A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef
**University of Babylon, College of Education for Human Sciences, Department of English,
Iraq**

Abstract

Conversational silence is a means of communication that conveys implied messages produced intentionally by participants in situations where speech is expected by others. The present paper is limited to the pragmatic analysis of Pinter's employment of conversational silence in his selected play, namely (The Homecoming). Moreover, it aims at: 1) identifying the forms of silence that manifest conversational silence, 2) specifying the mainly breached Grice's maxims, 3) finding out the most common illocutionary force, 4) manifesting the performed politeness strategies, and 5) pinpointing the most common functions of conversational silence used in the play. For the sake of analysing the data, this study develops a model of analysis. Dependent on the model, a qualitative and quantitative analysis is conducted for investigating the forms of silence that manifest conversational silence, the pragmatic strategies, and the functions. Based on the data analysis, conclusions are drawn. The most crucial of which are that the manifestation of conversational silence depends fundamentally on three forms of silence, i.e. interactive, internal, and extended silence with illocutionary force, which occur simultaneously in conversation, and, therefore, the forms used are equally common.

Key words: Conversational Analysis, Silence, Pinter, Politeness, Speech Acts

المستخلص

الصمتُ الحِواري هو وسيلةٌ من وسائلِ التَواصل الّتي تَحمِل رَسائل ضِمنية يَنتُجها المُشاركون قصدًا في المَواقِف الّتي يَتوقع فيها الآخرونَ الكَلام. تَبحث الدِراسة الحالية، بحثًا تداوليًا، في توظيف هارولد بنتر للصَمت الحِواري في مَسرحيته المختارة، وهي (العودة الى الوطن). عَلاوةً عَلى ذلك، تَهدُف الدِراسة إلى: ١) تَحديدِ أشكال الصَمت التي تُظهِر الصمت الحِواري، ٢) تَحديدَ قَواعد جرايس الَّتي تم مُخالفتها بِشكل أساسي، ٣) مَعرفة المَغزى الكَلامي الأكثَر شُيوعًا، ٤) وإظهار إستراتيجيات التأدب المؤداة، ٥) تحديد أكثر وظائف الصمت الحِواري شيوعًا في المَسرَحِية المُختارة. تُطوُر هذه الدِراسة أنموذجًا لتحليل البيانات المختارة. وبالإعتماد على هذا الأنموذج، تُجري الدِراسة تحليلاً نوعياً وكمِّياً للتحقيق في أشكال الصمت التي تُظهِر الصمت الحِواري وإستراتيجيات التداولية ووظائف الصمت الحِواري. إستُخلِصت الإستنتاجات بِناءً عَلى التحليل الذي أجراهُ الباحث، ومِن أهمها يعتمد تجلي الصَمت الحِواري في الأساس على ثلاثة أشكال مِن الصمت التي تَحدُث آنياً في المحادثة، أي الصمت التَفاعلي والذاتي والمُمتد ذو المَغزى الكَلامي، لذلك فإن جميع الأشكالِ المُستخدمة شائعةُ بِشكلٍ متساوٍ.

1. Introduction

Within the domain of linguistics, conversational silence and its communicative role did not receive much attention. Rather, throughout the history of linguistic studies, linguists have focused much more on spoken and written speech. That is to say, words (or sound) were considered the ideal communicators. However, interests in conversational silence began to increase later on in the 20th century and it started to be a subject of different scientific studies such as linguistics, psychology, anthropology.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

In 1967, the American-Austrian psychologist Paul Watzlawick and his co-authors were the first ever who talked about communicative silence. Watzlawick, Bavelas, and Jackson (1967: 49) state that "one cannot not communicate." That is, "activity or inactivity, words or silence, all have message value: they influence others and these others, in turn, cannot not respond to these communications and are thus themselves communicating." Every interactional situation (i.e. behaviour) is a form of communication. Conversational silence by its nature is interactional and intentional behaviour because it only occurs during conversations. Hence this asserts that even conversational silence carries a lot of messages and, of course, these messages can be interpreted by people as having certain meanings. Moreover, Watzlawick, Bavelas, and Jackson say that even "the mere absence of talking" is also included and has message value (ibid). Bruneau (1973: 17) also affirmed that absolute silence is impossible, and "silence does not exist in the physical absolute." Humans communicate even if they are totally silent. In other words, even the unintentional type of silence is a form of communication. To give an example, a commuter in a train who sits with his eyes half closed is communicating that he or anyone she does not want to speak to or be spoken to (Bruneau, 1973: 17).

Consequently, studies on silence became more prevalent and scholars started to give attention to such a significant phenomenon, as it exists in nearly every human interaction, especially in conversation. Sharpley (1997: 244) acknowledges that "certainly clear is the fact that silence deserves attention," and "silence also warrants further research attention than it has received during the past 30 years."

Silence and speech alternate each other and accordingly they complete each other. Johannesen (1974: 26) states the following:

Silence is the necessary substructure or background which gives meaning to speech communication. Silence simply is a primary reality. "Silence can exist without speech," … "but speech cannot exist without silence." In addition, sound and silence define each other. Silence takes on meaning only in a surrounding context of verbal and nonverbal symbols. And language becomes meaningful for people partially in contrast to related silences.

Johannesen says that a human being innately attaches meaning to the silence of another human because thought processes are assumed to be occurring during the period of silence, and thus "human silence is pregnant with meaning" (1974: 25). Therefore, it is pivotal to explain the functions and meanings of silence in communication because silence has many meanings. Hence, without understanding these functions and meanings during communication, there will be lots of possibilities for opacity and misinterpretation between people (Tannen, 1985: 93). Like any type of non-verbal communication, silence delivers a linguistic message just as words do. For example:

(1)   Child: Mom! I will go to play outside.

Mother: [Silence] (gazing angrily at him)

Child: Ok, I will not go.

The silence in this example carries a meaning and an intention. The mother's silence indicates the illocutionary force of rejecting her child's request to go out. Whereas the child's response signifies the perlocutionary effect (Saville-Troike, 1985: 6-7).

Jaworski (1993: 3) says that silence and speech are interrelated and "the main common link between speech and silence is that the same interpretive processes apply to someone's remaining meaningfully silent in discourse as to their speaking." That is, the same principles that account for speech can account for silence too. The interpretation of silence is ambiguous, and it relies on the context of the situation as well as on cultural backgrounds, this makes silence a complex linguistic phenomenon. Moreover, Schmitz (1994: 3) confirms that "no silence without speech, no speech without silence". This does not imply that silence is a dependent phenomenon and it only exists when speech is removed. Rather, silence is an independent and autonomous phenomenon, but in communication silence and speech are inseparable. Schmitz (1994: 3) adds that the contrast between speech and silence makes meaning and understanding possible.

Blimes (1994: 73) presents two ideas about the concept of silence, the first one is that "silence is what is between sounds and before sound", and it exists by its own. In fact, by saying "before sound" this implies that silence is there from the beginning, and nothing comes before. Whereas the second idea refutes the first, and states that silence does not exist by itself but rather it is an absence of another entity (i.e. sound). That is to say, the existence of silence depends heavily on the production of the sound. Then, Blimes refers to a paradoxical issue of which comes first, silence or sound? He states the following:

Silence only comes to existence with the occurrence of the first sound, so we may say that sound precedes silence. On the other hand, on the occurrence of the first, we may say that silence is what preceded it. That is, the first sound created the silence that preceded it.

(ibid)

Nevertheless, Blimes ends this discussion and asserts that "neither sound nor silence exists without a hearer". In other words, regardless of which comes first and which concept depends on which, both depends on "the existence of a conceptualizer" (ibid).

Silence, as a broad concept, can be defined as the absence of sounds or any type of noises, or in communication means the process of refraining from speech. But that is not enough, because silence is a diverse concept that carries many forms and functions. For example, silence may be shown as a pause, as realization of a taboo, as a tool used in manipulation, or as a part of a hearer (H henceforth) in turn-taking interaction. Hence, the concept of silence covers an extensive range. So it is appropriate to regard this concept as a tool of communication. Hence, if silence is treated as a tool of communication, it is easy to use it to define many cases in communication. For example, a pause in discourse, a question left without an answer, a refusal in greetings, or an avoidance of a topic in a conversation are all different manifestations of silence (Jaworski, 1997: 3).

Additionally, Kurzon (1998: 11) states that silence and speech are on the same level of importance. Actually in dyadic interactions, speech and silence have an either\or relationship, i.e. in conversations they alternate with each other; a person cannot speak and be silent simultaneously. All types of non-verbal devices are usually used by individuals while speaking such as raising eyebrows and other facial expressions, and body gestures. In other words, non-verbal devices co-occur with speech. Although silence is non-verbal in essence, but it has different function from other devices and it cannot co-occur with speech. Furthermore, non-verbal devices of communication that co-occur with speech, can also co-occur with silence.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

2. The Concept and Definitions of Conversational silence

Conversational Silence is the meaningful silence that carries a message and is produced by a speaker (S henceforth) intentionally when talk is expected by H (Brummett, 1980: 289). Tannen (1985: 97) asserts that "silence can be a matter of saying nothing and meaning something". Further, Jaworski's (1993: 66-79) definition of conversational silence is kind of similar to Brummett's (1980), Jaworski emphasises that it is the "meaningful absence of speech". Sobkowiak (1997: 44) defines conversational silence as "that which is deliberately produced for communicative purposes in what is perceived by both parties as a communicative situation." Likewise, Ephratt (2008: 1913) states that conversational silence is a tool chosen by S to communicate his or her message. Scholars use different, perhaps interchangeable, terms for this type of silence: communicative silence (Bruneau, 1973), strategic silence (Brummett, 1980), propositional-verbal silence (Saville-Troike, 1985), conversational silence (Blimes, 1994), intentional silence (Kurzon, 1998), interactive silence (Poyatos, 2002), and eloquent silence (Ephratt, 2008).

Brummett (1980: 289) states that not all of silences are conversational. Silence becomes conversational only when talk is expected. Silence is conversational when someone has an urgent reason to speak but does not. Further, conversational silence "violates expectations" and prompt the attribution of specific meanings. Silence must be directional and intentional to be conversational. Brummett suggests some examples of silences that might be considered as, in his terms, strategic silences, i.e. conversational silences. The first example is the "failure to say anything consequential over an extended period of time despite opportunities or duties to speak." While the second example is the "abrupt cancellation of an expected discourse or of an expected short-term verbal interaction" (ibid: 295).

Blimes (1994: 80) asserts that conversational silence differs from pauses that marks the end of a turn in a conversation. Neither S who ends his turn with a pause, nor H who is not speaking temporarily and waiting his turn are instances of conversational silence. Conversational silence is interpreted as an "event-in-the-conversation" rather than in its boundaries, and done by simply falling silent. Also, conversational silence "would be analyzed for actions being accomplished in the conversation," for example, anger, and rudeness.

Kurzon (1998: 37) distinguishes intentional silence, unintentional silence, and the pause in a normal everyday conversation by the attempt of glossing silence by a model verb as in the following examples:

(2)   He has something to say but will/must not say it.
(3)   He has something to say but cannot say it.
(4)   He has something to say, and will eventually say it.

The modal verbs, 'will/must' in (2) and 'can' in (3), make a difference in deciding the type of silence. In spite of the verb 'say' in the examples above, the assumed context of these examples is that the silent person refuses to reveal the information whether in speaking or writing. Therefore, the contrast is between 'will' which denotes that the person in intentionally silent, and between 'can' which denotes ability (i.e. able to). Whereas the silence of (4) is not an act of silence, but a common pause in conversation. Kurzon (1998: 41-2) adds that:

The interpretation of intentional silence could be said to be the speech act implied by the silence, but the interpretation of unintentional silence is the one offered by the observer

and not by the silent addressee him or herself. S/he is silent not because of his or her own conscious choosing.

Berger (2004: 162-3) says that choosing to remain silent for strategic conversational purposes differs from "involuntary speechlessness". Individuals who remain silent intentionally are more likely to form the conceptual and grammatical representations of a message than those who are unintentionally silent. Individuals whose silence is intentional know what they want to say but don't say it. Conversely, individuals whose silence is unintentional cannot find the words of what they should say, and they have difficulty in "formulating mental representations of messages."

Kurzon (2007: 1676) remarks that conversational silence encompasses the phenomena of the silent answer to a question, and "the case of not participating in a conversation even when one is physically present." This type often occurs in conversations of only two participants, namely S and H. Conversational silence is considered equivalent to a speech act, but its illocutionary force and text are difficult to be known.

Garcés-Báez and López-López (2020: 68) suggest three motives for the occurrence of the intentional silence:

- "**In group**. This silence occurs when several people are involved in a situation or interaction and is not dialogic."
- "**Face to face**. This silence is dialogical, i.e. between agents, and intentional silence is understood as Yes, No, …"
- "**Evasive**. Characteristic of politicians who prefer to talk about anything else, instead of answering directly a question."

3. Forms of Silence

Silence is manifested in various forms grouped into three major categories. The first category is presented by Bruneau (1973), it includes psycholinguistic, interactive, and sociocultural forms of silence. The second is offered by Alerby and Alerby (2003), it encompasses internal and external forms. Whereas the third, which is submitted by Nakane (2003), covers a wide range of forms, starting with micro-level to macro-level forms of silence.

3.1 Psycholinguistic, Interactive, and Sociocultural Silence

Bruneau (1973: 23) presents three major forms of silence from a linguistic point of view. The first one is psycholinguistic silences which are characterised by having short durations during speech. This form of silence is created by both the "encoders" and the "decoders", and it is manifested by hesitations and sentence self-corrections that occur in conversations. Bruneau says that "encoders seem to impose discontinuity to reduce their own uncertainty by creating both signaling and symbolic hesitations to aid their own encoding processes", whereas "decoders impose discontinuity to reduce uncertainty by creating mind-time (slow-time silence) for the decoding process". Bruneau adds that sometimes such a form of silence is done deliberately by Ss to help the "decoders".

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

The second form is the interactive silences. Bruneau (1973: 28) defines this form as:

Pausal interruptions in dialogue, conversation, discussion, debate, etc. they can be related to affective, interpersonal relationships between people as well as to the exchange of information and/or problem solving.

Interactive silences and psycholinguistic silences are somehow similar in that they are both used in interpersonal communication. However, interactive silences are usually longer than the slow-time, psycholinguistic silences. Moreover, within the domain of this form, judgements, affective and cognitive decisions, and inferences occur. Additionally, Lengthy dynamic silences allow participants to draw inferences and make judgments about the meaning of the silent messages produced by other participants. Turn-taking is included is an example of this form. "Interactive silences seem to be most appropriate to interpersonal status relationships" (Bruneau, 1973: 28).

Finally, the third form of silence according to Bruneau (1973) is the socio-cultural silences which are "related to the characteristic manner in which entire social and cultural orders refrain from speech and manipulate both psycholinguistic and interactive silences." The interpretation of such silences relies on particular cultural codes. For example, in western culture silence is related to religious rituals such as the silence in worship.

3.2 Internal vs. External (Oppressed) Silence

Alerby and Alerby (2003: 49) offer two forms of silence, internal silence and external silence. Internal silence is a personal act created by people themselves by which they express and reflect their feelings, thoughts, and emotions. On the other hand, external silence is an oppressed silence, that is, when one is imposed and obliged into being silent for several reasons such as "abuse, ignorance, and exercise of power".

3.3 Micro and Macro Silence

According to Nakane (2003; 2007), silence takes different forms. At a macro level, silence may include "a total withdrawal of speech at a communicative events" such as the unanimous silence of people in religious events and rituals. Also, it can involve the silence of individuals while other participants are talking, as in courtroom or classroom interaction. Another form is the temporary silence of a group of participants during a specific speech event. This form is seen in usual conversation when some participants remain silent and wait for others to break the silence and engage in conversation (Nakane, 2003: 10).

Whereas at a micro level, the smallest units of silence are intra-turn pauses (i.e. in-turn pauses) which occur within the turn of S, and inter-turn pauses (i.e. switching pauses) which "occur at margins of speakers turn" in interaction. Sacks et al. (1974: 715) says that inter-turn pauses occur at "a transition relevance place" and thus such silences are analysed as gaps.

Nakane (2007: 6) states that when a gap becomes an extended silence it can be intended and interpreted as a "silent response," and thereafter this response performs as a speech act in an indirect way. For example:

(5)   A: So I was wondering would you be in your office on Monday (.) by any chance?
                              B: [2 seconds of silence]
                                        A: Probably not
(Levinson, 1983: 320)

Considering the above example by Levinson, Nakane (2007: 6) states the following:

In the above exchange, A interpreted the silence of two seconds after the question as a "silent response" meaning "no." This type of silence can be differentiated from a switching pause or gap which does not carry illocutionary force or prepositional meaning in that it can function as a "turn" without words. It is however crucial to recognise the possibility that the nominated speaker has the intention to speak but is taking time, whereas the nominating speaker or other participants may interpret the silence as intended to perform the illocutionary act on its own.

The conversational silence, which is the main subject of this paper, is manifested by the above-mentioned form of silence. It is neither a pause, gap, nor lapse, but it is a rather extended silence that is considered by participants as a response and has an illocutionary force.

Blimes (1997: 511) says that there is one form of silence which refers to what remains untold, yet assumed and perceived by other participants, and is associated with social power. Such a silence is difficult to be recognised, yet it can be noticed. As well, Jaworski (2000: 113) describes this form of silence as "an absence of something that we expect to hear on a given occasion, when we assume it is there but remains unsaid". Nakane (2007, 6-7) calls such a form as the hidden silence.

Nakane summarises the forms of silence in a list, starting with micro-level units to macro-level units as following (ibid):

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

1. Intra-turn pauses.
2. Inter-turn (switching) pauses / gaps.
3. Turn-constituting silences with illocutionary force.
4. Temporary silence of individuals who do not hold the floor in interaction.
5. An individual's total withdrawal of speech in a speech event.
6. Silence of a group of participants as a constituent of social/religious events.
7. Discourse suppressed by a dominant force at various levels of social organisation.

4. Interpretations of Silence

Johannesen (1974: 29) states that several meanings can be attached to silence. The interpretation depends mainly on three factors that influence the perception of silence, the personality, experiences, and cultural backgrounds of individuals. Johannesen presents a number of potential, "typical", interpretations of silence, taking into consideration the participants' backgrounds and the context of the situation:

(a) A person does not have enough information in a specific topic.
(b) A person feels of non-necessity to talk.
(c) A person avoids a sensitive conversation out of fear.
(d) A person expresses agreement, or disagreement.
(e) A person acts politely, or impolitely.
(f) A person expresses anger.

(Johannesen, 1974: 29)

Verschueren (1985: 96-101) proposes seven possible interpretations for the act of being silent, whether deliberately or involuntary, as follows:

(a) Disposition: A person is hesitant to talk.
(b) Indecision: A person is lacking the ability to determine what to say next.
(c) Emotive: A person is unable to speak because of strong feelings, such as astonishment, disappointment, shock, or grief.
(d) Lack of anything to say: A person is unable to speak because s/he does not know what to say.
(e) Lapse of memory: A person fails to recall what s/he was going to say.
(f) Talking of others: "A person is unable to talk because of the excessive talking of others."
(g) Concealment: A person is concealing something and refrains from speaking. Concealment is associated with certain motives such as deception, solidarity, or discretion.

Concerning the intentionality of silence, (a), (b), (c), (d,) (e), and (f) are suitable interpretations for the unintentional silence, because the inability to speak is involved. Therefore (g) is the only interpretation, out of this list, for instances of both intentional and unintentional silence.

According to Nakane (2003: 21-2), intentions with illocutionary force can also be conveyed by silence, such as:

(a) Acceptance
(b) Consent
(c) Compliance
(d) Rejection
(e) Disagreement

(f) Challenge

Nakane states that "silence can be used to perform numerous speech acts with illocutionary and perlocutionary force to deliver meanings in the most indirect way, and is an important resource for politeness", such as requests (2003: 21-2).

Nakane adds that "a silent response to a first pair part of an adjacency pair such as a question or a request can often represent a dispreferred second, which is a more marked form of response as a second pair part than a preferred one." Therefore, the conventional interpretation process of silence, according to Nakane, depends highly on the assumption of a set of "preferred and dispreferred seconds." For example, in English-speaking society, a silent response that follows an invitation or an offer is considered not a preferred response, and interpreted as a decline (ibid).

5. Silence and Non-Verbal Communication

Generally speaking, the term 'communication' refers to the transmission and reception of data between a source and a receiver employing signaling systems, the systems involved may be verbal or nonverbal systems. Verbal communication is any communication that includes a language. By contrast, non-verbal communication belongs to aspects of communication that do not involve the use of the vocal tract or show identification of words, intonation, and tone of voice (Trask, 1996: 242). In other words, non-verbal communication includes all the non-linguistics features of communication including facial expressions, body movements, gestures, silence, flags, etc. (Crystal, 2008: 89).

Communication is not all about speaking and using words to convey different messages and ideas. Riemer (2010: 5) says that there are many meaningful ways of delivering a message which do not involve the use of a language. Such as using the different body parts whether waving, nodding, or shaking the head. This can be seen in different situations of intentional human behaviour when a man, for example, stops walking in a street to search his pockets, or when someone gets up from his\her seat on the bus. Normally, observers draw conclusions and get the meaning or the message intended by the persons in the above examples—even if the persons don't wish to communicate—but the point is that the observers will interpret the message of the man searching his pockets as someone who lost or forget his keys, and the other who suddenly got up from his seat as someone who wants to get off the bus. Communicating and expressing meaning is not restricted to the use of language. The same meaning can be suggested in a variety of different ways in different situations (Riemer, 2010: 5).

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

6. Model of Analysis

The developed eclectic model of this study is mainly based on the findings arrived at through surveying the literature related to Conversational Silence. It aims at analysing three aspects of conversational silence: forms of conversational silence, pragmatic strategies, and functions of conversational silence. The following subsections make clear the levels of the model.

6.1 Three Forms of Silence

The first level of the analysis involves three forms of silence that are taken from different studies. These three forms are interactive, internal, and turn-constituting with an illocutionary force.

6.1.1 Interactive Silence

In fact, Bruneau (1973: 23-8) proposes three forms of silence: psycholinguistic, interactive, and sociocultural. Psycholinguistic silence is ideally manifested by hesitations. Thus, conversational silence cannot take such a form because it is intentional and not related to cases of inability to speak or other speech disorders. Nor it can take the sociocultural form because this form of silence is manifested in particular religious rituals. Therefore, out of Bruneau's proposed forms, interactive form is best associated with conversational silence. According to Bruneau (1973: 28), interactive silence is a pause that interrupts the flow of conversation. It is called interactive because it's related to interpersonal associations and relationships between people. The estimated length of interactive silence is normally longer than usual. Such a length allow participants to draw inferences and interpret the meaning behind silence.

6.1.2 Internal Silence

The second form that manifests conversational silence is internal silence, which is an intentional act created by people themselves to express their feelings, thoughts, and emotions when words fail to express so. The word 'internal' means that silence is issued from interlocutors themselves because they choose, and want, to be silent. Also, it means that there is no external power that imposes, obliges, and prevents interlocutors from speaking, such as a teacher who orders his students to keep silent or a judge who orders the court attendees. The aforementioned instances do not belong to conversational silence because such acts are not internal, personal, and intentional acts of silence. Rather, they are considered external (or oppressed) acts of silence (Alerby and Alerby, 2003: 49).

6.1.3 Turn-Constituting Silence with Illocutionary Force

This form of conversational silence is a micro-level switching pause, namely, an extended gap within conversation. It occurs when participants intentionally take and end their turns simultaneously without uttering a single word. Micro-level forms of silence encompass 'intra-turn' pauses that occur within the turn of a single S, and 'inter-turn' pauses that occur at the margins of an S turn in conversation. When the duration of an 'inter-turn' pause extends, it becomes a gap within an interaction. Such a gap is called an extended and intended silence, and it is interpreted as a silent response that performs an indirect speech act of rejecting, accepting, or disagreeing (Nakane, 2007: 6).

6.2 Pragmatic Strategies

The second level of the analysis is composed of three pragmatic strategies employed by participants through using conversational silence: Grice's maxim, Speech Act Theory, and Politeness Theory.

First, Grice's maxims of the Cooperative Principle are investigated to show which of them is breached to produce an implicature that successfully achieves an intended pragmatic function by only keeping silent. These include Quantity, Quality, Relation, and Manner. The general function of the cooperative principle is that it enables an interlocutor in a conversation to communicate on the assumption that the other interlocutor is being cooperative. Therefore, to breach a maxim is to deviate from the norm and, hence, gives rise to pragmatic functions. According to Grice (1989: 26), the quantity maxim is breached when a participant's contribution is not as informative as is required; while the quality maxim is breached when an S says something which s/he believes to be false or something that lacks adequate evidence; whereas the relation maxim is breached when an utterance is irrelevant to the context; and the manner maxim is breached when an S's contribution is not clear, brief and orderly. Concerning conversational silence, Grice's maxims are conducted to explore the pragmatic functions generated by Pinter's employment of conversational silence in the selected play.
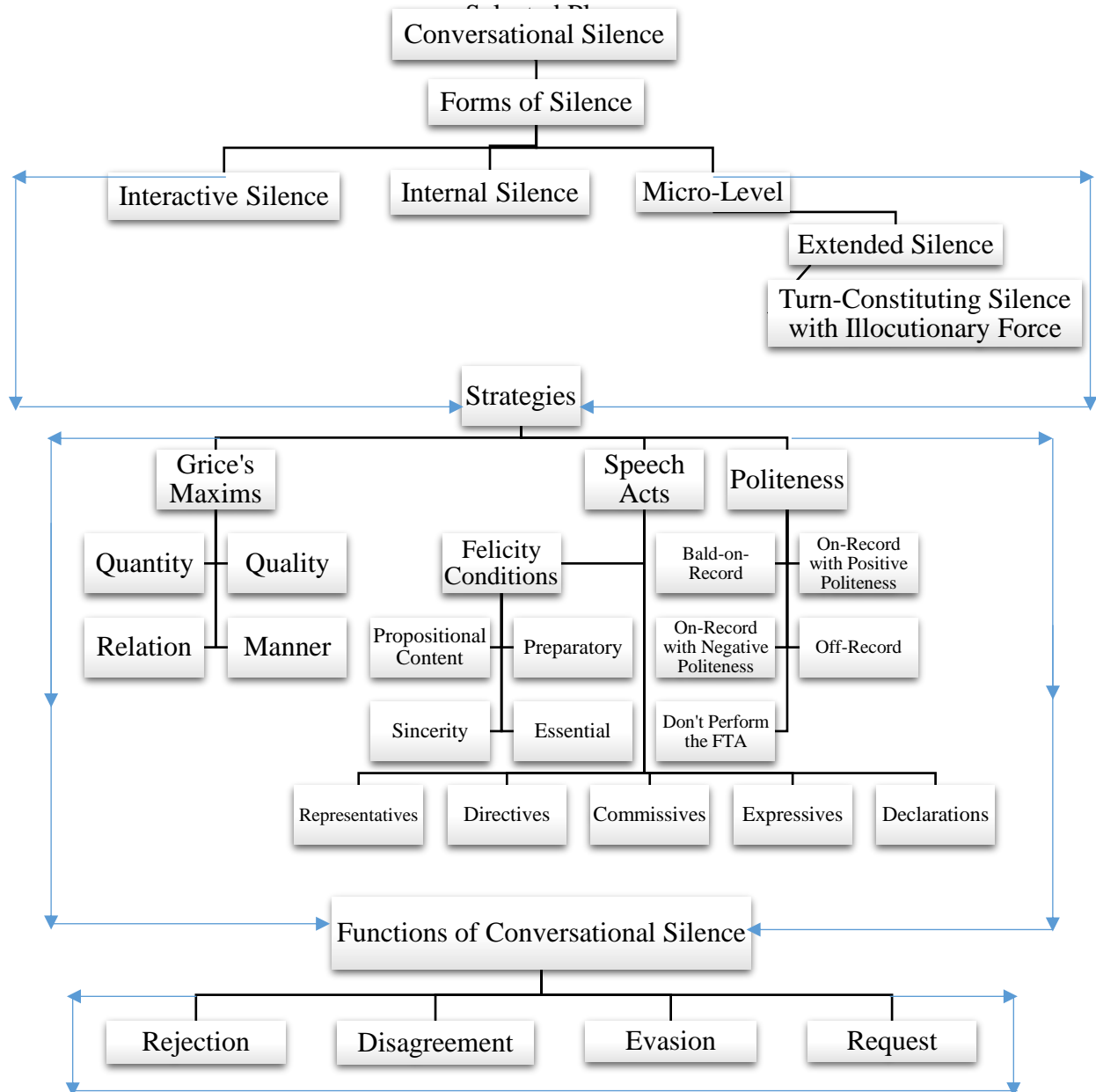
Secondly, this study adopts Searle's (1976) categorisation of speech acts. Searle categorisation includes: representatives, directives, commissives, expressives, and declarations. Unlike speech, conversational silence lacks the form (locution) but has a content (illocution). However, the locutionary act is represented by an intentional, unexpected, silent response. Since it is a form of communication, conversational silence conveys several illocutionary forces in an indirect way. The felicity conditions are also adopted to investigate whether or not the speech acts communicated by conversational silence are felicitous. The felicity conditions are: the propositional content conditions, the preparatory conditions, the sincerity conditions, and the essential conditions. Concerning the last component of speech acts, the perlocutionary acts are also investigated to find out to perlocutionary effects that result from the illocutionary forces.

Finally, regarding Politeness theory, Brown and Levinson's (1987) five strategies for doing face threatening acts (FTA henceforth) are examined: Bald-on-record without redress, on-record with positive politeness redress, on-record with negative politeness redress, off-record, and don't perform the FTA. Interlocutors' conversational silence performs various strategies of politeness, each strategy is identified according to particular contextual factors.

6.3 Functions of Conversational Silence

The third level of the model deals with analysing the pragmatic functions of conversational silence. The selected functions are taken from different studies. Nakane (2003: 21-2) states that conversational silence may function as a rejection, to reject an offer or request; a disagreement, to disagree indirectly about a certain issue; and a request, to request something from someone. All of the aforementioned functions are usually done with the assistance of various paralinguistic cues and facial expression. Moreover, conversational silence may function as an evasive strategy used by a participant who has the motive to do so in some situations. An evasive act during a conversation could perhaps be represented by avoiding confrontation or avoiding an answer about a sensitive topic (Garcés-Báez and López-López, 2020: 68). These functions are examined according to Grice's Maxims, Speech Act Theory, and Politeness. The following figure shows the developed model of the current study.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

Fig. (2): The Developed Eclectic Model for Analysing Conversational Silence in Pinter's

7. Methods of Data Analysis

The model developed by this study is the main tool used in the analysis of conversational silence. It includes examining conversational silence forms, pragmatic strategies and functions. Besides, the percentage equation is employed as a statistical tool for the analysis, represented by bar charts. Therefore, the current study conducts both qualitative and quantitative methods of data analysis.

8. Harold Pinter and (The Homecoming)

Harold Pinter is a British dramatist who was born on 10 October 1930 in Hackney, London. His well-known major plays are *The Birthday Party* (1957), *The Homecoming* (1964), and *Betrayal* (1978) (Dukore, 1988: 13-23). Pinter started his career as a professional actor in the

UK. However, after several years of acting, Pinter decided to shift his career to a playwright in the mid-fifties by writing his first ever play, which is *The Room* (1957). Since then, he became one of the most crucial dramatists associated with the Theater of the Absurd (Web source 1). His plays are characterised for their use of some devices such as understatement, small talk, reticence, and silence, which is known as the "Pinter Pause" or the "Pinter Silence". Pinter silence was mainly used to "convey the substance of a character's thought, which often lies several layers beneath, and contradicts his speech." In 2005, namely, before three years of death, Pinter won the Nobel Prize in literature (Web source 2). Concerning silence, Pinter, at the National Student Drama Festival in Bristol, England, in 1962, says:

There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. … We have heard many time that tired, grimy phrase: 'Failure of communication' … and this phrase has been fixed to my work quiet consistently. I believe the contrary. I think that we communicate only too well, in our silence, in what is unsaid.

(Pinter, 1976)

The Homecoming is a drama written by Harold Pinter in 1964 and first performed in 1965. It consists of two acts. The action takes place in an old house in working-class north London. The home of a retired butcher, Max; his brother Sam, a chauffeur; and two of his sons, Lenny and Joey (Web source 3). The play focuses on the homecoming of Max's eldest son, Teddy, who's a university professor. Teddy used to live in America with his wife, Ruth, and his three sons. The purpose behind Teddy's return to his childhood home in London is to introduce Ruth to his family, whom she never met. "Ruth's presence exposes a tangle of rage and confused sexuality in this all-male household" (Web source 4).

9. Text Analysis

Text (1)

MAX. What have you done with the scissors?
Pause.
I said I'm looking for the scissors. What have you done with them?
Pause.
Did you hear me? I want to cut something out of the paper.
LENNY. I'm reading the paper.

Form of Silence

The texts in bold denote conversational silence, which is:

1. Interactive silence: *Lenny's* silence interrupts the flow of conversation between two or more people, namely, *Lenny* and *Max*.

2. Internal silence: It is an intentional act created willingly by *Lenny*.

3. Turn-constituting silence with illocutionary force: *Lenny* simultaneously takes his turn in the conversation and ends it by, intentionally, keeping silent. Therefore, the process of turn-

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

taking is transformed into an extended gap within the conversation and interpreted as a silent response that performs as a speech act in an indirect way.

Grice's Maxims

1. Quantity maxim: *Lenny's* contribution is not as informative as is required. That is, *Max* expects *Lenny* to respond verbally.

2. Quality maxim: *Lenny's* silence doesn't convey a lie.

3. Relation maxim: *Lenny's* silence is relevant to the context of the situation.

4. Manner maxim: *Lenny* intentionally reacts in an obscure manner.

Speech Act: Commissive

The locutionary act is represented by an intentional abstention of talk. Besides, the illocutionary force is refusing. *Lenny* refuses to answer *Max's* question. Moreover, the perlocutionary effect is that *Max* repeats his question over and over to force *Lenny* to respond.

Felicity Conditions

1. Propositional content condition: *Lenny* predicates an act to *Max's* question by keeping silent.

2. Preparatory condition: *Lenny* does not wish to answer *Max's* question.

3. Sincerity condition: *Lenny* sincerely and truly refuses to answer *Max's* question, and does not want to be obliged to respond.

4. The Essential condition: *Lenny's* silence counts as an attempt to inform *Max* that he refuses to answer his question.

Politeness Strategy: Off-Record

Regarding politeness theory, by keeping silent, *Lenny* performs the FTA off-record. *Lenny's* silence is extremely ambiguous that places inferential demands on *Max*. Additionally, *Lenny's* silence works as an extreme indication of indirectness.

Function of Conversational Silence: Evasion

Accordingly, the function of conversational silence is evasion. Throughout the play, *Lenny* indirectly ignores *Max* because the former wants to take control of the house instead of his arrogant father.

<div align="right">

Text (2)

MAX. I'm here, too, you know.
SAM looks at him.
I said I'm here, too. I'm sitting here.
SAM. I know you're here.

Forms of Silence

</div>

The act of silence in the bold text is a conversational silence since it is:

1. Interactive silence: It interrupts the flow of conversation between two or more people, namely, *Sam* and *Max*.

2. Internal silence: It is an intentional act done with purpose by *Sam*.

3. Turn-constituting silence with illocutionary force: *Sam* chooses to express himself using silence during his turn. Therefore, the process of turn-taking is transformed into an extended gap within the conversation and interpreted as a silent response that performs as a speech act in an indirect way.

<div align="right">

Grice's Maxims

</div>

1. Quantity maxim: This quantity maxim is breached since *Sam's* contribution is not as informative as is required.

2. Quality maxim: *Sam* doesn't say something that he believes to be false.

3. Relation maxim: *Sam's* silence is relevant to the context of the situation.

4. Manner maxim: *Sam* intentionally reacts in an obscure manner.

<div align="right">

Speech Act: Commissive

</div>

The locutionary act is represented by a conversational silence. Besides, the illocutionary force is rejecting. The perlocutionary effect is unclear since *Max* does not make a reaction.

<div align="right">

Felicity Conditions

</div>

1. Propositional content condition: *Sam* affirms a future act to *Max's* demand by keeping silent.

2. Preparatory condition: *Sam* shows no gestures of acceptance to *Max's* demand.

3. Sincerity condition: *Sam* sincerely rejects what *Max* demands, and does not want to be obliged to accept.

4. The Essential condition: *Sam's* silence counts as an attempt to inform *Max* that he rejects his demand.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

Politeness Strategy: Don't Do the FTA

Regarding politeness theory, by keeping silent, *Sam* chooses not to perform the FTA. That is, *Sam* does not only mitigate the potential threatening act but attempts to avoid it altogether.

Function of Conversational Silence: Rejection

The conversational silence, in this text, is employed as a rejection.

Text (3)

SAM. I don't mess up my car! Or my … my boss's car! Like other people.
MAX. Other people? What other people?
Pause.
What other people?
Pause.
SAM. Other people.

Forms of Silence

The texts in bold denote conversational silence, which is:

1. **Interactive silence:** it interrupts the flow of conversation between two or more people, namely, *Sam* and *Max*.

2. **Internal silence:** It is an intentional act created willingly by *Sam*.

3. **Turn-constituting silence with illocutionary force:** *Sam* simultaneously takes his turn in the conversation and ends it by, intentionally, keeping silent. Therefore, the process of turn-taking is transformed into an extended gap within the conversation and interpreted as a silent response that performs as a speech act in an indirect way.

Grice's Maxims

1. **Quantity maxim:** *Sam's* contribution is not as informative as is required. That is, *Max* expects *Sam* to respond verbally.

2. **Quality maxim:** *Sam's* silence doesn't convey a lie.

3. **Relation maxim:** *Sam's* silence is relevant to the context of the situation.

4. **Manner maxim:** *Sam* intentionally reacts in an obscure manner.

Speech Act: Commissive

The locutionary act is represented by an unexpected abstention of talk. The illocutionary force is refusing. Moreover, *Max* repeats his question to coerce *Sam* to respond.

Felicity Conditions

1. Propositional content condition: *Max* predicates a future act to *Max's* question by keeping silent.

2. Preparatory condition: *Sam* does not wish to answer *Max's* question.

3. Sincerity condition: *Sam* sincerely and truly refuses to answer *Max's* question, and does not want to be obliged to respond.

4. The Essential condition: *Sam's* silence counts as an attempt to inform *Max* that he refuses to answer his question.

Politeness Strategy: Don't Do the FTA

Regarding politeness theory, by simply falling silent, *Sam* chooses not to perform the FTA. That is, *Sam* does not only mitigate the potential threatening act but attempts to avoid it altogether.

Function of Conversational Silence: Evasion

Accordingly, the function of conversational silence is evasion. Throughout the play, *Max* derides and contemns *Sam*. Thus, *Sam* often attempts to evade *Max* by keeping silent.

Text (4)

LENNY. […]
Someone's taken my cheese-roll. I left it there. (To SAM.) You been thieving?
TEDDY. I took your cheese-roll, Lenny.
Silence.
SAM looks at them, picks up his hat and goes out of the front door.

Forms of Silence

The acts of silence in the bold texts are conversational since they are:

1. Interactive silence: it interrupts the flow of conversation between two or more people, namely, *Sam*, *Lenny*, and *Teddy*.

2. Internal silence: It is an intentional act done purposely by *Sam*.

3. Turn-constituting silence with illocutionary force: It is *Sam's* choice to express himself using silence during his turn.

Grice's Maxims

1. Quantity maxim: *Sam's* contribution is not as informative as is required.

2. Quality maxim: *Sam* doesn't say something that he believes to be false.

3. Relation maxim: *Lenny's* silence is relevant to what is said.

4. Manner maxim: This maxim is breached because *Lenny's* act has some ambiguity.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

Speech Act: Representative

The locutionary act is represented by a conversational silence. The illocutionary force is disagreeing. Furthermore, the perlocutionary effect is that *Lenny* realises that he was wrong and starts to argue with *Teddy*.

Felicity Conditions

1. Propositional content condition: *Sam* keeps silent and goes out of the house.

2. Preparatory condition: *Sam* has reasons for his disagreement: *Sam* disagrees with *Lenny* because the latter accused the former of being a thief.

3. Sincerity condition: *Sam* sincerely disagrees with *Lenny's* accusation of him.

4. The Essential condition: *Sam's* silence counts as an attempt to state his disagreement.

Politeness Strategy: Don't Do the FTA

With respect to politeness theory, by refraining from speaking, *Sam* does not perform the FTA. The potentially threatening act is avoided and, hence, no threat is directed towards *Lenny's* face.

Function of Conversational Silence: Disagreement

Concerning the function, conversational silence is employed to express a disagreement.

10. Statistical Analysis

10.1 Forms of Silence

In all of the 4 texts of the selected data, conversational silence is employed by Pinter as a form of communication between the characters. The acts of silence in the data are confirmed as conversational acts of silence since they take the following forms simultaneously: (a) interactive, (b) internal, and (c) turn-constituting silence with illocutionary force. These three forms (a, b, and c) of silence are used equally in the selected play. That is, each form of silence is used 4 times, amounting (100%) for each, in *The Homecoming*. Table (1) and fig. (2) below illustrate the frequency and the rate of the forms of silence:

Table (1): The Frequency and Percentages of the Forms of Silence

Forms of silence	Frequency	%
Interactive Silence	4	100%
Internal Silence	4	100%
Turn-Constituting Silence with Illocutionary Force	4	100%
Total	12	100%

Figure (2): Rates of the Forms of Silence
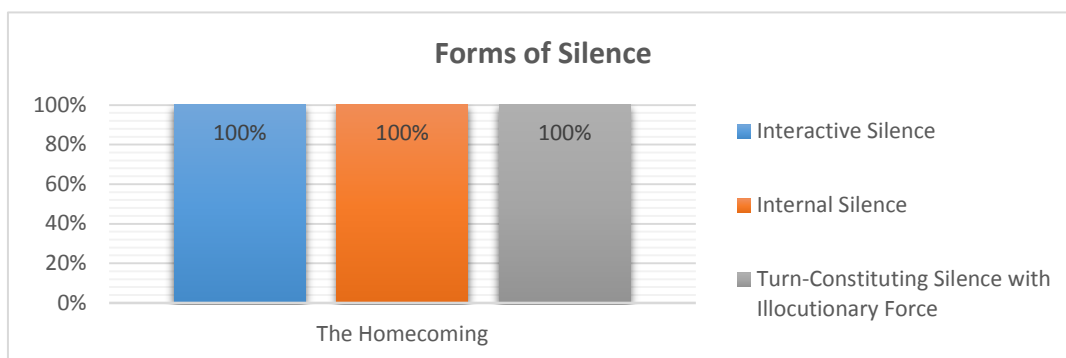
10.2 Grice's Maxims

Regarding Grice's maxims, the following table and the figure show that the quantity and the quality maxims are the only maxims breached in the selected play:

Table (2): The Frequency and Percentages of the Breached Grice's Maxims

Grice's Maxims	Frequency	%
Quantity	4	100%
Quality	0	0%
Relation	0	0%
Manner	4	100%
Total	8	100%

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

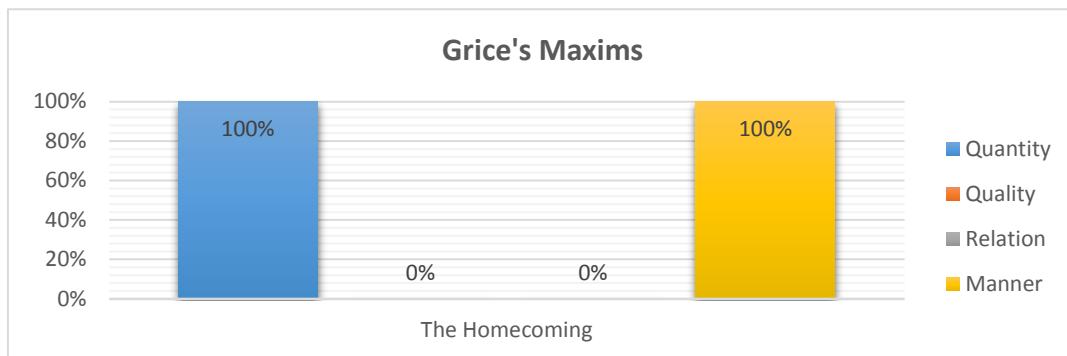**Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef**

Figure (3): Rates of the Breached Grice's Maxims

Concerning the quantity maxim, conversational silence occurs only in situations in which talk is anticipated by H rather than silence. That is, conversational silence is not as informative as is required. Thus, table (2) and fig. (3) above show that the quantity maxim is breached in all the texts (4 times), amounting (100%). Moreover, the manner maxim is also breached in all the texts (4 times), amounting (100%). This signifies that all the acts of conversational silence in Pinter's selected play are ambiguous and unclear. Further, the quality maxim is always observed in all the texts. This indicates that the characters of Pinter's selected play do not employ conversational silence that conveys lies and false information. Furthermore, the relation maxim is also never breached in all the (4) texts. Namely, all the acts of conversational silence in the selected play are relevant to the purpose of the conversation.

10.3 Speech Acts

Table (3) and fig. (4) below indicate the frequency and percentages of the illocutionary force of the acts of conversational silence in Pinter's selected play. The table and figure in question confirm that the sub-speech act of refusing is the most common illocutionary force in the selected play. Moreover, it is used (2) times in *The Homecoming* and its percentage score is (50%). This means that Pinter mainly uses conversational silence with the illocutionary force of refusing. Besides, the illocutionary force of rejecting is used once by Pinter through conversational silence in the data, amounting (25%). Overall, commissives (i.e. both refusing and rejecting) are used (3) times in *The Homecoming*, amounting (75%). Further, Pinter uses a representative speech act only once, achieving the illocutionary force of disagreeing through conversational silence, amounting (25%). Finally, directives, expressives and declarations are not used whatsoever by Pinter in his selected play.

Table (3): The Frequency and Percentages of the Illocutionary Force Conveyed by Conversational Silence
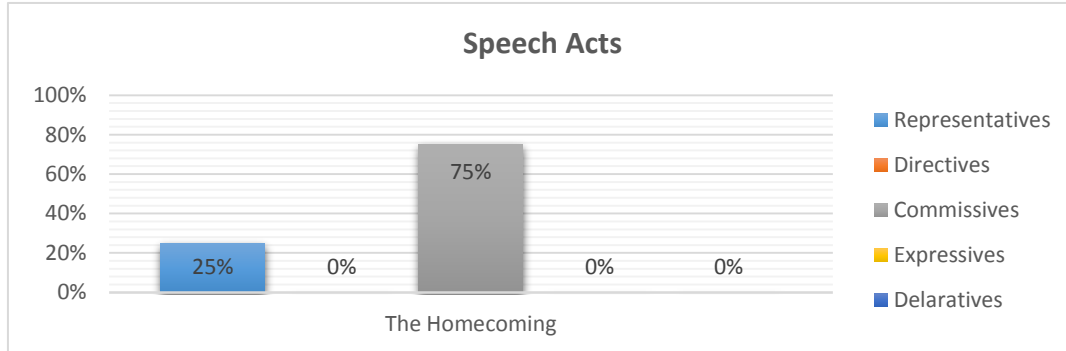
Speech Acts	Sub-Speech Acts	Frequency	%
Representatives	Disagreeing	1	25%
Directives	———	0	0%
Commissives	Refusing	2	50%
	Rejecting	1	25%
Expressives	———	0	0%
Declarations	———	0	0%

Total	4	100%

Figure (4): Rates of the Illocutionary Force Conveyed by Conversational Silence

10.4 Politeness

As illustrated by the percentage scores in table (4) and fig. (5), Pinter mainly utilises

conversational silence to perform the (Don't perform the FTA) strategy. This strategy is used (3) times in the data under scrutiny, amounting (75%). This means that the characters of Pinter's selected play tend not just to mitigate the potential threatening act but avoid it altogether. Whereas Pinter employs conversational silence to perform an act (Off-record) only once in the play, amounting (25%). Finally, the (Bald-on-record), (On-record with positive politeness), and (On-record with negative politeness) strategies are not used in the selected data at all.

Table (4): The Frequency and Percentages of Politeness Strategies Performed by Pinter's Utilisation of Conversational Silence

Politeness Strategies	**Frequency**	**%**
Bald-on-Record	0	0%
On-Record with Positive Politeness	0	0%
On-Record with Negative Politeness	0	0%
Off-Record	1	25%
Don't Perform the FTA	3	75%
Total	4	100%

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

Figure (5): Rates of Politeness Strategies Performed by Pinter's Utilisation of Conversational Silence
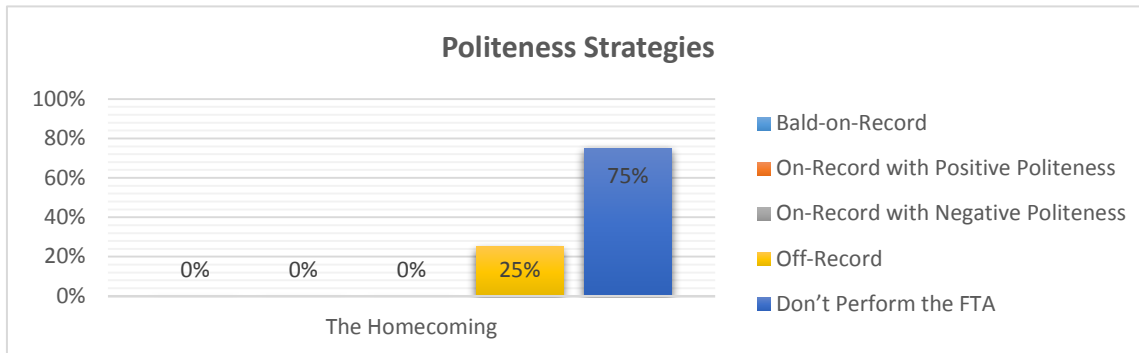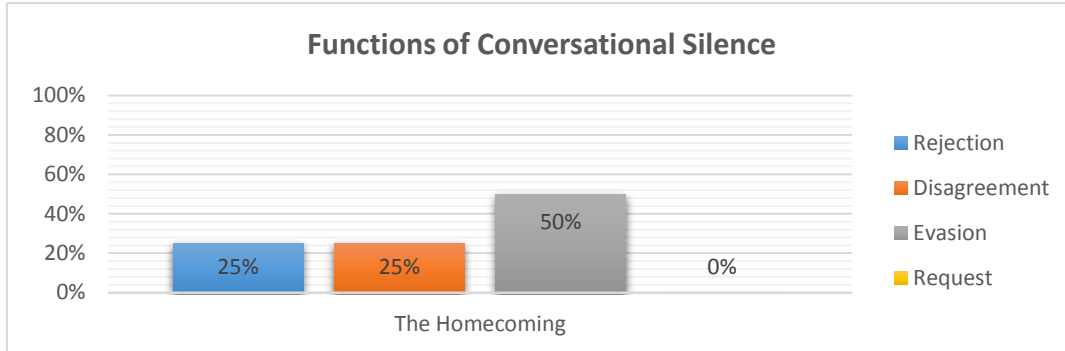

10.5 Functions of Conversational Silence

As elucidated by the percentage scores in table (5) and fig. (6), Pinter mainly employs conversational silence to achieve the evasion function. This function is used (2) times by Pinter in the selected play, amounting (50%). This means that the characters of the selected play attempt to evade each other by remaining silent. Another function of conversational silence is rejection — i.e. to reject offers, requests, or demands — which is used once in the play, amounting (25%). Also, conversational silence functions as a disagreement only once, amounting (25%). Further, Pinter does not employ conversational silence in the selected texts to express requests. The table, and the figure, below show the frequency and percentages of the functions of conversational silence in Pinter's selected play:

Table (5): The Frequency and Percentages of the Functions of Conversational Silence

Functions	Frequency	%
Rejection	1	25%
Disagreement	1	25%
Evasion	2	50%
Request	0	0%
Total	4	100%

Figure (6): Rates of the Functions of Conversational Silence

11. Conclusions

Based on the qualitative and quantitative analysis, the following conclusions are drawn:

1. The manifestation of conversational silence depends fundamentally on three forms of silence, which occur simultaneously in conversation. These forms are interactive silence, internal silence, and turn-constituting silence with illocutionary force. This is further confirmed by the statistical analysis, in which the frequency of occurrence of each of the three forms of silence is (100%) in the data.

2. To generate an implicature by keeping silent, only the quantity and the manner maxims are breached in the selected play. Throughout the play, participants in conversational interaction assume that other participants are being cooperative. Thus, when S suddenly ceases to cooperate, H draws inferences. That is, participants expect others to communicate rather than to fall silent intentionally and unexpectedly. Pinter breaches each of the aforementioned maxims (4) times in the four selected texts to convey the implied messages behind conversational silence.

3. The quality maxim is always observed. This signals that the conversational silence does not convey lies or something the participants believe to be false. Besides, conversational silence is always related to the topic being talked about, and, therefore, the relation maxim is never breached.

4. The characters of Pinter's selected play employ conversational silence mainly with the illocutionary force of refusing to indicate that they don't wish to answer some unwanted questions. In addition, the statistics of the data analysis show that the illocutionary force in question is the most common one, amounting (50%).

5. Conversational silence also performs as a commissive speech act with the illocutionary force of rejecting, to reject requests and offers, and a directive speech act with the illocutionary force of requesting.

6. As far as politeness is concerned, Pinter utilises conversational silence mostly to perform the (Don't perform the FTA) strategy in the selected play. This strategy is closely related to conversational silence since it means not only minimising the damage to others' face but avoiding it altogether.

7. Another strategy (i.e. Off-record) is also performed by conversational silence in the data.

8. Pinter employs conversational silence in (The Homecoming) chiefly for evasion. The characters of both of the selected plays prefer to remain silent than to refuse explicitly to answer questions. This is supported by the statistics, which illustrate that its percentage of frequency of occurrence is the highest in the data, amounting (50%).

9. Pinter also employs conversational silence to achieve functions such as rejections and disagreements.

A Conversational Analysis of Silence in Harold Pinter's The Homecoming

Jaafar Hasan Jasim - Prof. Dr. Qasim Abbas Dhayef

References

Alerby, E., and Alerby, J. E. (2003). The sounds of silence: Some remarks on the value of silence in the process of reflection in relation to teaching and learning. *Reflective Practice: International and Multidisciplinary Perspectives,* vol. 4, no. 1: 41-51. http://dx.doi.org/10.1080/1462394032000053503

Berger, C. R. (2004). Speechlessness: Casual attributions, emotional features and social consequences. *Journal of Language and Social Psychology*, vol. 23, no. 2: 147-179 https://doi.org/10.1177/0261927X04263821.

Blimes, J. (1994). Constituting silence: Life in the world of total meaning. *Semiotica* vol. 98, no. 1/2: 72-87.

———. (1997). Being Interrupted. *Language in Society*, vol. 26, no. 4: 507-531. https://doi.org/10.1017/S0047404500021035.

Brown, P., and Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.

Brummett, B. (1980). Towards a theory of silence as a political strategy. *Quarterly Journal of Speech* vol. 66, no. 3: 289-303. http://dx.doi.org/10.1080/00335638009383527

Bruneau, T. J. (1973). Communicative silence: Forms and functions. *Journal of Communication* vol. 23, no. 1 (March): 17-46. https://doi.org/10.1111/j.1460-2466.1973.tb00929.x

Crystal, D. (2008). *A dictionary of linguistics and phonetics*. 5th ed. Oxford: Blackwell.

Dukore, B. F. (1988). *Harold Pinter*. Eds. B. King and A. King. 2nd ed. London: Macmillan Education.

Ephratt, M. (2008). The functions of silence. *Journal of Pragmatics* vol. 40, no. 11: 1909-1938. https://doi.org/10.1016/j.pragma.2008.03.009

Garcés-Báez, A., and López-López, A. (2020). Towards a Semantic of Intentional Silence in Omissive Implicature. *Digitale Welt* 4, no. 1: 67–73. https://doi.org/10.1007/s42354-019-0237-0.

Grice, H. P. (1989). *Studies in the way of words*. Harvard: Harvard University Press.

Jaworski, A. (1993). *The power of silence: Social and pragmatic perspectives*. Vol. 1 of Language and language behaviors. Newbury Park: Sage.

———. (1997). Introduction: An overview. In *Silence: Interdisciplinary perspectives*. Ed. A. Jaworski. 3-14. Berlin: Mouton de Gruyter.

———. (2000). Silence and small talk. In *Small Talk*. Ed. J. Coupland. 110-132. London: Routledge.

Johannesen, R. L. (1974). The functions of silence: A plea for communication research. *Western Speech* vol. 38, no. 1 (April): 25-35. https://doi.org/10.1080/10570317409373806

Kurzon, D. (1998). *Discourse of silence*. Amsterdam: John Benjamins.

———. (2007). Towards a Typology of Silence. *Journal of Pragmatics*, vol. 39, no. 10: 1673–88. https://doi.org/10.1016/j.pragma.2007.07.003.

Levinson, S. C. (1983). *Pragmatics*. New York: Cambridge University Press.

Nakane, I. (2003). *Silence in Japanese-Australian classroom interaction: Perception and performance*. Sydney: University of Sydney.

———. (2007). Silence in intercultural communication: Perception and performance. Amsterdam: John Benjamins.

Pinter, H. (1976). *Complete works: One*. New York: Grove. E-book.

Poyatos, F. (2002). *Nonverbal communication across disciplines*. Vol. 2 of Paralanguage, kinesics, silence, personal and environmental interaction. Amsterdam: John Benjamins.

Riemer, N. (2010). *Introducing semantics*. Cambridge: Cambridge University Press.

Sacks, H., Schegloff, E. A., and Jefferson, G. (1974). A simplest systematics for the organization of turn-taking for conversation. *Language,* vol. 50, no.4 (December): 696-735. https://doi.org/10.2307/412243.

Saville-Troike, M. (1985). The place of silence in an integrated theory of communication. In *Perspectives on silence*. Ed. D. Tannen and M. Saville-Troike. 3-18. Norwood: Ablex.

Schmitz, U. (1994). *Eloquent silence*. Essen: L.A.U.D.

Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society* vol. 5, no. 1 (April): 1-23. https://www.jstor.org/stable/4166848

Sharpley, C. F. (1997). The influence of silence upon clinet-perceived rapport. *Counselling Psychology Quarterly* vol. 10, no. 3: 237-246. http://dx.doi.org/10.1080/09515079708254176

Sobkowiak, W. (1997). Silence and markedness theory. In *Silence: Interdisciplinary perspectives*. Ed. Jaworski, Adam. 39-61. Berlin: Mouton de Gruyter.

Tannen, D. (1985). Silence: Anything but. In *Perspectives on silence*. Ed. D. Tannen and M. Saville-Troike. 93-111. Norwood: Ablex.

Trask, R. L. (1996). *A dictionary of phonetics and phonology*. New York: Routledge.

Verschueren, J. (1985). *What people say they do with words.* Norwood: Ablex.

Watzlawick, P., Bavelas, J. B., and Jackson, D. D. (1967). *Pragmatics of human communication: A study of interactional patterns, pathologies, and paradoxes.* New York: W. W. Norton.

Websites

1. Britannica, T. Editors of Encyclopaedia. (2020). Harold Pinter. *Encyclopedia Britannica*. December 20. https://www.britannica.com/biography/Harold-Pinter (Accessed March 2, 2021).

2. Lannamann, T. (2018). The Birthday Party. *LitCharts*. LitCharts LLC. Web. December 18. https://www.litcharts.com/lit/the-birthday-party (Accessed March 2, 2021).

3. The Homecoming. Drama for Students. *Encyclopedia.com.* https://www.encyclopedia.com/arts/educational-magazines/homecoming (Accessed March 3, 2021).

4. Britannica, T. Editors of Encyclopaedia. (2012). The Homecoming. *Encyclopedia Britannica*, February 17. https://www.britannica.com/topic/The-Homecoming (Accessed March 3, 2021).