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ДІАДИЧНІЙ І МУЛЬТИСТОРОННІЙ ІНТЕРАКЦІЇ**

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**COMMUNICATIVE FUNCTIONS OF SILENCE IN**  
**DYADIC AND MULTIPARTY INTERACTION**

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## INTRODUCTION

Interpersonal communication can be dyadic and multiparty in which silence happens to be an indispensable component which is absolutely essential and done either intentionally or unintentionally. Silence as a nonverbal component of communication has always been in the focus of attention of home and foreign scholars (Анохіна, 2008; Богданов, 1986; Савіна, 2024, Почепцов, 2009; Redmond, 1998;. Politi,1998. Sifianou, 1998). Formerly, silence was long deprived of the status of nonverbal speech act as it did not use language means and hence did not deserve proper attention. But for the last fifty years an extensive research of silence proved that its communicative role cannot be overestimated both in formal and informal interaction. Investigations of silence received a particular attention in everyday conversations (Sacks, Schegloff, Jefferson, 1974). Since then silence is considered to have no less importance in communication than body movements, gestures, facial expressions, eye contact, postures and even words. Later on, silence is viewed as a zero speech act (Богданов, 1986) and as a phenomenon closely related to culture and conventional norms of behaviour specific to each culture (Gunguly, 1998). Our interest in silence is function-centered. The functional approach provides possibility to see in what situations silence occurs naturally when words fail us and silence occupies the niche which language cannot take and there are some cases in communication with which words cannot cope.

Transmitting some messages, silence performs a number of functions. In case the interlocutors overlook this fact it may have a serious negative effect on the partner's full comprehension of the information. Viewed from aside silence may seem empty and full (Swartz, 1998, p.184). The author underlines that "full silence is communicatively relevant and occurs in dialogues since the exchange of information is possible only in interpersonal communication. Communicatively relevant silence carries a number of meanings which can be

comprehended appropriately only if interlocutors (and consequently scholars) follow a number of principles of silence interpretation” (ibid, 184).

To reveal the meanings of silence is hardly ever possible without a deep sight into the context in which it takes place. Normally silence is recognized as such that has a meaning if it correlates with the social norms of behaviour.

Traditionally, in the dichotomy “speech::silence” silence receives a negative connotation, though this phenomenon is quite natural and occurs in interaction more often than not conveying a meaning of concealment of feelings or information.

Conveying meanings silence performs various functions. Since these functions occur in speech interactions they are termed as communicative functions. We investigate these functions on the material of dialogues and polylogues in interpersonal conversations picked up from feature films and literature for which we use the terms “dyadic and multiparty conversations” traditionally applicable in discourse and conversational analysis. As far as functions are numerable they need to be classified according to the criteria of their use. As far as silence is a multifaceted phenomenon it is difficult to make a unified classification. Different scholars offer their own approaches to this phenomenon viewed from different aspects (see БОГДАНОВ, 1986;ХРЕСТИНСЬКИЙ, 1989). Our approach is pragmalinguistic, function oriented in dyadic and multiparty interactions. Manifestations of silence in dyadic and multiparty interaction make up the **subject** of research.

The **object** of the research is pragmalinguistic perspective, revealing communicative functions of silence contextually related.

The **aim** of the work is to study, analyze and describe semantic and pragmatic peculiarities of the phenomenon of silence, provide a clear and comprehensible analysis of how silence is exhibited in various interpersonal situations.

To achieve the main aim the following tasks were set up:

- to study communicative situations in which silence occurs;
- to underline the role of silence in contextually biased interaction;
- to differentiate functions of silence in dyadic and multiparty interactions;
- to demonstrate a semantic interpretation of silence;
- to describe principles of silence interpretation;
- to provide the classification of functions of silence.

**The topicality** of the paper is determined by the lack of discourse studies concerned with silence in the dyadic and multiparty interaction viewed particularly in semantic and functional aspects.

**The methodology of the research** is based on the complex approach which includes a number of specialized methods pertaining to the problem under study at different stages of investigation. It includes *contextual method* for considering social and environment parameters that influence the course of interaction, *discursive* and elements of *conversational analysis* for describing strategies of speech behaviour of interlocutors, *lexico-semantic analysis* for finding out situationally biased meanings of silence, method of distributional analysis to show positional and structural location of elements constituting proverbs and sayings about silence, *pragmalinguistic method* for defining functions of silence in dyadic and multiparty interaction.

**Theoretical value** of the paper attributes to the attempt to analyze in detail the semantic and pragmatic aspects of silence functioning, emphasizing the complexity of the interactive communication and its link with “unspeakable” phenomenon in language based on numerous examples within large and diverse contexts.

**Practical value** of the master paper lies in the possibility to apply its results to practical English classes in speech behaviour and politeness

phenomena in everyday English for developing communicative skills of properly arranged talks. The work may be of use in writing projects, course and students' graduation papers.

**Compositionally**, the research paper consists of the Introduction, three Chapters with the conclusion to each chapter, General Conclusions, Resume in Ukrainian, Bibliography, List of Illustration Sources.

**In the Introduction** a short survey of theoretical assumptions is given, the most important characteristics of communicative silence are highlighted, the choice of the topic is substantiated, the main aim and tasks are established, and theoretical and practical value of the research are stated.

**Chapter One** entitled "Phenomenon of silence as realization of extralinguistic and linguistic characteristics in English dyadic and multiparty interaction" deals with the phenomenon of silence as a communicative act in nonverbal behaviour of interlocutors and provides information about silencing in feature literature and English speaking films.

**Chapter Two** "Principles of silence interpretation in English feature films and literature is concerned with semantic properties of inherent elusiveness of silence and various manifestations of silence in English conversations are analyzed.

**Chapter Three** describes functions of communicative silence in dyadic and multiparty interactions and provides their classification.

**Conclusions** summarize the discussed material, briefly go over the main points of the work and further perspectives of the development of the problem under study are outlined.

**General Conclusions** present a concise overview of the outcomes of the research study and outlines the perspectives for future work.

# **CHAPTER ONE. PHENOMENON OF SILENCE AS REALIZATION OF EXTRALINGUISTIC AND LINGUISTIC CHARACTERISTICS IN ENGLISH DYADIC AND MULTIPARTY INTERACTION**

## **1.1. Silence as a communicative act of nonverbal behaviour of interlocutors.**

Dyadic and multiparty interaction which normally occurs in any social situation (be it a get-together family meeting, small talk, interview, public discussion, religious sermon, etc.) is a communication of closely connected elements directed to achieve common aim and results. According to the definitions by linguists, communication is a dynamic process which is everchanging and is never ending, that is the talk we had yesterday with our friend influences the coparticipants next day (Почепцов, 2009; Barker, 2018; Bauman, Sherzer, 2014; Dijk van, 1998; Hudson, 1988;),

The research paper makes the analysis of intentional and unintentional communication connected with the phenomenon of silence. Intentional communication takes place when the message is straightforwardly directed at achieving a concrete aim. Unintentional communication is realized on the subconscious level, which is not planned beforehand and is completely unforeseen.

In most cases the majority of unintentional messages belong to nonverbal means of speech interaction among which the act of silence gets a special meaning. In this paper silence is defined not as a speech act (see Богданов, 1986) as far as there is no speech, but as a communicative act which is communicatively loaded and exerts a concrete, contextually dependent informative function.



We have all been involved in dyadic and multiparty communication when we pay attention to our coparticipants, their manner of speaking and their outward look, nonverbal behaviour, sociability, register, tone of voice, communication style etc. Personality differences do exist between interlocutors, and more often than not interactants tend to acquire positive or negative attitude to one another. Some people find pleasure to communicate with very talkative partners, others prefer more reticent and quiet. In any case our first impression of the partner in

in communication is *how* a person says something and then *what* he said. First few minutes determine our decision to continue or not our interaction. It is difficult to talk with some people and easy with others. Much depends on the style of interaction, individual's tendencies to choose appropriate words and phrases to be properly understood, interpreted, and filtered. Unambiguous utterances are preferred. Silence on the part of interlocutor is perceived as hostile, therefore interlocutors must follow the Cooperative Principle by P. Grice which says: "Make your contribution as informative as is required for the current purposes of the exchange" (Grice, 1975, p. 67). Closely related to the style of interaction is the third Gricean Maxim of Manner which concerns the modality of interactional participation which requires the observance of the following submaxims: "Avoid obscurity of expression", "Avoid ambiguity", "Be brief (avoid unnecessary prolixity)" (ibid, p. 68). Being unactive participator may lead to a communicative failure. This in particular refers to a 'silent participant'. His silence violates these maxims. Violation or disregard of one of the maxims entails the ineffectiveness of interaction, in other words, its infringement (Swiggers, 1981, p. 305).

Scholars differentiate communicatively meaningful silence and communicatively meaningless silence which occurs when sleeping, in the state

of peace or in doing some job (Бузугла, 2004). They are not significant from communication perspective.

In the fiction literature, as in the above given example, silence is marked by different wordings like *to be silent, to make no answer, to pause to collect oneself, not to speak, there was no answer, keep / remain / fall silent etc.* The list of the like collocations is open and is growing with the time.

Silence in interaction is marked by verbal and nonverbal signs (eye contact, nods of the head, etc.). They provide feedback, point at regulative function in interaction. A significantly important silence performs *role-marking function, informative and structurally constructive function*. Other scholars distinguish communicative, interactive and sociocultural silence (Безуглая, 2004, p. 47), ritual, mythological, social, esthetic (Auer, 99, p.30), normative as in the example:

- (1) *“Is that true?” I looked from Irma to Dolores. The latter was silent, but it was a silence which normally meant affirmation (Miller, p. 381).*

## **1.2. Communicative act of silence in feature literature and cinematography.**

As is known, nonverbal behaviour of participants who are interacting speak louder than words (Easthope, 1998; Politi, 1998; Redmond, 1998). This is particularly noticeable in dyadic interaction when there is no feedback from coparticipant and there is no one else available to maintain speech contact, for example:

- (2) *Jim: Why don't we just quietly break into teams, with each team representing a solution, and let the winners of a pillow fight make the decision?*

*Carla: Hhm... (Pause) ( Family Dinner Corpus: Ochs, 1986-90).*

Carla in the dialogue with Jim makes a pause instead of answering the question as far as she is of quite another opinion than Jim, but she does not wish to say it outwardly. Though she disagrees with Jim she tries to be on friendly terms with Jim to save good relationships with her boyfriend. Jim is a very vulnerable and sensitive young man. Carla is full of empathy who tries to harmonize with one another and the situation on the whole in a friendly, peaceful way. The pause on the part of Carla performs the function of harmonizing the relationships.

Compared with dyadic interaction, in multiparty interaction the silence of the third person is less noticeable in case his/her answer is not waited for as a compulsory reaction to the utterance. The silence becomes meaningful only when the third participant is directly addressed to for confirmation. Let us see such situation in the following example in multiparty interaction:

(3) *Mom: We didn't laugh, believe me.*

*Rhoda: Yes, you did – you started to laugh.*

*Corky: (Shaking head no). (Silence).*

*(Mom looks to Corky for confirmation of memory).*

*Mom: I don't think we did – I had to go –*

*Rhoda: YES, YOU DID! (Family Dinner Corpus: Ochs, 1986-90).*

In this family conversation three persons are interacting. The daughter Roda by the name is angry with her mother because she laughed at her daughter's words. The mother tries to calm down her daughter rejecting her mocking behaviour.

The daughter insists on her opinion. The conflict springs up. The mother turns to Corky, her daughter's bridegroom, with the request to support her in the conflict but he thinks it would be better if he kept silent to avoid dissatisfaction of the both women.

The communicative function of silence on the part of Corky lies in getting a neutral position, in keeping balance in relationships with his fiancé and her mother, hopefully his mother-in-law.

A good example of illustrative silence we find in the multiparty interaction picked up from the drama *The Stronger* by August Strindberg. Actions in this drama take place on Christmas Eve in the café, where two actresses of the theatre meet – Mrs. Helga and Miss Amalia, two rivals for the same man, Mr. Bob. Mrs. Helga discovers that her husband with whom she has three children in her marriage has a mistress, Miss Amalia, an unmarried young lady. Miss Amalia is a silent character in the drama, she does not say a word. She keeps silence during the whole play by means of which she expresses the variety of her feelings to the rival and reactions to her speech behaviour. The third character of interaction is a by-standing on-looker, who critically assesses what is going on on the stage. He is a quasi-character of the play, a passive participant in the interaction, a witness of the conflict between two rivals. Due to him (the third character in the play) the author of the drama helps spectators to critically analyze the situation.

Thus, in this multiparty interaction three characters are participating: Mrs Helga, Miss Amalia and third person – quasi character of on-looker who in his thoughts analyses the discourse of these contrasted rivals. Based on this analysis, primarily pertaining to the silent heroine miss Amalia we make up a typology of the functions of silence. The headline of the play *The Stronger* asks the spectators a question Who is stronger? A verbal duel of Helga, Bob's wife, or nonverbal duel of Amalia? Who wins the duel? A talkative, argumentative with refined emotional lexicon Helga or silent Amalia who does not say a word, but whose silence is more powerful than words/. Her silence makes the analytical

spectator hear her. Just such moments of silence are the cries of the soul, a powerful communicative act which does not yield to verbal communicative act.

The author of the play asks the spectator an alternative question “Who of the characters is stronger? The one who speaks or that one who is silent? The one who is pliable, compliant, responsive, softer, or the one who is rigid, unbending, determined? The following example gives the answer to the question:

(4) *Helga: You couldn't learn from others, you couldn't bend – and therefore you broke like a dry reed – but I didn't!*

*Amalia: (Silence)* (Strindberg. *The Stronger*).

Amalia is stronger, i.e. softer. For the rigid person breaks, whereas the pliable one bends – and rises again. The relationship between two women is rather complicated and tense. The author gives the opportunity to the spectator to build up some ambiguous interpretations of the situation. They are:

- 1) Amalia is silent because she has nothing to say for her defence;
- 2) Amalia is silent because the flood of words from Helga does not give her any chance to get a word in edgeways;
- 3) Amalia's refusal to talk is her attempt to maintain contacts with Bob secluded from Helga, she feels that any utterance can reveal their secret;
- 4) Amalia's silence is not hostile, that is her honest position of 'why should I pretend to be a friendly colleague when I am not such'. Here a possible motivation can be that Helga will get weary of her husband's betrayal and will leave Amalia in peace;
- 5) Amalia's silence as an attempt to make Helga unstable, hesitating, not self-assured, insecure.

In the end of the play the wife says to her husband's mistress:

From our point of view the functions of silence used by the heroine of the play in the given situations can be the following:

- 1) the spectator is concerned with the question what is Amalia's silence directed to. Is it to cause relaxation or tension?
- 2) Is this silence genuine or just a play, manipulation?

Two interpretations can be in place here. First, Amalia's silence is the result of hypnotic function or she feels guilty before her vis-à-vis, a talented actress, strong personality on stage and in life. A prolonged silence of Amelia makes a problem for the producer and stage manager who want the play to look realistic in spectators' eyes.

(5) *Helga: To judge from certain signs you have already lost him [Bob].*

*Amalia: [is silent].*

*Helga: Thank you for teaching my husband how to love! – Now I'm going home to love him!*

*Amalia: [keeps silence] (Strindberg. The Stronger).*

The use of nonverbal means add tension to the scenario of the play. These are a half-empty bottle of beer, usually a man's drink, which she sips slowly and thoughtfully, and another thing, a cigarette, striking a match, lighting the cigarette, watching the match burn until it is extinguished. These supplementary actions emphasize her silent mood and deep feelings.

### **Conclusion to Chapter One.**

1. The chapter provides an overview of the problem of silence by home and foreign scholars who discuss this phenomenon from different perspectives in different spheres of life. It is no longer argued that silence exerts powerful influence on the interaction, particularly if it concerns dialogue and polylogue communication for which we choose more accurate terms of dyadic and multiparty interaction.

2. Nowadays linguists focus on the study of the phenomenon of silence as a non-verbal sign of communication and its effects on the interactional processes. Silence as a sign of nonverbal behaviour points at physical, psychological, emotional and attitudinal state of a person in its positive and negative display.

3. Silence is a strategic component of communication and performs communicative, perceptual, and interactive functions. It is closely connected with the norms of behaviour in the society it relates to and requires certain skills. Blank space and pauses in communication are conditioned by the search of the corresponding form of utterance or actions of psychologic and mental character directed to influence the emotional state and feelings of coparticipant in interaction, his/her verbal and nonverbal behaviour.

4. Interaction correlates with the cognitive and communicative activity of interlocutors, is its process and result, which includes extralinguistic and linguistic phenomena. It is a specific semiotic system which is multilevel, multifunctional and global.

5. Silence in interaction can be a) conscious, planned, motivated, incentive and b) subconscious, unplanned, unmotivated, spontaneous, on the spur of the moment. In most cases silence is of spontaneous type.

## CHAPTER TWO. SILENCE AS A FACE-SAVING STRATEGY IN INTERACTION

### 2.1. Inherent elusiveness of silence.

The role of silence as a meaningful component decades ago attracted the attention of linguists (Tannen, Saville-Troike, 1985). Silence is diametrically opposite to what Malinowski (1972) claimed, i.e. talking simply for reasons of sociability and friendliness which bring pleasure to communicators and establish platform of solidarity and mutual ties. From this point of view silence is far from being desirable and has instead a negative connotation. Some negative value associated with silence has been argued by Giles (Giles et al., 1992). He claims that “silence is frequently seen as a sign of awkwardness, embarrassment, shyness or even rejection and hostility, and that it is interpreted variously as a lack of interest, unwillingness to communicate or as lack of verbal skills. Viewed merely as the absence of talk, silence left linguists with more or less nothing worthy of investigation” (Sifianou, Tzane, 1998, p. 299).

However, an amount of publications on this problem proved that silence is “a complex and varied phenomenon, which is the result of similar strategic choices as the ones motivating speech act performance and which plays an equally essential role in the management of communicative encounters as talk does” (ibid., 299).

As a type of interaction, silence is problematic. The most significant and ‘weak’ point that makes it problematic is its elusiveness, slippery. Elusive because it suggests few clues how to make an appropriate interpretation, to get the chance to ease the choice of clear and transparent motivation of the interlocutor’s silent behaviour. It is not as it is the case with verbal message which guides the interlocutor in deciphering its meaning easily, of course, if



the information in the message was not ambiguous. A silence does everything to be lost in finding out the intended meaning. It conceals the meaning under the mask of silencing.

Silence is an integral part of communication and takes different forms during different types of interaction, one of which is a conversation. Silence is multifaceted, has ‘many faces’, disguised under numerous masks when interacting. Linguists are of the same opinion that silence is an axiologically elusive, ambiguous linguistic form, as “it does good and bad in communication. By “doing good” Sifianou, Tzane (1998, p. 300) refer to the usefulness of silence when one wants to be indirect or to be polite, and by doing bad, they refer to cases where “one’s failure to say something that is expected in a given moment by the other party can be interpreted as a sign of hostility or dumbness” (Sifianou, Tzane, 1998, p. 300).

## **2. 2. Types of silence in English talks.**

As to the kinds of silence, they are of two main categories – pure and impure silence. The first type is a complete and utter silence, in other terms, it is physical, that is, for example, when a person sleeps. It is of no interest for linguistic analysis as it is not of communicative character. What interests linguists is the second type, namely impure silence. The authors think of such silence as the silence of paradoxes: “of absence as well as presence, meaning as well as meaninglessness, passivity as well as activity, and communication as well as obfuscation, that is making confusion and difficulties in understanding.

Impure silence is thought as silence of meditation apart from communication. In its turn, impure silence is subdivided into two forms: a) silence which is perceived as “empty, quiet or peaceful; and b) silence which is not empty at all, but *full*, imbued with meaning to be deciphered and

interpreted” (Schwartz, 1998, p.185). The author names these two types of silence correspondingly as Harpocratic Silence and Larundic Silence after the god and goddess of silence in mythology (ibid.). The images of god and goddess of silence are attention-getters for researchers because they sound mysterious and give incentive to differentiate one from another. Harpocratic silence embodies the concept of emptiness and loneliness and thus most frequently perceived by the interactants. Therefore, silence here is understood as empty silence of reflection and meditation, whereas Larundic silence is the full, active silence of communication. The myth of Larunda accounts for the intuitive perception that coparticipants in interaction can understand the transmitted meanings correctly.

The author suggests that there is no need to create rules for interpreting Harpocratic silences, as such silences do not limit the partner’s perception of them. “A vacant silence is like the tabula rasa upon which the percipient may apply understanding. It permits imaginative use of previously acquired knowledge and even the external forces which serve as checks to freedom in communicative Larundic silences. There are no restrictions to Harpocratic silences except those the percipient imposes” (Schwartz, 1998, p.186 - 187). The problem may appear in case Larundic silences are taken for Harpocratic silences by mistake. In such a situation interlocutors mistake a full silence for an empty one. If such mistake occurs the natural desire is to be easily ignored or go unnoticed altogether. “Our natural tendency to avoid the effort will obscure the presence of the silence” (ibid). There exist some perimeters which organize interlocutor’s safe-guard activity and help to facilitate the ‘silent meaning’ of the unsaid. These perimeters are the following:

- Context
- Prejudice
- Tradition and History

- Relevance
- Agreement and Openness (Schwartz, 1998, p.189 - 190).

Let us consider each perimeter separately.

*Context* is a perimeter which arranges the setting in which dyadic or multiparty interaction takes place. Here everything matters, but primarily these are the relationships that exist between interlocutors. Awareness of context is the method of locating the information which surrounds a given silence and which makes it less slippery. “The interlocutor is required to consider the information which accompanies the silence such as who or what produced it, when it was produced, what initiated the silence, what, if any, gestures or feelings are associated with it, and so on. The context is instrumental in defining the perimeter within which the meaning of the sentence resides.” (Schwartz, 1998, p.187).

*Prejudice.* The interlocutor has prejudices that accompany him/her in the form of language s/he uses in interaction, life experiences, personal preferences, worldviews, attitudes, personal beliefs, etc, which all together make part of his/her identity and can't be ignored to recognize the presence of silence. When interlocutors notice the relevance of silence they connect it with their knowledge of the world, its norms of behaviour, rules and principles of cooperation and politeness, social status and awareness of themselves as members of the society, hence prejudices cannot be avoided as an indispensable characteristic of the speaking personality.” Prejudice is a hook which catches hold of new ideas and permits understanding” (ibid.).

The experiences that constitute prejudice and traditional expectations provide us with understanding that silence has a meaning. “We are used to the idea that silences can communicate since we traditionally use them to do so, and these traditional expectations are supported by regular experience of successful communication through silence. So, it immediately becomes clear

that prejudices and traditions about silence facilitate communication through it and interpretation of it. Without these preconceived notions that silence can communicate we would not notice the relevance of any silence and would therefore fail to construct interpretations of them. Thus, prejudice and tradition are necessary aspects of communication through silence” (ibid.)

*Tradition and History.* These are external forces which become internal and prevent prejudice from imposing personal interpretations by inserting traditional and historical attitudes and beliefs into the dialectic of understanding. Hermeneutic interpretation of silence underpins connection between interpreter and silence as object of interpretation. Thus, any interpretation is dependent on external events of history and traditions.

*Relevance.* Silence is used by interlocutors according to the situation which conditions its emergence. Its coming into existence should be relevant for comprehension, otherwise it will be perceived as abnormal and will cause discomfort, even embarrassment, and sometimes problems for interpretation. Silence is an essentially specific way of maintaining relevance in the contextual interpretation. Flouting relevance may contradict the topicality of talk or demonstrate that silence is explicitly incongruous, incoherent, and incompatible in the given situation. The author thinks that “we do better to interpret the silence of a student as thoughtfulness rather than stupidity, as this puts the silence in its best light and best fits the model of educating instead of humiliating. This way of thinking is another safety mechanism against prejudice interfering with the interpretation” (Schwartz, 1998, p.190). Faced with contradictions of different types, coparticipants in dyadic or multiparty interactions should rethink their understandings and try to adjust themselves to the information provided within the context of the silence.

*Agreement and Openness.* Reaching an agreement about a silence requires a dialectic of its meaning, critical assertions, and persuasions pursuing the aim

to come to mutual understanding. Agreement in its natural way requires openness of all participants in talks, otherwise misunderstanding among them will spring up.

*Silence vs. Gricean Principle of Cooperation.* As is well known, participants who are involved into any type of talk must cooperate within the frame of speaking activities, first establishing speech contact, then maintaining it and skillfully terminate it. The Principle of Cooperation by Grice regulates the contribution of each participant into talk, that is each participant must actively participate in the exchange of “speaker - listener” roles. Avoidance from speaking is considered hostile in English speaking communions (Malinovsky). P. Grice claims that every conversation must be governed by certain conditions which he terms maxims of speech behaviour. According to one of the four maxims coparticipants must make a contribution into conversation to make it run smoothly. Here silence is understood as something inappropriate, flouting ethical rule of conversation. It runs like this: “Make your contribution as informative as is required for the certain purpose of the exchange”, “Do not make your contribution more informative than is required” (Grice, 1975). From our viewpoint we may conclude that no matter whether information is informative or not the key word is *speak*. Silence is implicitly banned. The next two maxims “Do not say what you believe to be false”, and “Do not say that for which you lack adequate evidence” (Grice, 1975). These statements may to some extent account for the fact why people sometimes keep silence. They are unaware of the discussed information to maintain the contact rather than not wishing to speak at all. They may not know what to say. Such silence on the part of interlocutor can be excused. Other cases do not allow silence.

### 2.3. Structural patterns of silence collocations.

Silence collocations are numerous. Some have even become proverbs expressing nation's mentality and wisdom. Structurally, they represent various patterns. Let us see some of them which are more typical distributional formulars than the others:

**N + V+ D + N + prep** (where N stands for the noun, V for the verb, D is a determiner, prep is a preposition):

*Silence is a sign of consent.*

**N + prep + N:** *wall of silence*

**Adj + Adj +N** Here the lexeme silence occupies the final position in the word combination:

*sinister brooding silence,*

*ponderous still silence,*

*deep hostile silence,*

*long painful silence.*

**Adj (1) + N:** (Adj (1) means that one adjective attributes to the lexeme silence):

*dead /sudden/ short/ long/ warm/ cold/ awkward/ complete/ utter/ perfect/ stony/ alarming/ effective/ confusing/ absolute/ hostile/ rueful/ frightening/ empty/ disapproving/ mute/ solitary/ thoughtful/ eerie/ cross/ endless/ embarrassing/ nervous/ haughty/ watchful/ intolerable/ bemused/ tense / brooding/ flabbergasted/ mysterious silence.*

**Adj (2) + N** (Adj (2) means that the adjectival lexeme *silent* precedes the noun which is characterizes by it). Many of them are of metaphoric character:

*silent beggar/ dog,*

*Silent Highway (річка Темза),*

*silent hit* (німий бойовик),

*silent part* (театр. роль без слів),

*silent partner* (компаньйон, що не бере участі в діалозі або мультисторонній інтеракції),

**Adj. + as + D +N** This formular is known as a comparative one, it may have another adjective before a noun, i.e.:

*silent as a dead log,*

*silent as a mouse,*

*silent as a mute at a funeral,*

*silent as a gravel*

**V + Adj.:** Verbs here are innumerable but the most often used is the verb to be:

*be (keep, remain, fall) silent,*

*be a silent prayer,*

*be silent as a grave,*

*be silent on the matter.*

**V+N:** *break (keep, remain in) silence,*

*pass over in silence,*

*to fall into silence,*

*to hammer to silence.*

**Silence + Part.1 (Part.2):**

*The silence growing louder and louder (Kinsella, Anohina, p.285)*

**The lexeme *silence* is used as a verb:**

*to silence smb.,*

*to silence one's critics*

*to silence enemy's guns, etc*

A high assessment of the phenomenon of silence by people can be seen in sayings and proverbs like:

*Speech is silver, silence is gold / golden.*

*There is no wisdom like silence.*

*A close mouth catches no flies*

*Swift to hear, slow to speak.*

*Keep your mouth shut and your eyes open.*

*As silent as a mute at a funeral (німий, як риба)*

Compare with Ukrainian proverbs:

*Слово – срібло, мовчання - золото.*

*Слово не горобець, вилетить – не спіймаєш.*

### **Conclusion to CHAPTER TWO**

1. Silence is diametrically opposite to what is known as small talk when people talk just for the pleasure of talking, when silence is perceived as an impolite and even hostile behaviour of participants. The researchers of the phenomenon of silence often claim that it is a sign of awkwardness, embarrassment, shyness or even rejection to speak, and that it is interpreted variously as a lack of interest, unwillingness to communicate or as lack of verbal skills.
2. Silence is the result of either planned or spontaneous strategic policy of interlocutors' motivating behavioral performance which plays an equally essential role in the management of communicative encounters as talk does.
3. As a type of interaction, silence is problematic. It is an axiologically elusive, ambiguous linguistic form. Its elusive, slippery intention makes it problematic with the most significant and 'weak' points. It is elusive because it suggests few clues how to make an appropriate interpretation, to get the chance to ease the choice of clear and transparent motivation of the interlocutor's silent behaviour. It is not as it is the case with verbal message which guides the interlocutor in deciphering its meaning easily if the information in the



message was not ambiguous. A silence does everything to be lost in finding out the intended meaning. It conceals the meaning under the mask of silencing.

4. Silence is of two main categories: pure and impure. The first type is a complete and utter silence, it is physical, for example, when a person sleeps. It is of no interest for linguistic analysis as it is not of communicative character.

The second type is the silence of paradoxes: of absence as well as presence, meaning as well as meaninglessness, passivity as well as activity, and communication as well as obfuscation, that is making confusion and difficulties in understanding.

5. There exist some perimeters which organize interlocutor's safe-guard activity and help to facilitate the 'silent meaning' of the unsaid. These perimeters are the following: context, prejudice, tradition and history, relevance, agreement and openness.
6. Structural patterns of silence collocations are numerous. Some have become proverbs expressing nation's mentality and wisdom. Structurally, they represent various patterns. Typical distributional formulars are:

**N + V + D + N + prep + N** *Silence is a sign of consent.*

**N + prep + N:** *wall of silence*

**Adj + Adj + N** *sinister brooding silence*

**Adj (1) + N:** *dead /sudden/ short/ warm/ cold/ awkward/ utter, etc. silence*

**Adj. + as + D + Adj. + N** *silent as a dead log*

**V + Adj:** *be (keep, remain, fall) silent*

**V+N:** *break (keep, remain in) silence*

**Silence + Part.1 (Part.2):** *The silence growing louder and*

**The lexeme *silence* is used as a verb:** *to silence smb/ critics / enemy's guns, etc.*

A high assessment of the phenomenon of silence by people is well seen in sayings and proverbs like: *Speech is silver, silence is gold / golden. There is no wisdom like silence, Silence speaks louder than words etc.*

## **CHAPTER THREE. FUNCTIONS OF COMMUNICATIVE SILENCE IN DYADIC AND MULTIPARTY INTERACTIONS**

### **3.1. Functions of communicative silence in dyadic interaction.**

Functions of communicative silence in dyadic interaction are numerous. Based on the illustration material we have revealed the following functions used in interactions:

- a) silence as an expression of embarrassment;
- b) silence as an expression of reproach;
- c) silence as an expression of shock;
- d) silence as an expression of disappointment, resentment;
- e) silence as an expression of contempt;
- f) silence as an expression of stubbornness;
- g) silence as an expression of anger;
- h) silence as an expression of disapproval;
- i) silence as an expression of a lack of interest;
- j) silence as an expression of méditation;
- k) silence as an expression of hostility and threat;
- l) silence as an expression of happiness and love.

Having referred to the dictionary entries different meanings and collocabilities of the word silence were found out and, besides, we turned to fiction and feature films to show that silence with these different meanings and collocabilities are realized in interactions providing a number of functions. According to Oxford Advanced Learner's Dictionary silence can be “awkward. Silence often occurs when people are embarrassed, i.e. when they feel uncomfortable, ill at ease, ashamed” (2001:1254). The situations that cause numerous and diverse functions are justified by the following examples:

Let us consider the given functions of silence in dyadic and multiparty interactions separately:

#### **a) Silence as an expression of embarrassment.**

(6) *Then he said "I had the privilege of meeting your mother and dad when they had their little chat with Dr Thurmer some weeks ago.*

*They are grand people.*

*'Yes, they are very nice.'*

*Grand. There's the word I really hate. It's a phony. I could puke every time I hear it.*

*For some time we were silent.*

*Then all of a sudden old Spencer looked like he had something very good, something sharp as a lack to say to me. He sat up more in his chair and sort of moved around. It was a false alarm, though. All he did was lift the Atlantic Monthly off his lap and try to chuck it on the bed next to me. He missed, it was only about two inches away, but he missed anyway. I kept silence. I got up and picked it up and put it down on the bed. All of a sudden then, I wanted to get the hell out of the room I could feel a terrific lecture coming on. I didn't mind the idea so much, but I didn't feel like being lectured to and smell Ficks Nose Drops and look at old Spencer in his pajamas and bathrobe all at the same time. I really didn't.*

*It started, all right. 'What's the matter with you, boy?' old Spencer said. He said it pretty tough, too, for him. [There was a long silence]. 'How many subjects did you carry this term? (Salinger. *The Catcher in the Rye*. p. 14).*

Although we do not find the unusual words signifying the presence of silence in this dyadic interaction we draw the conclusion that after Holden agrees politely with Spencer that his parents are grand people and old Spencer asks him whether everything is all right with him and how many exams he took that term they lapse into silence. Holden describes the way he feels embarrassment before Spencer and the actions performed by old Spencer and by himself and it is clear that they do not speak because Holden as well as old Spencer is crying to stall for time. Old Spencer, Holden's teacher, throws a

newspaper and misses it. The action itself is casual and insignificant. Actually, there is no need for old Spencer to bother with the newspaper, but he does it because it is a kind of a distracting manoeuvre. Fumbling with the newspaper he prolongs the pause. They do not speak because they have nothing to speak about. A pause continues because they both feel ill at ease. Old Spencer does not know how to broach the topic of exams. The teacher feels guilty for flunking Holden at the exam. Holden in his turn is aware of the remorse his teacher suffers from, besides, he knows that he is guilty himself and old Spencer is not to blame. Holden knows that old Spencer will apologize and give him advice concerning his future. Holden dreads it and he feels embarrassed if not to say depressed.

There is another example of silence caused by embarrassment:

(7) *Jenny: "Okay. You play, okay. I just mean you should always keep at it".*

*"Who said I was not going to keep at it, for God's sake? I'm gonna study with Nadya Boulanger, aren't I?"*

*Oliver: What the hell was she talking about? And then she immediately shut up. I sensed this was something she had not intended to mention ( Segal. Love Story, p. 54-55).*

In the situation Jenny stops speaking so abruptly that Oliver senses that something is wrong. Jenny "shuts up" because she has "let the cat out of the bag". She has an opportunity to go to France to continue her music studies with a famous teacher, but she does not want to inform Oliver about her plans. They are in love with each other and this feeling often makes people rash and naive. Oliver looks at the world through pink-coloured spectacles while Jenny estimates the situation soberly. She thinks that Oliver will never marry her because as she puts it "*you' re preppie millionaire, and I am a social zero*". Jenny understands that Oliver has his place secured in the world due to his

parents' social status and wealth. With his abilities and opportunities the world is his friend. Jenny cannot afford to lose opportunities as she has no such parents to support her and she has to struggle by herself. But she realizes that Oliver assesses their situation rather unrealistically because love makes him blind. Jenny understands that her arguments for taking classes in France will offend her boyfriend. He will take her departure as a betrayal and what is the worst he will think that her love for him is not so strong as his and their relations have always been more important for him than for Jenny and they have proved to be less significant for her career. Jenny can predict his reaction with that kind of intuition that is characteristic of women. She knows that Oliver will not understand what a sacrifice she is going to make for it is inexpressibly painful for her to part with Oliver but she knows it will be better for his relations with his parents and her own future. Jenny postpones to tell Oliver about her plans or even intends to leave without saying it to Oliver. That is why when she mentions the name of Nadya Boulanger she understands that she has revealed her plans and she will have to offer explanation and go through the conversation she has dreaded so much. So she stops speaking and her silence is noticed and understood by Oliver.

Another situation is presented in the next extract:

(8) *'You have done wisely,' said my friend. But have you told me all?'*

*'Yes, all'*

*'Miss Stoner, you have not. You are screening your stepfather'*

*'Why, what do you mean?'*

*For answer Holmes pushed back the frill of black lace which fringed the hand that lay upon our visitor's knee. Five little vivid spots, the marks of four fingers and a thumb, were printed upon the white wrist.*

*'You have been cruelly used', said Holmes.*

*'The lady coloured deeply in silence, and covered over her injured wrist. He is a hard man, she said, 'and perhaps he hardly knows his own strength'.*

*There was a long silence during which Holmes leaned his chin upon his hands and stared into the crackling fire*

(Doyle. The Adventures of Sherlock Holmes, p. 183).

There is the need to specify the circumstances in which the dyadic interaction takes place. Young lady, Miss Stoner, comes to Sherlock Holmes to seek professional advice. She tells him a mysterious and at the same time heart-rending story of her sister's death. Her sister died a few years ago on the eve of her wedding and the reason of her death left everybody puzzled. What Miss Stoner knows for sure is that both she and her now late sister heard some strange whistle before the tragic event. Now that Miss Stoner is going to get married she has heard this whistle several times, it has frightened her out of her wits but the desperate woman remembers what her friend has told her about a genius detective and Miss Stoner resorts to his help. As Sherlock Holmes is interested in the minutest details of her life so that he can get some insight into the matter. She tells him the story of her life. She says that her mother died and she lives with her stepfather who has quite a lot of strange habits. But she conceals the fact that her father beats her. And it is perfectly clear why she does not speak about it. It is very unpleasant and humiliating for a young lady. She is ashamed to admit that the man has treated her cruelly and has touched her body. She does not intend to justify her stepfather but she finds it difficult to talk about it to the person she hardly knows, furthermore, this person is a man. The very fact that Sherlock Holmes notices the bruises and discovers the secret she has been trying to hide surprises her. Besides, two gentlemen whom she hardly knows are looking at her hand and it is embarrassing for any lady of her

position and education. Moreover, she has not told all the truth in spite of Sherlock Holmes requests and she has failed to mention this important fact. Miss Stoner is embarrassed and ashamed.

As we have already stated human feelings and emotions are hardly ever experienced in the pure form. The very notion of *embarrassment* includes the feeling of shame, uneasiness and shyness, that is why we do not treat the feeling of shame separately although the young lady feels ashamed. A long silence follows the conversation because both gentlemen and especially Miss Stoner are embarrassed as they have addressed a very personal and delicate issue. The lady needs some time to overcome her embarrassment and get herself together. The two gentlemen are considerate enough to give her some time before resuming the conversation.

The next example shows a very typical situation which results in an awkward silence:

(9) *She [Bathsheba] paused in the passage. A dialogue*

*was going on in the kitchen, and Bathsheba and Tryo were the subject of it.*

*'If he marries her, she'll give up farming.'*

*It will be a gallant life, but may bring some trouble between the mirth - so say I.'*

*'Well, I wish I had half such a husband.'*

*Bathsheba had too much sense to mind seriously what her servitors said about her; but too womanly redundance of speech to leave alone what was said till I died the natural death of unminded things. She burst in upon them.*



*'Who are you speaking of?' she asked.*

*There was a pause before anybody replied* (Hardy. *Far from the Madding Crowd*, p. 87).

Liddy and Temperance are gossiping about the man their mistress likes. He is a handsome man who prefers a lavish lifestyle. Liddy and Temperance speak about Bathsheba who lives with her stepfather and who treats her very badly, he beats her and she keeps silent about this fact. She is ashamed. Sherlock Holmes sees the bruises on her face and hands and understands this cruel situation. Reproach and embarrassment Moreover, she has not told all the truth in spite of Sherlock Holmes requests and she has failed to mention the important fact. Miss Stoner is embarrassed and ashamed.

As we have already stated human feelings and emotions are hardly ever experienced in the pure form. The very notion of *embarrassment* includes the feeling of shame, uneasiness and shyness. That is why we do not treat the feeling of shame separately although the young lady feels ashamed. A long silence follows the conversation because both gentlemen and especially Miss Stoner are embarrassed as they have addressed a very personal and delicate issue. The lady needs some time to overcome her embarrassment and get herself together. The two gentlemen are considerate enough to give her some time before resuming the conversation.

#### **b) Silence as an expression of reproach.**

The next example proves how silence conveys a reproach:

(10) *He [Farmer Boldwood] came on looking upon the ground and did not see Bathsheba till they were less than a stone's throw.*

*'Oh; is it you. Mr. Boldwood?' she faltered, a guilty warmth pulsing in her face.*

*Those who have the power of reproaching in silence may find it*

*more effective than words. There are accents in the eye which are not on the tongue, and more tales come from pale lips than can enter an ear. It is both the grandeur and the pain of the remoter moods that they avoid the pathway of sound. Boldwood's look was unanswerable.*

*'Oh; is it you, Mr. Boldwood?' she faltered, a guilty warmth pulsing in her face, (Hardy. Far from the Madding Crowd, p. 87).*

Those who have the power of reproaching in silence may find it more effective than words. There are accents in the eye which are not on the tongue, and more tales come from pale lips than can enter an ear. It is both the grandeur and the pain of the remoter moods that they avoid the pathway of sound. 'Boldwood's look was unanswerable'.

### **c) Silence as an expression of shock;**

Shock is a very strong and sudden feeling. It is only natural that *shock* often causes silence.

(11) *"And then he told me:*

*Oliver, the problem is more serious than that. Jenny is very sick.*

*"Would you define 'very sick, please. "She is dying. "*

*That's impossible,' I said. And I waited for the doctor to tell me that it was all a grim joke.*

*"She is, Oliver, " he said. "I am very sorry to have to tell you this.*

*I waved my hand to cut him off. I wanted silence for a minute.*

*Just silence to let it all sink in (Segal. Love Story', p 142).*

Oliver and Jenny get married against Oliver's parents' will. His parents are against their marriage. They are rich and powerful, rather influential in the society and they do not agree to an Italian girl to be their son's wife, Oliver in

spite of his parents will marries Jenny refusing from inheritance and parents financial support. He is ready to destroy relations with his family for the sake of his beloved Jenny. Since the moment of his marriage didn't say a word to his parents. The young couple goes through a financial crisis but they neglect the proverb that " when poverty knocks on the door love flies out of the window." They are happy in their life and dream about children. And quite unexpectedly they get to know that Jenny has got leukaemia. Oliver is shocked by the news. He is stunned with dead silence. He still hopes that that the news is not true and he pauses to hear the doctor say something reassuring to him. The next example also shows how shock makes a person silent:

(12) *His face once more grew heavy and sulky.*

*'Is this his idea to make me co-respondent'*

*At first it was. At last I managed to get him to consent to let me divorce him.'*

*'Oh. well, that' s not so terrible. His manner relaxed and she saw the relief in his eyes. That seems to me a very good way out. After all, that's the least man can do, it's the only decent thing. 'But he makes one condition.'*

*He gave her an inquiring glance and seemed to reflect.*

*'Of course, I m not a very rich man, but I'll do anything in my power.*

*Kitty was silent. Charlie was saying the things which she would never have expected him to say. And they made it difficult for her to speak* (Somerset Maugham. The Painted Veil, p.83-84).

Charlie is silent because he is shocked by Kitty's adultery.

**d) Silence as an expression of disappointment and resentment;**

Below we will present a dialogue which we choose to show how silence is used to express disappointment and resentment.

(13) *But why are you in a bad temper?* she asked 'Do you mean you are always in a bad temper.'

'Pretty well.' he said laughing. 'I do not quite digest my bile.'

'But what bile?' she said.

'Bile' he said. 'Don't you know what that is?' She was silent and disappointed. He was taking no notice of her.

'I am going away for a while next month,' she said.

'You are. ' Where to?'

'Venice '

'Venice. With Sir Clifford.' For how long? 'For a month or so,' she replied.

'Clifford won. I go. He hales to ravel as he is.

'Ay, poor devil!' he said, with sympathy.

There was a pause. She said in a mute tone of voice:

'I told Clifford I might have a child.

Now he really looked at her, intense and searching. [...]

He was silent for a long time, and then he gazed again on her face.

'No mention of me, of course?' he said.

There was silence. He sat staring out of the window, with a faint grin, half mockery, half bitterness, on his face. [...]

He looked at her. then again with the peculiar subtle grin out of the window.

There was a tense silence.

At last he turned his head and said satirically:

*'That was why you wanted me. then, to gel a child.'*

*There was a long silence, a cold silence* (Lawrence. (Lady Chatterley's Lover, p.174-175).

Constance, a clever and beautiful woman, marries Clifford Chatterley. The family is pretty well off, but she has a lover of higher social status than her husband. Constance cannot leave her husband, an invalid, because he depends upon her. She feels deeply unhappy and unfulfilled. Connie feels extremely lonely and starts to understand that the spiritual bond between her and her husband, which they used to value so highly is 'illusory' and non-existent. The conversation above runs between Constance Chatterley and her lover, Mellor, their servant. After enquiring about the reason of Mellor's moodiness Constance was "*silent and disappointed*". Constance's moral state results in a meaningful pause. Society usually looks down on women who are the first to make sexual advances, it is the prerogative of men to seek attention of female. So Connie steps over a number of rules. She falls into silence, as she can no longer go on with the talk into which she practically forces Mellor's unwillingness to talk to her. The silence is broken by Constance. She swallows the offence and disappointment and breaks the important news to the keeper because this, actually, is the main reason for her to visit Mellors' poor and inhospitable abode.

After Constance has informed her lover about her pregnancy Mellon remains silent for a long time. No doubt, he needs some time to digest the news, it is a silence of meditation. He seems to mull over the information. Disappointment, bitterness and resentment are entwined with meditation Connie does not know what reaction of her strange and distant lover will be and therefore his silence is very painful for her. His silence causes her much suffering.

Mellors' personality is very enigmatic. We can qualify his silence as that

of resentment and bitterness. He shows no joy and elation at the prospect of becoming a father. His mood is down-to-earth, Mellors feels offended and resentful of Constance's behaviour since he is sure he has been made use of and she treated him no better than other women did. His resentment is exacerbated by the fact that Connie is higher socially and he thinks it is one of the reasons why she has used him so cynically, without regard for his feelings. Constance is also resentful as we know later:

(14) *She walked home very downcast and annoyed, She didn't like his silence, his saying he had been made use of; because in a sense, it was true. Therefore, she was divided between two feelings: resentment against him and a desire to make it up with him.* (Lady Chatterley's Lover, p.174-175).

The conversation between the lovers abounds in non-verbal signs, silence being one of them.

#### **e) Silence as an expression of contempt.**

Contempt is expressed not only in verbal abuse, it also finds its expression in silence. Let us consider such an example:

(15) *Clifford,' she said to him. 'Would you like me to have a child one day?'*

*He looked at her with a furtive apprehension in his rather prominent pale eyes.*

*I shouldn't mind, if it made no difference between us.' he said.*

*'No difference to what?' she asked.*

*To you and me; to our love for one another If it s going to affect that, then I'm all against it. Why, I might one day have a child of my own.*

*She looked at him in amazement.*

*I mean it might come back to me one of these days '*

*She still stared in amazement, and he was uncomfortable*

*'So you would not like it if I had a child?' she said.*

*'I tell you' he replied quickly, 'like a cornered dog. I am quite*

*willing, provided it does not touch your love for me. If it would*

*touch that, I am dead against it.'*

*(Connie could only be silent in cold cur and contempt. It wouldn't*

*I don't make any difference to my feeling for you.*

*'I hear!' he void'. 'In that case I don't mind. He keeps silent .*

(Laurence. Lady Chatterley's Lover, p. 196).

Clifford is very unhappy because of his handicap and inability to give him heir to Tovershall. We know that his father, Sir Geoffrey, died *of chagrin* as his desire to have a grandchild who could inherit the Hile.

Clifford depends on Connie and he is tortured by nervous terror that she can leave him. No matter what happens, she must be at her side We can understand his desire to have her always by him. Considering the fact that he is young and crippled, we hardly have the right to criticize him. At the same time his desire to bind Connie to him forever is selfish.

Constance thinks it contemptible for any man whatever his position and circumstances are to allow his woman to have sex with another man. As we can judge from the author's comments on Clifford's behaviour during the conversation he feels very uncomfortable discussing this matter. The conversation is unpleasant for him. Nevertheless he admits that he can face the fact that Connie may have a child by another man. It makes Connie disdainful.

She feels involuntary physical repulsion to her husband and a deep contempt. unworthy of a man to behave like this. Her contempt is mixed with fear. As a result words fail her but as we see Clifford neither fails to notice Connie's silence nor does make an effort to decipher it properly for after Connie remains silent he goes on with the same topic even in more details.

**f). Silence as an expression of stubbornness.**

Silence is quite an effective tool to defy one's instructions, requests or advice. People often prefer silence to express their obstinacy. We draw our attention to the following excerpt:

(16) *Keep off ' snapped Clifford. ' She'll do it by herself.*

*'Keep off ' snapped Clifford. ' She 'll do a by herself.*

*But Clifford' put in Connie from the bank, ' you know it's too much for her. Why are you so obstinate?'*

*Clifford was pale with anger.*

*'She is done', said the keeper.' Not power enough.'*

*She s been up here before, ' said Clifford coldly.*

*'She won't do it this lime,' said the keeper.*

*Clifford preferred silence. He began doing the things with his*

*engine (D. H Laurence. Lady Chatterley's Lover, p 196).*

Connie and Clifford go for a walk in the forest Clifford is confined to the wheelchair. The wheelchair is of the latest design and Clifford feels independent. He refers to the wheelchair as '*she*' thus bitterly demonstrating how much he values it. When they get rather far into the forest the chair gets out of order. As they are not in reach of a human dwelling they are not likely to get much help. Connie advises Clifford to sound the horn to call the



gamekeeper who must give the aid.

(17) *But Clifford 'put in Connie from (he bank, 'you know it's too much for her. Why are you so obstinate?'*

*Clifford was pale with anger. He jabbed at the levers. The chair gave a sound of scurry, reeled on a few more yards, and came to her end amid a particularly promising patch of bluebells.*

*'She is done' said the keeper. 'Not power enough '*

*She s been up here before, 'said Clifford coldly.*

*'She won't do it this lime,' said the keeper.*

*Clifford did not reply. He began doing the things with his engine* (D. H. Lawrence. *Lady Chatterley's Lover*, p. 196).

Connie and Clifford go for a walk in the forest Clifford is confined to the wheel chair The wheelchair is of the latest design and Clifford Ines to feel independent He refers to the wheelchair as '*she*' thus bitterly demonstrating how much he values it. When they get rather far into the forest the chair gels out of order. As they are not in reach of a human dwelling they are not likely to get much help Connie advises Clifford to sound the hom to call the gamekeeper who must be wandering somewhere in the vicinity. The keeper comes to their summon. He does everything he can to help them. The gamekeeper advises Sir Chatterley to let him push the chair so that He can start with the help of an outer impulse. Clifford rejects the advice in keeping silence, and by this way persisting to make the chair move by itself. His "pronounced" unwillingness to reply shows his obstinacy. His silence means that he disregards Mellors advice and is determined to continue doing what he himself deems necessary in this situation for he knows his chair better than anyone else and, in addition to that, it is below Clifford's dignity to pay heed to his servant's recommendation

### 3.2. Functions of communicative silence in multiparty interaction.

Four characters are participating in multiparty conversation. They are Mr. Hors, Connie, her husband Mellors and her lover Clifford. They are discussing the case with Mellors' wheelchair which suddenly broke down. The situation becomes grave as the wheelchair being out of order could cause an accident. The example that follows shows the emotion of anger and jealousy at a time that Mellors feels toward his wife and that makes him suffer terribly and very painful.

#### g) Silence as an expression of anger.

The passage that follows is the continuation of the story of the forest walk analyzed above to show how silence conveys stubbornness. We have already noticed that the situation is tense. It is necessary to prove that in some other situations silence can mean anger, when there is a niche for the "unspeakable"

(18) *Mr. Hors got to his feet and said patiently.*

*'Try her again, then.'*

*He spoke in a quiet voice, almost as if to a child.*

*Clifford tried her [the wheelchair] and Mellors stepped quickly behind and began to push. She was going, the engine doing about half the work Clifford glanced around, yellow with anger.*

*'Will you get off there?'*

*'The keeper dropped his hold at once, and Clifford added. 'How shall I know what she is doing?'*

*The man pulled his gun down and began to pull on his coal. He' d done. The chair began slowly to move backwards.*

*'Clifford, your brake!' cried Connie.*

*She, Mellors Clifford moved at once. Connie and the keeper jostling*

*lightly. The chair stood. There was a moment of dead silence.*

*It's obvious I'm at everybody 's mercy! said Clifford. He was yellow with anger.*

*No one answered, Mellors was slinging his gun over his shoulder his face queer and emotionless, save for an abstracted look of patience.*

*The tableau vivant remained set among the squashed bluebells, nobody saying a word.*

*'I expect she'll have to be pushed.' said Clifford at last, with an affectation of sang-froid.*

*No answer, Mellors' abstracted face looked as if he had heard nothing.*

*Connie glanced anxiously at him. Clifford too glanced around.*

*"Do you mind pushing her home, Mellors?" he said in a cool superior tone.*

*'I hope I have said nothing to offend you,' he added in a tone of dislike*

*'Nothing at all, Sir Clifford: Do you want me to push that chair?*

*The evil silence followed (Lawrence. Lady Chatterley's Lover, p.196).*

Having disregarded Mellors' advice and Constance's entreaties Clifford has aggravated the situation with the wheelchair He insisted on making the chair move by itself not only because of his inborn stubbornness. Clifford is a baron and Mellors is his servant. Clifford cannot accept advice from his inferior. Taking the gamekeeper's advice and admitting that he (Clifford) is not right. Clifford is angry. In the end it turns out that the gamekeeper was right. Clifford's own attempts proved to be utterly futile. In addition to the fact that

Clifford's dignity is wounded he is now absolutely helpless and his independence turns out to be illusory since the chair he was so proud of has let him down. Once again he faces the fact that he is disabled and his freedom is greatly limited. Clifford has to resort to the help of the man whom he has so unfairly treated just a few minutes ago. Clifford knows that he has offended the gamekeeper and he also knows that no matter how offended the man is he will not refuse to push him home. Clifford's words are an order rather than a request. And the phrase that is meant as an apology, although hard for Clifford to utter, does not sound apologetic.

#### **h) Silence as an expression of disapproval.**

Apart from anger silence can convey disapproval of the addressee's actions.

Let us consider the extract below:

(19) *'Jenny, it's not Secretary of state, after all.*

*We were finally driving back to Cambridge, thanks God.*

*'Oliver, you could have them more enthusiastic'.*

*'I said congratulation.'*

*'It was mighty generous of you.'*

*'What did you expect, for Christ's sake?'*

*'Oh, God,' she replied, 'the whole thing makes me sick.'*

*'That's two of us,' I added We drove on for a long time in silence without saying a word. But something was wrong.*

*'The whole thing makes you sick, Jen?' I asked after a long silence.*

*'The disgusting way you treat your father (Segal. Dive Story, p. 71).*

Oliver and Jenny are coming back from their parents. The matter is that Oliver thinks his father is arrogant and egocentric. It seems to Oliver that his father

takes delight in underlying the fact that he is better than his son, that he has achieved much both in sport and in politics and Oliver will never be able to hold a candle to him. Oliver is sure that his father tries to fully control his son's life. The competition becomes a fixed idea with Oliver. Oliver thinks: *'Did she notice that his father was taller than I?'*

He did it on purpose in order to hurt his father. Oliver changed the topic rather brusquely and even mockingly.

Jenny was not pleased with the way Oliver treated his father. The relations within her family were absolutely different. Jenny is sure it is Oliver who attacks his father and not vice versa. She disapproves of Oliver's behaviour and when they are alone in the car Jennifer speaks to her boyfriend about his attitude to his father. Oliver defends himself and says there is nothing wrong in so treating his father and reacting to the news. There is a breakdown in their conversation signifying that something is wrong. Jenny's silence can be read as a sign of disapproval of Oliver's action.

#### **i) Silence as a result of the lack of interest.**

According to Krestinski's classifications of the communicative functions of silence there is such as a discontact silence (Крестинский 1989:96). It takes place when the thesaurus of the interlocutors does not coincide, either people do not get on with each other or they simply have nothing to talk about. Such state of things marks a lack of interest, indifference or interlocutors' insufficient knowledge of each other. It often happens that when people have just been introduced to each other they do not know what to talk about. People usually feel uncomfortable and as a rule resort to phatic conversation. Let us draw our

attention to the following excerpt:

(20) *We did not eat in total silence thanks to my mother's remarkable capacity for small talk.*

*'So your people are from Cranston, Jenny?'*

*'Mostly. My mother was from Fall River.'*

*'The Barretts have mills in Fall River,' noted Oliver*

*'Sugar, Oliver?' asked my mother.*

*'Oliver always takes sugar, dear,' said my father.*

*'Not tonight, thank you,' said I. 'Just black, Mother.'*

*Well, we all had our cups, and we were all sitting cosily with absolutely nothing to say to one another. So I brought on a topic.*

*'Tell me, Jennifer' I inquired. 'What do you think of the Peace Corps?'*

*She frowned silently at me and refused to cooperate* (E.Segal. Love

Story, p. 68-69).

Oliver and Jenny come to his parents' house. Oliver depends on his father financially, as the Stony face (the nickname Oliver uses to refer to his father thus emphasizing his father's reserved disposition) pays his tuition at Cambridge. Because of the aforementioned reasons Oliver cannot defy his parents openly and marry without introducing his fiancée to his family. Oliver knows beforehand that his parents will not be happy with his choice, primarily because Jenny is poor and does not belong to their circle. But he knows as well that they will be polite.

When they start the dinner they have nothing to talk about. The situation is very tense. Jennifer, easy-going as she is, does not take the initiative to start

the conversation for she strives to behave correctly so that she can get the hosts sympathy and avoid possible gaffes. Mrs Barrell brings on ordinary and unimportant topics that help to keep die conversation going and reduce the tension that silence usually brings Oliver's observation about his mother's *remarkable capacity for small talk* can be regarded as a compliment but it is very ironical It stresses that such a capacity is absolutely necessary for people of her mother's circle who often hypocritically exchange pleasantries even if they cannot stand each other But if it were not for this capacity of Oliver's mother they would have dinner in total silence.g the tea they have nothing to say to each other Oliver challenges his father even in such trivial mailers as drinking coffee Oliver prefers to drink bn coffee black only because the Stony-faced demonstrates how well lie knows his son s habits. The Barrells are not pleased with Jenny as their future daughter-in- law They are sitting cosily but the situation is awkward And the topic Oliver broaches is meant to gel to his father He stresses mockingly the importance of the subject. His mockery is revealed when in addressing his girlfriend he uses her full name suggesting how important and even sacred the topic is Jenny gets his hint immediately and understands that this inoffensive question is meant to annoy Oliver's father That is why she docs not answer thus showing her disapproval

**i) Silence as an expression of meditation.**

Let us draw our attention to the following example:

(21) *And here it was! Mr Boggis saw if at once and he stopped dead in his fracks and gave a little shrill gasp of shock. It couldn't be true, not possibly.*

*He began to saunter off, then he checked himself and turned slowly*

*back again. He placed the tip of his finger against the point of his chin, laid his head over to one side, and frowned as though deep in thought. The silence followed.* (Dahl. Parsons' Pleasure, p.12).

Boggis uses silence for very practical reasons. He employs silence as a way of stalling for time. His silence can be qualified as silence of meditation. Silence of meditation is often viewed as communicatively irrelevant. It happens, for example, when a person is alone thinking about something. But the situation described above is entirely different. Boggis actively participates in a dialogue and interrupts the conversation with a definite purpose. The recipients recognize the silence as meaningful, since they try to penetrate into it, i.e. guess its meaning. While Boggis does not say a word his interlocutors watch him intently struggling to correctly read his silence. Boggis, apart from mulling over the state of affairs, remains silent in order to deceive people around him. His silence is very misleading. He prolongs it deliberately. His pauses are also meaningful. We emphasize the fact because pauses are often viewed by scholars as empty (Богданов 1986). They can serve to get one's breath or prepare for the next utterance. But as Bogdanov mentions, not all pauses are empty. Boggis's pauses are communicatively significant since he uses them with a special aim and they have an effect on the listeners.

It is impossible to overlook the number of non-verbal means Boggis resorts to. He gasps, strokes his chin, his facial expressions change. Although the author does not say that he was silent we can easily reconstruct the situation from the context. He pretends to be deep in thought. The pauses, his speech are meant to demonstrate a lack of interest, skepticism, to produce the impression of pensiveness, doubt and hesitation.



Boggis uses silence for a strategic purpose, namely to show indifference and swindle a precious Chippendale commode that will fetch a fabulous price at an auction out of the owner. Here we observe how prejudice works. Silence is traditionally associated with the lack of interest and Boggis relies on this effect.

**(k) Silence as an expression of hostility and threat.**

A person's silence is often viewed as unwillingness to communicate. Hostility and negative attitude of the interactants to each other are often the reason of such unwillingness. Let us analyze the following examples:

(22) *She rose and he held the door open for her. His eyes were cast down as she passed him. When they reached the silting-room he looked up in the illustrated paper once more.*

*'Is this a Sketch? I don't think I've seen it.'*

*It had been lying for a fortnight and she knew he had looked it through and through. He took it and sat down. He did not turn the page. She tried to read, but could not see the print before her eyes. The words were blurred. Her head began to ache violently.*

*'Would he speak? she thought.*

*They sat in silence for an hour. Then suddenly he stood up.*

*'I have work to do,' he said in that quiet, toneless voice, his eyes averted (Maugham. The Painted Pell, p. 56).*

Kitty married Walter for convenience. But being in Hong Kong Killy falls in love with another man and commits adultery. Waller finds it out and his

affection turns into icy disdain.

In the given extract Walter comes home. He knows about his wife's love affair. Killy in her turn feels that he knows everything and she waits for his reaction.

Walter pretends to be engaged in reading. Killy is on the alert and she cannot relax for a moment. Walter's silence conveys a menace for Killy. It is unbearable but Killy cannot start a conversation. She cannot predict what Walter's reaction will be and she is afraid of him to some extent. Had Walter raved and stormed it would have been easier for Killy, Walter's silence is almost impenetrable and we can only venture to suggest that it might be a sign of hate; it might be a sign of embarrassment and hesitation, something like hostility and threat. On the one hand, Walter mulls over what course of action to take, on the other hand, he is really staggered. The revelation has proved to be very painful for him. He always knew that Kitty did not love him. However, her adultery has delivered him too severe a blow. His dignity is wounded, his position is ignominious. We will never know whether Walter is silent on purpose and he wants to prolong Killy's agony or he is so stupefied and shocked that he cannot speak. But as the moment of truth approaches he feels nervous. His silence is imbued with tension and hostility.

#### **1) Silence as an expression of happiness and love.**

As stated above, silence is perceived as a negative member of the opposition "*speech : silence*". Silence is used to express anger, embarrassment, resentment and other negative feelings and emotions and silence is employed for strategic purposes in interaction. But silence as an expression of the unspeakable can also render joy, happiness, love etc.

The examples of this are more rare than those described above. Here are

some examples below when silence conveys happiness and love. Let us draw our *attention to the next excerpt*:

(23) *“Here have been times when I’ve held you in my arms that I’ve been certain I touched a core of passion inside you. Don’t you want me as I want you? Or don’t you trust me?”*

*“ Oh, no, I don’t trust myself,” she corrected quickly She could feel the growing heat of previous shame rising in her cheeks and murmured a silent prayer of thanks for the dimness of the room that concealed it*

(24) *“Yes, that’s what I have been afraid of”, Erica admitted It was a fear that had very firm foundation.*

*The last note of the song was tapering into silence. For a second, Forest retained his hold, keeping her pressed against his long length, and Erica wondered if he had caught the qualifying statement she had just made. She had been afraid, but she wasn’t any longer*

*(Dailey. Sweet promise, p.10).*

These two excerpts demonstrate the love affair between a young charming Girl Erica by the name and a handsome young man Forest. They are head over heels in love with each other. Erica is moved by sweet words from Forest and being much excited she can’t say anything in response. These are cases when silence is the result of overwhelming feeling.

Let us take another example where silence expresses happiness.

(25) *‘What about our marriage?’*

*‘ It was I who spoke these words although for a split second I wasn’t sure I really had.’*

*‘Who said anything about marriage?’*

*'Me. I am saying it now.'*

*'You want to marry me.'*

*'Yes.'*

*She tilted her head, did not smile, but merely inquired.*

*'Why?'*

*I looked her straight in her eye.*

*'Because' I said.*

*'Oh.' she said. 'That's a very good reason.'*

*She took my arm (not my sleeve this time), and we walked along the*

*River. There was nothing more to say, really (Segal. Love Story, p. 56-57).*

Here we observe that the following statement is true. The more common feelings the interactants share, the less they need to talk about it (Nystrand, 1982, p. 123).

Two young people are head over heels in love with each other. Oliver proposes to Jennifer and she accepts the offer, although considering all the circumstances she has not expected him to do it. Oliver himself has been surprised himself that he has plucked up his courage to make the proposal. But once the offer of marriage is made and accepted they are both perfectly happy. After exchanging the funny and playful remarks there remains nothing left to be put into words and the lovers sink into blissful silence, as is often the case when two people understand each other perfectly.

Let us take another example:

(26) *Boldwood came close and bade her good morning.*

*She was conscious that love was encircling her like a*

*Perfume. [...]*

*His tone was so utterly removed from all she had expected as a beginning. It was low and quiet: an emphasis of deep meanings, their forms, at the same time, being scarcely expressed. Silence has sometimes a remarkable power of showing itself as a disembodied soul of feeling wandering without its carcase and it is then more impressive than speech. In the same way to say a little is often to say more than to say a great deal. Boldwood said everything in that word (Hardy. Far from the Madding Crowd, p. 123).*

Here is one more example from this very novel:

*(27) So the chatter was all on her side. There is a loquacity that tells nothing, which was Bathsheba's: and there is a silence which says much; that was Gabriel's (Hardy. Far from the Madding Crowd, p 141-142).*

Using an antithesis Hardy vividly contrasts a full meaningful silence and empty talk. Once again this author figuratively makes the point that underlines the whole body of our research.

The situation in the next excerpt concerns the moment when Erica's boyfriend declares his love to her and makes the proposal of marriage in a very romantic way having put the wedding ring with expensive crystal in the glass with martini which makes it invisible. Erica is moved by his generosity. The message she sends to him is wordless. It is the situation when silence speaks louder than words.

*(28) Shall we drink a toast the, to each other?" he suggested. His fingers Closed around the stem of his martini glass and Erica reached for her own glass. Compared to his strong drink. Hers was an innocuous sherry.*

*Over their glasses their eyes met, sending silent messages while the expensive crystal rang when their glasses touched (Dailey. Sweet promise, p.10).*

The situation with the declaration of love and proposal to marry Forest continues in a happy and quiet atmosphere:

*(29) " Her statement was followed by a small silence before he spoke again, the Laughter giving way to solemnness" (Dailey. Sweet promise, p.29).*

The situation in the next excerpt concerns the moment when Erica's boyfriend declares his love to her and makes the proposal of marriage in a very romantic way having put the wedding ring with expensive crystal in the glass with martini which makes it invisible. Erica is moved by his generosity.

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Thus, we can see how silence apart from expressing mostly negative meanings may convey very positive emotions of happiness and love.

### **Conclusion to Chapter Three.**

1. Having referred to the dictionary entries different meanings and collocabilities of the word silence were found out and, besides, we turned to fiction and feature films to show that silence with these different meanings and collocabilities are realized in interactions providing a number of functions.
2. Chapter Three deals with functional approach of the phenomenon of silence as used in dyadic interaction illustrated in fiction and feature films. The examples are interpreted from pragmalinguistic perspective which provides an ample opportunity to reveal unspoken emotions and feelings of interlocutors towards one another.
3. The material under study revealed a number of communicative functions of silence justifying that silence is the “unspoken” speech act. The list of functions stays open as the functions of silence are context bound.
4. The communicative functions of silence as a speech act are the following: silence as an expression of embarrassment, reproach, shock, anger, disappointment, resentment, contempt, stubbornness, disapproval, a lack of interest, méditation, hostility, threat, happiness and love.
5. Silence as a communicative act of speech behaviour is normally accompanied by innumerable number of nonverbal cues like eye contact, face expressions, various body movements.

## GENERAL COCLUSIONS

Speech act is primarily understood as an act performed by speech. It follows from the term itself. And this is natural, as far as verbal interaction is done by speech either oral or written. The study of speech interaction helped to understand problems closely connected with speakers' intentions, the role of the speaker and hearer and their exchange of roles, characteristics of their partnership and many others. To learn about the development of speech communication in conformity with natural laws researchers must keep the eye on how people speak. But the matter is that people do not always speak. Sometimes they prefer to keep silence which more often than not is valued higher than words. The significance of silence is well seen in folklore collocations, sayings and proverbs which embody people's mentality and wisdom, like: *Silence gives consent, Speech is silver, silence is gold / golden. There is no wisdom like silence, Swift to hear, slow to speak, Silence speaks louder than words, etc.*

Silence is communicatively important. If a person asks a question about something but gets no answer in reply, such silence becomes meaningful depending on the situation. Reasons can be many: ambiguity, psychological factor, health state, relationship between the interactants, nonavailability of common knowledge (or language), cross-cultural differences, etc.

Therefore, speech act of silence may perform different functions, such as expressing embarrassment, reproach, shock, disappointment, resentment, contempt, stubbornness, anger, disapproval, the lack of interest, méditation, hostility and threat, or happiness and love. These are functions discovered by the interpretation of numerous examples drawn from the fiction and feature films during the interaction of copartners. The functional approach provides possibility to see in what situations silence occurs naturally when words fail us and silence that occupies the niche which language cannot take and there are some cases in



communication with which words cannot cope. In case of silence or silencing (when someone is forced to maintain silence) other nonverbal cues such as eye contact, facial expressions, gestures, postures, body movements come to help in managing the situation. Without these and other nonverbal means of communication the interaction may fail in achieving its aims.

Analyzing silence from the viewpoint of Gricean Principle of Cooperation it is possible to claim that it confirms the Maxim of Quantity or Information and the Maxim of Quality, because each act of silence is informative and in most cases truthful. Silence may also justify the Maxim of Relevance and the Maxim of Manner as it occurs at appropriate place or time and is usually clearly, unambiguously understood by the partner in interaction. Silence in each case is considered as implicature, otherwise it is not meaningful, whereas a word and sentence have sense.

Without a deep insight into the context of speech act of silence it is impossible to reveal the meanings it conveys. Normally silence is recognized as such that has a meaning if it correlates with the social norms of behaviour.

Traditionally, in the dichotomy “speech::silence” silence receives a negative connotation, though this phenomenon is quite natural and occurs in interaction more often than not conveying a meaning of concealment of feelings or information.

Negative connotation normally prevails over positive one because a man is a social human being biased to socialization and friendly relationships. In case of keeping silence (s)he is perceived as a hostile and unfriendly partner.

Silence is widely viewed as a special strategy directed to influence the copartner in interaction. It is closely connected with the norms of behaviour in the society it relates to and requires certain skills. Blank space and pauses are of another character than a communicative silence as they are normally used for searching a better form of self-expression or a better wording.

A speech act of silence belongs to a specific semiotic system which is

multilevel, multifunctional and global. Structurally, it may consist of various compositional patterns: **N + V+ D + N + prep** ( *Silence is a sign of consent* ), **N + prep + N:** ( *wall of **silence***), **Adj + Adj +N** ( *sinister brooding silence, long painful silence*), **Adj (1) + N:** (Adj (1) means that one adjective attributes to the lexeme silence): ( *dead /sudden/ short/ long/ warm/ cold/ awkward/ complete/ utter/ hostile etc.*) *silence*, **Adj (2) + N** (**Adj (2)** means that the adjectival lexeme *silent* precedes the noun which characterizes by it). Many of them are of metaphoric character: ( *silent beggar/ dog, silent hit*), **Adj. + as + D +N** This formula is known as a comparative one, it may have another adjective before a noun ( *silent as a dead log, silent as a mute at a funeral*), **V + Adj.:** Verbs here are innumerable but the most often used is the verb to be: ( *be /keep /remain /fall silent*), **V+N:** ( *break (keep, remain in) **silence***, **Silence + Part.I (Part.II):** ( *The silence growing louder and louder* ), **The lexeme *silence* is used as a verb:** *to silence smb., to silence one's critics, to silence enemy's guns, etc.*

A high assessment of the phenomenon of silence by people can be seen in sayings and proverbs like: *Silence speaks louder than words, Speech is silver, silence is gold, etc.*

Silence may take different forms in interaction:

- a) conscious, planned, motivated, incentive and
- b) subconscious, unplanned, unmotivated, spontaneous, on the spur of the moment. In most cases silence is of spontaneous type.

Interactional silence correlates with the cognitive and communicative activity of interlocutors, is its process and result, which includes extralinguistic and linguistic phenomena. These aspects of silence rest to be further investigated by linguists.

## РЕЗЮМЕ

Комунікація відбувається в двох різновидах: діадичній (зазвичай вживають термін діалог) та мультисторонній взаємодії співрозмовників, де участь беруть більше двох осіб. Незалежно від характеру соціальної ситуації спілкування (співбесіди, сімейної розмови, публічної дискусії, релігійної проповіді тощо), комунікація являє собою процес взаємопов'язаних елементів, спрямованих на досягнення поставленої мети і результатів. За визначенням дослідників, комунікація – динамічний процес, який постійно змінюється і є безкінечним, тобто розмова, яку вели з другом вчора впливає на співрозмовників наступного дня.

Порівняно з діадичною інтеракцією, в мультисторонній інтеракції мовчання третьої особи менш помітне за умови, якщо від неї не очікується обов'язкова реакція на висловлення. Навантаженим мовчання виникає в ситуації, коли до третьої особи звертаються за підтвердженням.

В аспекті теми роботи аналізується інтенційна і неінтенційна комунікація, пов'язана з феноменом мовчання. Інтенційна комунікація відбувається, коли повідомлення спрямовані на досягнення конкретної мети. Неінтенційна комунікація виявляється на підсвідомому рівні, незапланованому заздалегідь, непередбаченому, спонтанному. Найбільша кількість неінтенційних повідомлень належить невербальним засобам мовленнєвої інтеракції, серед яких особливе місце посідає комунікативний акт мовчання. В роботі мовчання визначаємо не як мовленнєвий акт, оскільки мова відсутня, а як комунікативний акт, де мовчання несе комунікативне навантаження і виконує конкретну, ситуативно залежну інформативну функцію.

Як відомо, невербальна поведінка сторін, що спілкуються, говорить за себе голосніше, ніж слова. Це особливо помітним відчувається в діадичній інтеракції, коли відсутня мовленнєва реакція слухача..

Ілюстративним матеріалом дослідження явища мовчання в мультисторонній інтеракції слугували художня література і художні фільми. Комунікативний акт мовчання розглядається в залежності від параметризації ситуації спілкування з урахуванням лінгвістичних і екстралінгвістичних факторів, а саме психологічного стану співрозмовників, соціального статусу, де значну роль виконує співвідношення старший – молодший, начальник – підлеглий, гендерна належність чоловік – жінка, релігійні й культурологічні відмінності, фактор увічливості, усвідомлення принципу взаємодії і співробітництва співрозмовників, формальні – неформальні відносини, офіційні – неофіційні обставини, рівня культури і освіти.

Причинами, що можуть спровокувати акт мовчання, можуть бути відсутність спільного тезаурусу, незнання мови спілкування, небажання говорити, неповага до співрозмовника, фізичний стан тощо.

Головним фактором, що викликає комунікативний стан мовчання, є моційний стан співрозмовників. Почуття, які передає комунікативний акт мовчання, можуть мати позитивну і негативну конотацію. Сюди відносяться а) збентеженість, замішання, б) презирство, зневага, в) упертість, непіддатливість, г) докір, дорікання, д) емоційний шок, переживання, є) злість, гнів, ж) несхвалення, засудження, з) відсутність інтересу, зацікавленості, і) міркування, споглядання, к) ворожість, погроза, л) закоханість, любов. В більшості випадків викликані негативні почуття заважають знайти необхідні слова для спілкування, звідси як результат виникає мовчання.

Існують різні види акту мовчання: а) інтенціональні і неінтенціональні, б) сплановані і спонтанні, в) щирі і фальшиві, які викликають неоднозначну інтерпретацію висловлювань, маніпулюють свідомістю співрозмовника і які

мають за мету вплинути на його мовленнєву поведінку в інтеракції.

Хоча увага лінгвістів націлена на акт мовчання з негативною семантикою, дослідження значної кількості афоризмів про мовчання, приказок і прислів'їв свідчить про те, що роль мовчання має велику цінність у свідомості носіїв різних культур і народів, що свідчить про менталітет і мудрість народу, отриманих в результаті життєвого досвіду. До таких висловлень в англійськомовній спільноті належать прислів'я *The silence speaks louder than words*, *Speech is silver, silence is gold*, *Silence gives consent* тощо.

Феномен комунікативного мовчання різносторонній, неоднозначний і тому потребує подальших наукових розвідок, особливо в поєднанні з супроводжуючими невербальними засобами спілкування.

Основні теоретичні положення теми дослідження викладено у спільних з Чхетіані Т.Д. тезах міжнародної науково-практичної конференції КНЛУ “Ad Orbem Per Linguas. До світу через мови”, 16 – 18 травня 2024. (Ч. II). 281-282.

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