

Perceiving the speaker destined meaning can be only through intonation in the above example. The sentence *It was great ∨*, the juncture finishes the sentence; which means, it demonstrates the end of the utterance. Yet, the sentence *It was great ↗* is converted into an interrogative although it seems as a statement in writing

with the inclusion of another juncture phoneme.

9. Sustained Terminal Juncture

This type of pause juncture, according to Demirizen (2009), indicates incompleteness and expectation; which means one expects more from the speaker to finish the utterance:

- a. In brief →
- b. “If you let me →
- c. It is doubtful →
- d. Since 2007 →
- e. She is a nice girl →
- f. You may think so →”
- g. The coach → who leads the team now → will quit at the end of the season). Therefore, it is necessary to employ sustained juncture phonemes where commas should be used in writing. That is why short pauses are used in the position of punctuation marks.

10. Rise-Fall Juncture /ʔ↘/

Demirizen (2009) points out that these phonemes are used to show emphatic, important, impatient and sarcastic attitudes.

- a. “It DEPENDS /ʔ↘/”
- b. “REALLY /ʔ↘/”
- c. “Up to YOU /ʔ↘/”
- c. “How NICE /ʔ↘/”
- d. “What time does it start? /ʔ↘/”

11. Fall-Rise Juncture Phonemes /↘ʔ/

Demirizen (2009) says they signal doubt, uncertainty, reservation like:

- a. “I’m not SURE /↘ʔ/”
- b. “It’s DOUBTFUL /↘ʔ/”
- c. “She COULD /↘ʔ/”
- d. “It’s UNBELIEVABLE /↘ʔ/”
- e. “She called but didn’t talk? ↘ʔ”

As seen in the above examples of the two questions **What time does it start?**, rise-fall juncture phonemes are used with wh-questions while in **She called but didn’t talk?** ↘ʔ fall-rise juncture phonemes are used with declarative questions. The use of rise-fall juncture phonemes requires a rise in the pitch of the voice at the beginning of an utterance and a fall at the end, while it is the opposite in fall-rise juncture phonemes. (Topal, 2018:470). Most of these junctures are agreeable with the punctuation marks, but still they fall short in conveying the features of junctures properly. It has been seen that studies on L2 intonation are extremely complicated, requiring special practices. Adequate drilling and practice in these L2 intonation generalizations develop intonation memory. Learners must be always on alert because the native tongues of the learners work contrary to the target language acquisition exerting negative pressures and transfers in the form of mother tongue interferences. Negative transfers result in a “foreign accent, which typifies adult language

learning” (Hudson, 2000: 170). If possible, residence in the target language country will be a good advantage for the non-native speaking teachers.

Bloch and Trager (1942:47) point out that when sounds can occur in different positions, we notice that some phonemes have surprisingly various allophones in these three places. After a pause is produced, there is a loud stress positioned on the first syllable simultaneous with the initial segmental sound and rises promptly in strength. Therefore, vowels at the beginning may be initiated fluently (Glottis is already positioned for voicing) or appear with non-distinctive glottal stop; then voiceless stops can be aspirated before a weak-stressed vowel. All consonants are usually short, although they are easily lengthened for the purpose of emphasis. Before producing a pause, a loud stress available on the last syllable collapses gradually and is followed by drawling of the consonant sounds; however, weak stress remains weaker than in other places and a decrease in loudness may appear toward the end of the syllable; final vowels and diphthongs in addition to the final nasals and laterals are extraordinarily drawled or long; stops are frequently suppressed; voiced stops and affricates are voiceless at the end. All these features are open juncture and they are correlated with post-pausal and prepausal allophones. The

shift from a pause to the initial segmental phoneme or from segmental phoneme to a next pause is called open juncture; the shift from one sound to another without being labeled by any of the previously mentioned features is called close juncture. Furthermore, features of open juncture are not only available before and after pause but also inside some utterances.

It is important to note that internal open juncture differs from close juncture in words like “tin-tax, a tax on tin” and “syntax”; “slyness and minus”; “an aim and a name “;” night-rate and nitrate”. In the transcription of phonemes there must be a space between symbols to mark external open juncture, while internal open juncture can be marked by a hyphen. Finally, close juncture can be labeled by writing symbols near one another. In this study we are focusing on these types of pauses represented by pauses in the context of speech that depends on the person actors are speaking to, and what function these pauses can serve. Is the speech spontaneous, a monologue or a conversation? Or is the pause due to a turn taking strategy or due to cognitive needs, breath-taking during speaking or only for communicative purposes?

PAUSES IMPACT ON ENGLISH MOVIES

Fairbanks and Hoaglin (1941- cited in Duez, 1982:12) illustrate that diverse

emotions are demonstrated by pauses durations expressed by male actors. On one hand, they discovered clear distinctions between rage, fear, and indifference, and contempt and mourning on the other hand. Interestingly enough, these pauses can be called rhetorical, serving an “expressive function similar to that of the rhetorical pauses in poetic readings”. These pauses can provide a stylistic function that is used to emphasize an argument or to have the listener's attention to what is next to be said, and to influence the audience. Pauses will be also investigated in relation to silence which is a means of maintaining contact and alliance in the phatic function, especially the function of silences as discourse markers reflecting “the right to silence” to see if they formulate similar patterns. Therefore, the present study attempts to investigate types and functions of pauses and reflect on their frequency, duration, and their stylistic and rhetorical effects through the analysis of selected English movie conversations.

JUNCTURE PAUSES IN SELECTED MOVIES

Despite the fact there are many ways of delivering speech in movies, these are provided in compliance with their genres. These genres are deeply related to the pauses in the movies the subject of the

present study. “*Webster’s Encyclopedic Unabridged Dictionary of the English Language.*” (cited in Reich, 2021) defines genre as “a category of artistic, musical, or literary composition characterized by a particular style, form, or content.” According to Brownrigg (2003) movies' genres are hybrid. That is to say, each movie has a repertoire of genres. In this study the researcher deals with pauses in two movies each of which has different types of genres: 1. which comprises genres of comedy, romance, musical, adventure, fantasy and children's movie. 2. **Doctor Strange** which includes genres of action, adventure and fantasy. Consequently, both movies deal with pauses differently in compliance with their types of genres. In addition, in these movies pauses serve different types of communicative purposes in compliance with their situational contexts and the psychological state of the characters. This means pauses are linked to different types of status of speech and the role of the character that demonstrates certain types of pauses in every single situation.

METHODOLOGY

The movies' scripts are used as data in this phonological stylistic study. The main impressive characteristic of the scripts is the way they are written including the language choice. Two movies have been

selected to analyze: they are *Aladdin* whose story has been extracted from the tales of One Thousand Nights and One Night and was written by John August; and *Doctor Strange* which is written by Scott Derrickson, Jon Spaihts, C. and Robert Cargill. The authors have used pauses in dialogues to serve certain phonological stylistic purposes.

MODEL OF THE STUDY

This study has adopted a modified eclectic model to investigate all the required aspects of pauses with the aim of reaching the targeted findings. This model is a sort of merger of the models below. This merger is a proactive approach to utilize all the components of these models which if individually used, the writer cannot manage a comprehensive analysis of the phonological stylistic features. This kind of modification will definitely serve the purposes of this study.

The models are:

1. Leech and Short

Leech and Short (1981) present language as a coding system and they produce four levels of language: semantic level, syntactic level, graphological level and phonological level.

2. Goldman-Eisler's method of analysis deals with spontaneous conversations as a subtype of literary texts.

Since other authors like Suwartono (2006), and Jeon (2003) consider movies as one subtype of spontaneous conversation, even though movies language is transcribed, this method applies to movies phonological stylistic analysis and I do agree with them to provide more elaboration of the study.

3. Boomer 1965 method of analysis differentiates between juncture and hesitation pauses. The method is diagrammatically presented. Together with the models mentioned above, this method stands out as one of the main models grouped in the eclectic model of analysis adopted in the present study. Below is the diagrammatic representation of the adapted eclectic analysis model used in this study.

RESULTS AND CONCLUSION

Pauses positively contribute to the performance of the different text functions including both gathering and distraction of the audience intention for a purpose. Pauses are used in everyday spontaneous conversations in compliance with the special strategies of these conversations by speakers. Strikingly interesting, these pauses vary in the degrees of lengthening and duration matching the intentions of the speakers. Mostly, it has been found that hesitation, which are filled pause and silent pauses, which are non-filled, are all sensed by junctures and are almost always

reflected in the graphic structure of the scripts.

Both movies under study have successfully employed pauses coping with the needs of the contexts of the situations that are idiosyncratically relevant to every character. Although both movies have different genres in general terms, they have made prolific use of different types of pauses in highlighting the thrilling and adventurous attitudes of the actors.

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