

The Speech Act of Silence :A Theoretical Reading

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الخلاصة

تتأتى أهمية الصمت في اللغة من أهميته في الوجود ؛ إذ أن الوجود يبني على علاقة السكون بالحركة واللغة تتبني على علاقة الصمت بالكلام الملفوظ . ولا يعد الصمت في اللغة مجرد غياب الكلام بل هو عنصر أساس في إنتاج اللغة كالكلام تماما ، وله الأهمية نفسها في الاتصال اللغوي. لقد سعى البحث إلى أهداف بعينها لدراسة فعل كلام (الصمت) منها:

١. رصد التصورات النظرية التي تبناها اللغويون والفلاسفة والباحثون في تفسير فعل كلام (الصمت) من حيث :
 - أ. التعريفات والأنواع والصيغ المتعلقة به.
 - ب. تركيباته الصوتية والبنوية والدالية والتداولية.
٢. السعي إلى إيجاد تصورات نظرية مختلفة وجديدة إلى حد ما، بناء على مقولات العلماء والدارسين التي عرضناها للمناقشة ؛ ولاسيما التراكم التداولية لفعل الكلام (الصمت) .

1. The Concept of Silence

Silence is simply defined as "the absence of articulation, it is the absence of sound"(Schmitz,1994:2).Therefore, it is referred to as 'not speaking').In this sense, there are two types of language: 'Speaking(sound)and 'not-speaking' (silence).Therefore. a need is required to comment on these two types. Such comment takes the form of the following questions: Does silence start when speech ceases? If not, do they complement each other? If yes, how does such a relation come into existence? As a means of communication, do languages prefer speech or silence?

To answer such questions, one starts from the final question which takes the axis of communication: Silence and speech form a continuum of human communication.liLi(2005:157)further elaborates on this relation as follows: The complementary relationship between silence and speech indicates that they are functionally equivalent. Such a pragmatic viewpoint doesn't mean that they have "equal values in all cultures". In most of modern societies, speech is the preferred means of communication due to the fact that silence demands greater efforts than that of speech. For further explanation of this point, one can examine one of these modern societies. It is that of America. Harry A.Willmer's observation of American culture states the following:

America is a nation of gap fillers and space sluggers. We are individuals who usually don't listen to other people. We talk all the time, even when others are talking. It is impossible for individuals to learn to appreciate rare moments of silence(Ibid.:159).

This is on the one hand, Zen Buddhism and Indian Yoga, on the other hand, "discredit verbalism and embrace silence". Their tradition

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sheds light on the possibility of reflection and mindful teaching. They are always liable to detach themselves from realities and turn into conceptions(Ibid.:159–160).

Such a brief comment on the complementary relation between silence and speech proves that silence doesn't start when speech ceases. Silence is an autonomous phenomenon. It is not "merely the negative condition that sets in when the positive is removed; it is rather an independent whole". Silence and speech are inseparable foundations of human communications. Such a contrast between articulation and non-articulation makes meaning and consequently, understanding possible.(Schmitz,1994:3)

To close of this relation, one can conclude that :**First**, there's no speech without silence, nor silence without speech, i.e., "no signs without silence, nor silence without signs". **Second**, such a relation, however, doesn't mislead others to devalue silence and privilege speech. The importance of silence can be easily explained by stating Van Mann's words(1927) "speech rises out of silence and returns to silence"(Ibid.)

Finally, what is the origin of this relation ,i.e., which one does come first?:"In the beginning, was the word"(John1,1);but according to Judeo-Christian thought, there was also silence. The relationship between the two is found in the biblical image of the "spirit of God" floating above the waters.(Gen.1,2):

In myriad secular forms, the dual experience of the silence of nature runs through the history of Western thinking about the perceived world. From the metaphors of 'speaking flowers' and 'silenced weapons' to the structuralists' conception of things which only have

structure in so far as they conduct a silent discourse, which is the language of sign. The origin of human language, for its part was sought in the 18th century for example and depending on the author; in either silence or in muteness or in the sounds of nature.(Schmitz, 1994:3).

So originally, it is speech rather than silence which came into existence first.

2.Types of Silence

here are two types of silence: Acoustic(spoken)and kinetic one(non-verbal).Schmitz(1994:10)labels the former the spoken silence, i.e., 'silence in speaking'. This is what the researcher depends in discussing this topic of the research ,i.e., the absence of speech.

Moreover, Ephratt(2008:1910)states that linguists first became interested in silence by two different routes. The first is influenced by philosophy and literature which look at silence from a functional viewpoint. The second was acoustics and only by this rout was silence introduced as a subject of study. In the acoustic paradigm, silence ,as a topic, is developed along two paths. One was the chronometrical analysis of speech where "quantitative chronometrical data on speech rates were collected to show the ratios of speech to non-speech", etc in isolation or in relation to personality variables". Something(speech) and nothing(the spaces)or the silences, between words were counted. The second path, which began to be trodden about the same time, was discourse analysis. Sacks et al 's(1974)paper "The Simplest Systematic for the Organization of Turn Taking for Conversation", perceived silence as the "interactive locus of turn-taking-'allocating the floor'-during discourse".

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The notion of 'silence' according to this sense was closely associated with "negativity, passiveness ,impotence and death". Silence, then, is treated as absence of speech and absence of meaning and intention.(Ibid.).This view is rejected by Ephratt since he considers silence as a concept which has functions in contrast to those who believe that silence is empty of meaning due to its emptiness of lexicography and grammar. The researcher also does not agree with this empty silence but not in the same line with what Ephratt believes but due to the proves that silence is an act by itself and these proves constitute the main aim that this research is build on, 'the speech act of silence'.(These arguments are discussed in 4.3 below).

Different terms are used by different linguists to have the same sense of acoustic silence .Saville-Troike(1985)uses the phrase "propositional –verbal silence"; Bilmes(1994)has "conversational silence";Sobkowiak(1997)writes"acoustic silence versus communicative";Poyatos(2002)has "interactive silence". Ephratt(2008)uses "eloquent silence". Schmitz(1994:2)uses" acoustic"(spoken or silence in speaking or non–articulation)as a specific term in contrast with "kinetic silence" as a general one .The researcher uses acoustic silence to mean 'verbal silence' since this is related to speech(absence of speech)in contrast to 'non–verbal' one which is related to writing.

Concerning the second type, i.e., kinetic silence, Hall(1959) cited in Schmitz(1994:10)describes it as "a silent language" of cultural behavior patterns. So even when someone does not speak ,he/she can communicate. How is it manipulated through writing? It is said that "more concentrated than speech, writing demands that things be left

out". The latter moreover, "can be endlessly long and should be understandable outside the situation in which it was written". It can be self-similarly coded in written forms. Schmitz(1994:10)states that these forms are as follows :

- 1.Empty spaces on forms await the filling in of answers. These can be spaces between words(not in the case of Japanese), only partially filled lines at the beginning and end of paragraphs, open spaces in layouts.
- 2.A gap in correspondence (no letter where one is expected)has a semantic as well as a pragmatic significance.
3. Abbreviations leave out something known.
- 4.The implication of three dots(...) means 'merely imply'.
- 5.Punctuations (as in No.4) can signify meaningful written silence. Kleist (1964)cited in Schmitz(Ibid.) expresses by means of "a dash, the unheard of event which happens upon the Marquise de O." Myth hides in punctuation marks as in the writings of Theodor Storm.

There are other forms of non-verbal silence which are used in other sign systems: Spaces in painting and graphic designs(as in Malevich's "Black Square"),black boxes in cross word puzzles, pauses in flag and Morse codes, broadcast silence, empty speech or thought in comics, stopping to think while playing chess, waiting times involved institutional processes, markings at the beginning and end of books, records, discs, as well as of lobbies and niches in churches, museums and all buildings. One also is reminded of significantly turned off channels of communication in certain art forms such as cartoons without captions, pantomime and silent films.

Therefore, it is concluded that silence and communication do not prevent one another ,they need one another. Furthermore, all these

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forms of silence, i.e., acoustic or kinetic are profound and meaningful ,i.e., they are institutionally coded alternatives which can systematically carry a wide variety of meanings. Silence can express many different individual emotions , intimate attraction, emotional defense, embarrassment, joy, grief, sulking, hate, withdrawal of love, disgust(Schmitz,1994:4).In this particular point ,the researcher objects since even these emotions or moments definitely have meanings which are shaped in terms of acts as will be discussed below.

Silence then contains the seed of meaning which can be manipulated in different circumstances, through empathy, attentiveness or techniques. One of these circumstances is the silence of the patient, for example represents an obstacle to therapy. It represents an ego disturbance and serves "either the function of defense or the function of drive discharge"(Arlow,1961 cited in Schmitz,1994:4.)

What's about ephobic avoidance behaviour?Fear of an audience can result in two opposing types of behaviour,depending on personal history: Either fear of speaking, "logophobia", in its clinical manifestation "with silence being the passive avoidance reaction";or as excessive talking, logorrhea, in its clinical, "as active avoidance behavior".

Other types of silence can be presented by introducing the term 'silence' and 'silencing'. The term 'silencing' is "not a way chosen by the speaker to express himself/herself; on the contrary; it is an act depriving a person(or a group of persons)of expression.

Therefore, 'silencing' is an exercising power over another.(Ephratt,2008:19).Therefore, it is said that 'silence' is a term used for a listener while 'silencing' is used for a speaker, i.e., it is the

silencing of the speaker. Can one classify this term as being other types of silence, i.e., 'intentional' and 'expected'?

'Intentional silence' is defined by LiLi(2005:157) as "a deliberate cultural practice that aims at facilitating introspection and self-discipline". According to the definition of silencing above, 'intentional silence' has a pedagogical implication since it facilitates for example reading loudly as in the case of listening comprehension. Thus, 'silencing' is different from 'intentional silence'. What's about 'expected silence'? Schmitz(1994:1) defines it as the one which occurs when an audience listens to a speech or from people in the reading room of a library. In this sense, there is no sense of exercising power over another. Therefore, 'silencing' is different from 'expected silence'.

3.Silence and Pausing

It is mentioned above that silence could be expected of us in one situation and unexpected in another, but it can also be incidental. Silence is said to be incidental 'when no one perceives it as silence'. This is the jest of this section, i.e., what are the forms that are related to silence? A pause is one of these.

Authors such as Schmitz(1994), Endrass et al(2001), Traum and Heeman (1996), Nakanishis and colleagues(2005), Clark(1996), Rochester(1973), Brown and Levinson(1987), Louisten Bosch(2001), Bila and Dzambova(2002) and Ephratt(2008) consider pauses as one main category of silence, to be more accurate, pauses are alternative terms to be used instead of silence except Ephratt who distinguishes between silence (he called it 'eloquent' as mentioned above) and pauses. Other forms such as hesitations and stillness are not as main as pauses.

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After surveying these forms, the researcher concludes that they are not the same as silence but she agrees on with what Ephratt(2008)states that mainly pauses are not alternative forms to silence and they are not types of silence due to differences between them. Therefore, the title of this section is not 'Forms of Silence' but 'Silence and Pausing'.

In speaking, there are intervals which could not be classified as silence. These intervals are used to "interactively organize who has the floor" and they interrupt speech().These are referred to by pauses of various lengths(Schmitz,1994:2).Bila and Dzambova(2002:109)define pauses as "one of the phonic features that together with the melody affect the semantic aspect of communication". It is a super segmental feature responsible for "segmenting an utterance into shorter structures and drawing hearer's attention to important bits of information". Thus, according to this definition, it fulfills the phonological as well as the delimitative function at the level of sentence elements and constituents. This is the most widely, accurate and well-established definition adopted by the researcher to give pauses their own category and consequently characteristics. In O'Connell and Kowal's bibliography(1983)cited in Schmitz(1994:6),they state that pauses are "periods of silence in speech or conversation". Hence, this proves that pauses are related forms to silence.

The position and the duration of pauses(mentioned in milliseconds)indicate that this process analytically and not synthetically organized. Moreover, they are also used supra-sententially to organize what the speaker wants to say(Schmitz,1994:5).What the speaker wants to say is what is already referred to as 'organize who has the

floor'. Therefore, Clark(1996)cited in Endrass et al(2011:2)state that pauses are powerful cues for what is happening in conversation. Goodwin(1981) cited in Endrass et al(2011:2) declares that gaze is used to manage turn taking and signal understanding or attentiveness. If these signals of attention of the listener are missing, "pauses are used by the speaker to regain attention". In this case, the duration of a pause(not 'silence' as Goodwin does use these two terms alternatively) is depended on the non-verbal signals of the hearer. He also numerates purposes of using pauses in speech as follows:

- 1.Cognitive processing.
- 2.Control mechanism.
- 3.Acceptance/refusal.
- 4.Turn taking.

Rochester(1973)cited in Endrass et al(2011:2)comments on the first two purposes adding to them, types, functions and variables of pauses. According to him, there are two types of pauses: Filled and silence pauses. The former means "sounds like uhmm and ahhm" in addition to non-verbal behaviors such as head nodes or gestures. The latter on the other hand, is silence.

Moreover, Bila and Dzambova(2002:109)comment on the latter type as one variable of speech as follows: Silent pause phenomena comprises pause duration, distribution and frequency. These are included among the three temporal variables of speech together with the speech rate(SR is measured by total number of syllables total time) and articulation rate(AR measured by "total number of syllables, total articulation time ,i.e., total time minus pause time").Temporal dimensions of speech are stated within a branch which is called

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'pausology'. It includes hesitation phenomenon, filled pauses (e.g. er, um), false starts, repetitions and in some studies, pauses of extended duration. Pausology, however, is not concerned with the phenomenon of silent pauses.

How are pauses measured? Since the pioneer research on pausology conducted by Goldman–Eisler in the 50 and 60th, the conventions of pause logical measurements have been established. Measurements are activities through detailed analysis of spectrographic printouts supplemented by perceptual checks. Measurements of short pauses are problematic. Therefore, authors such as Campione and Veronis (2002) have designed cut-off points (i.e., the lower limit of silent pauses below which the measurement is unreliable). Moreover, they have also "set threshold levels" (when speaking is declared to have ceased rather than to be merely paused). Thus, they conclude that these extreme values by using cut-off and threshold can have "malicious effects in the study of pauses" (Ibid.).

Furthermore, Rochester (1973) cited in Endrass et al (2011:2–3) summarizes pauses in speech according to three models of the speaker (i.e., one who has the floor): **First**, pauses are the reflections of the strength and weakness of verbal habits. **Second**, this model enhances the first and considers pauses as signs of cognitive decisions about immediate and later speech. Thus, pauses are answers to start in a temporally proximal relationship to the choices to be made. This model supports two functions:

- Pauses are signals of some word choices. **b.** They reflect a major constituent boundaries.

The **third** model is that they are signals of making semantic decisions. In all these models, the speaker is simply "a language generator which pauses either in the course of normal decisions making operations or because of disruption in those operations". However, the speaker is still a participant in the social act of speech. In Rochester's work, the functional significance of pauses is considered in terms of cognitive, affective state and social interaction variables. Furthermore, he classifies these social variables which affect pausing speech as follows:

a. Mediating variables: For example, changes in the audience situation and predispositional responsiveness to listeners. **b.** Control variables: For example, the number of potential speakers and the individual desire to speak. It is concluded that pauses in speech in Rochester's work can be used as control mechanism to control the floor of conversation as well as for cognitive processes as decision making. Hence, Rochester's work clarifies the first two purposes suggested by Goodwin as stated before, i.e., cognitive processing and control mechanism.

As far as the third purpose, i.e., refusal/acceptance is concerned, Brown and Levinson(1987)cited in Endrass et al(2011:2)comment on another usage of pauses, i.e., pausing as an aspect of social interaction: Brown and Levinson describe some parallelisms in the linguistic construction of utterances with which people express themselves in different languages and cultures. One of these parallels is "isolated politeness". They state that the existence of conversational structure sequences and with it the interactional usage of pauses for politeness purposes. How does a located pause mean acceptance on one hand and refusal on the other hand? Brown and

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Levinson(1987)present the following example where A is a man and B is his friend's new bride, pauses(not silence as used by them)means acceptance or to be more accurate silence pausing):

1.A:Do you sing?

B:(Silence)

A:Hooray!Give us a say!

Moreover, pausing(not silence but it could be silence pausing)can also be a polite refusal as in a situation where A writes to B for a favor and B Doesn't reply. Thus, pauses can be used to express refusal or acceptance in a polite way(Ibid.).

Concerning the last purpose indicated by Goodwin(1981),all examples used to elaborate on pausing as expressions of refusal or acceptance in a polite way, are examples of pausing in turn taking ,i.e., conversation. Moreover, from the beginning of this section, a fact is stated that pauses are used by anyone who 'has the floor', in other words, a speaker in a spontaneous speech who merely participates in a conversation. Similar to speaking and silence, pauses are not only influential by the specific individual participants but also they are observed and interrupted very differently by different cultures.

In addition to these introductory proves, Louisten Bosch(2001)cited in Endrass et al(2011:2)states that turn taking is one of the basic mechanisms in all types of dialogues and also is a crucial mechanism in human system interaction. He analyzes turn taking mechanism in 93 telephone dialogues recorded in the Netherlands. Temporal phenomena of turn taking such as duration of pauses and overlaps of turns in dialogues were investigated. Pauses are divided into pauses between turns and pauses between utterances

within turns and the average pause duration per dialogue was calculated. The results of their analysis show that speakers adopt their turn taking behavior according to the average pause duration in the given conversation. These results illustrate that people belonging to the same culture ,adopt their pause behavior in turn taking to each other. But the average of silence in speech (here though the author doesn't clearly indicate that it is not silence in its widest sense that the researcher surveys, states. uses and adopts, but it is clearly mean silence pausing)is also a well-known difference between cultures. This might lead to problematic misunderstanding due to intercultural encounters.

Hofstede(2001:3) states that, in collectivistic cultures, silence may occur in conversation without creating tension. Thus, one expects to find more pauses in the Japanese conversations than in German ones(Germany is one of the individualistic culture).So the latter should try to avoid embarrassing situations like silence, whereas the Japanese should not feel uncomfortable. Pauses in speech in Japanese conversations, therefore, occur more frequently than in German ones since they are means of conversation. But these might not hold for every culture.(Anglo-Saxon English speakers expect a pause of approximately one second for a change of speakers(for Finnish, Cantons, Chinese, New York,..etc. See Schmitz,1994:5).Hence, similar to speaking and silence, pauses are not only influential by specific individual participants but also they are observed and interrupted very differently by different cultures(Endrass et al,2011:3).

An experiment is made by Bila and Dzambova(2002:110,117)on L1 speakers of English and German on one hand and Slovak

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learners(L2)on the other hand. The results of this experiment exemplify differences are in the total number of pauses(being higher in L2 learners),their distribution(medium in L1 speakers and brief pauses previously in L2 speakers)and frequency(being higher in L2 learners).

The distribution of pauses is multimodal/bimodal indicating that the observed distributions are combinations of optimal, short, very short and extremely short pauses(long pauses occur only in spontaneous speech).The reasons behind a higher frequency of pauses and longer durations of pauses in L2 learners are due to "L2 speakers' insecurity, hesitations before articulating more difficult words or sentences, difficulty in decoding on L2 printed text, substituting linking mechanisms by pausing and apparently overall slower speech rates". Examples of incongruous pausing are the English sentence "seventy –seven//Euro", in which L2 speakers made a pause before the word 'Euro'."It is caused ostensibly by their uncertainty regarding the pronunciation"(Ibid.).

Another inappropriate pauses were observed in L2 German sentence: "Das war das Hotel Krone, es liegt sehr zentral,nicht weit von hier", who ignored the pronunciation mark(cama)as a signal for pauses and postponed it until later in the utterance. That pause seems to be a physiological one made in an inapt place and consequently segment the utterance inappropriately.

The phrase 'physiological pause' reinforces the researcher to see other classifications of pause, i.e., in addition to filled and silence pauses. Zellner(1994)cited in Bila and Dzambova(2002:109–110) classifies pauses from a descriptive point of view into two categories: **First**, physical and linguistic. **Second**, psychological and psychological.

Within the former one, it differentiates intra-segmental pauses (e.g. vowels for plosives) and inter-lexical pauses. The latter deals with pauses in terms of their origin (individual physiological constraints, e.g. low muscular tone, or temporal constraint) and function (pauses as reflection of cognitive activity and situational constraints. Pauses have strong impact on perceiving speakers as fluent ("speaking easily, with smooth onset, transitions and a relatively rapid clip") or disfluent ("speaking with hesitations, producing pauses at inappropriate slots").

Are pauses only used for turn taking in human system interaction? Endrass et al (2011:2) state that pauses in speech occur in "dialogue simulations, but they often arise due to a lack of celerity in the speech components and thus appear to be distracting for the user". Nevertheless, they are used successfully to handle turn taking in some systems.

Cassel and colleagues (2001) cited in Endrass et al (Ibid.) conclude out of their field work that pauses in speech are often used for grounding behavior for Emodiel Computational Agents (henceforth ECAS). They present a Real Estate Agent (henceforth REA) that acts in the function of a virtual restoring, small talk situations. Cassel gains information about the user's preference in buying a house. In (2000), she states that pauses in speech lead to feedback behavior. Thus, the REA agent nods, her head or emits a proverbial (such as Mmhmm) or short statement as a reaction to short pauses in the user's speech (Ibid.).

Similarly, Traum and Heeman (1996) cited in Endrass et al (2011:2) consider usage of pauses in grounding behavior in dialogues. They examine the co-occurrence between turn-initial

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grounding acts and utterance unit signals, e.g. prosodic boundary, tone and pauses. Silence(it should be pauses as previously mentioned) was divided into two groups: Short silence(less than half a second, and long silence(longer than half a second).Then correlations with boundary tones and relatedness markings were analyzed. They concluded that long pauses are positively related with the previous utterance being grounded and that they seem to be indicator of utterance unit completion.

What is presented, discussed and interpreted lead the researcher to state the following: **First**, pauses usually occur after or with speaking, therefore, in most of the presented material, it refers to the following phrases as: Pauses in 'speech' or one of the spontaneous spoken phenomenon, i.e., pauses are periods of silence or intervals(in more particular)in speech or conversation. Silence, on the other hand, refers to absence of articulation. There is no speech to make silence. One speaks then pauses for certain purposes that have already discussed above. Therefore, pausing is not an adjective to describe people, it is used as a noun or verb. Silence, on the other hand, can be an adjective to describe people or thing as being silent(the researcher uses silence not silencing for reasons already discussed in the differences between silence and silencing).Therefore,' nature' is silent or 'one' is silent and not pausing. What's about a dumb person? He/she is neither pausing nor silent.

Second, silence cannot be tested or measured since it is not a physiological phonological phenomenon unlike pauses which can be measured in milliseconds(as mentioned before).All the authors that the researcher presents and discusses use these two terms alternatively to

the extent that they state, for example silence can be divided into two groups: Long and short instead of saying pauses can be so. After silence, one can speak or keep silent but one can't pause unless speech occurs first. **Third**, the term 'pause' or 'pausing' have similar interpretations or conations which 'silence' and 'silencing' don't have since they are two different terms. Therefore, the researcher chooses the title of this section as 'Silence and Pausing' and not as 'Silencing and Pausing'. However, both of these terms ,i.e., silence and pausing have communicative values, i.e., social interaction as it is discussed before and more clarified on ' Pragmatic Structures of Silence'.

The only author who distinguishes between these two terms is Ephratt(2008:1911).He states that whether they are filled or not, pauses are not defined by their content or reference but by their sequential nature: Temporal arrests between specific actions. Ephratt claims that "speakers' pauses inserted(when it is their turn to speak)to breath or plan their utterance, or for other psycholinguistic and cultural motives, are non-communicative". For all these, pauses are different from eloquent silence('eloquent' as mentioned before is a term used by Ephratt to distinguish it from silencing, stillness or pauses). 'Eloquent silence' alone is an active means chosen by the speaker to communicate his/ her message.

The researcher agrees with him concerning the fact that silence is different from pauses and stillness but she disagrees with him concerning the fact that these two terms are inactive. Yes, it is true that stillness as defined by Ephratt as not "the antonym of speech but noise". It is that absence of sound. Here it doesn't mean silence(since silence is defined as the absence of sound)but the absence of sound

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that leads to noise and unarranged material. Therefore, stillness is used for "stillness in sleep, meditation, strangers, on a train, readers in a public library". One cannot neglect that even in the noise produced by these situations, there is communication but this is not as active as that of in silence.

What's about pausing? Pausing reflects the difficulty of planning the semantic context of speech or as Ephratt(2008) defines them not by their context, however, through turn taking, refusal and acceptance that have already discussed above, they reflect social interaction. Thus, both of pausing and silence have their communicative roles but in different situations, purposes and designs of evaluations.

One final point which should be briefly indicated is that related to 'hesitations'. It is mentioned before through the experiment held by Bila and Dzambove(2002:110)that hesitation is closely related to pausing. The speaker wants to speak but hesitates for different reasons such as the difficulty to pronounce difficult words. This will lead to pause in inappropriate situations. Schmitz(1994:2)states that sometimes silence (since he considers silence and pausing as two alternative terms)is unexpected when "someone giving a speech, loses their train of thought or when confused person is at loss for words". Anyone including the researcher who interprets carefully these two lines can conclude in both of these situations, the result will either the speaker will stop talking or hesitate. The first occurs when he/she starts speaking, the term will not be silence at all but pausing. The second, he/she speaks but with no clear sequence of words due to lose of his/her thoughts or his/her confusion. The result will be hesitation, so hesitation is related to pausing since there's speech which should come

first. Moreover, hesitations have psychological dimension()as well as social ones .Endrass et al(2011)cited in Schmitz(1994:5)states that a person who hesitates for too long or too short a time can be considered dishonest such as in the cross-examination of a witness in a trial.

4. Structures of Silence

In this section, four types of structures are discussed. These are phonological, phonetic, semantic, syntactic and pragmatic ones.

4.1 Phonological and Phonetic Structures

It has been stated before that 'silence' is not a phonological concept, rather it could be psycholinguistic, sociolinguistic or pragmatic one. 'Pauses' as periods of intervals' or as linguists state 'periods of silence' could be analyzed as one of the phonological aspects by using spectrograms to state that these periods are short, very short, long or very long.

However, some linguists such as Jacobson(1971:212)states that "empty elements are zero signs" e.g. zero allomorph and zero allophone. They are so "when they are systematically opposed to other signs. This is language". De Saussure(1974:86)states that "language is satisfied with the opposition between something and nothing".

What one concludes is that 'silence' from the phonological and morphological analyses is 'zero' ,i.e., has no mark at all to say that this mark means 'silence' such as the 'ed' mark to state 'tense' is past or 's' to say that number is 'plural'. So concepts of 'plurality' and 'past' are marked phenomena.

This conclusion(silence as being zero allophone)leads to the following question: Is silence a zero sign in general and in all circumstances? Yes, as far as the allophonic analysis is concerned, but

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'no' as the marked form of communication. If one wants to adopt Saussure's terms(1974)'langue' and 'parole', 'silence' is neither on the langue level(it has its importance to speech, therefore, it could be analyzed by using linguistic levels)nor on the parole one (that is language in use as it is previously stated and is elaborated on its pragmatic structure below)is 'zero' concept. Even nature which from the superficial point of view seems to be silent, but in reality 'sounds of birds' 'movements of trees', 'wind',...etc. give nature its beauty and break its silence. So silence is not a zero phenomenon concept. It is not considered as something missing(absence of language)but as a constitutive element of human communication.

What's about its phonetic aspect?'Silence' is briefly defined as absence of articulation. Phonetics can be studied from acoustic, articulatory and physiological view points. Therefore, according to these three dimensions, silence means 'absence of'.

Due to the overlapping between notions such as 'pausing' and 'silence' that is previously mentioned, linguists phonetically analyze silence as if it is pausing such as follows: Schmitz(1994:7)is one of the linguists who states that on "the most minute level(that of the shortest silence),phonetic articulation(Lat. articulus=small joint)itself organizes the attention between active speech organs and those at rest". For example, one who says "psst" to get somebody to be quiet, he/she takes his/her "psst" and look at it through an acoustic magnifying glass. He/she will see how(in the transition from sound to sound),one produces "one moment more, one moment fewer and the next moment no sound waves at all". Accordingly, this example can be

classified as 'pausing' and not as being 'silence'. Consequently, it is pausing which can be analyzed phonetically and not silence.

4.2 Semantic Structures of Silence

In this section, two categories are discussed within semantics: Lexical meaning, i.e., dictionary meaning and contextual meaning.

As far as the former is concerned, Mish(2004:1160)states that the lexical definitions of this concept are as follows depending on the form class of this concept .As a noun, 'silence' /si-len(t)s / means:

- 1."Forbearance from speech or noise", i.e., "muteness –(often used interjectionally)".
- 2."Absence of sound or noise" ,i.e.," stillness<in the ~at the night>".
- 3."Absence of mention" either to mean "obscurity, i.e., oblivion or security", e.g.," Weapons research was conducted in~ >".

Definitions (No.1 and 2)simply mean absence of speech(not-speak)whereas definition(No.3)has special context that is not the absence of speech or not-speaking but the absence of revealing facts for their serious results. It is mentioned above that absence of sound or absence of articulation(not absence of noise since this refers to 'stillness' which is different from silence)is the lexical definition adopted in this research.

Prohibiting or preventing others from uttering even a single word or sound, on the other hand, can be expressed through the verb 'silenced' or 'silencing' as discussed previously(see 2.2 above(The researcher simply discusses 'silencing' in relation to silence but does not elaborate in detail on all its facets since it is not related to the aim of this research).Mish(Ibid.)uses these verbs , 'silenced' and 'silencing' to provide the following meanings:

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- 1.Silenced the crowd.
- 2.Restrict from expression: 'Suppress'.
- 3.Cause to cease hostile firing or criticism.

What is noticed from these definitions of the verbs 'silenced' or 'silencing' is the imperative illocutionary force that oblige others to stop speaking or giving their attitudes, that is why, their orientation is negative. The person who carries the features of not speaking is called 'silent' and this feature(as an adj)carries all definitions concerning 'silence ;as a noun mentioned above with mere additional properties to other contexts such as 'silent movies' ;'unspoken prayer' only performed by bodily movements; making hot protest,..etc. These definitions go summoned the main and the simple definition of 'silence' as 'absence of speaking or not speaking'.

Other details that Mish provides us with concerning different contexts of the word 'silent' are neglected and not elaborated more on for being outside the aim of this research. These contexts are such as: 'Silent butler, service, etc'.

As far as the second category of the semantic structure of silence is concerned, it is related to the relationship between the usage of this word and its contexts. A good and clear discussion on this category is found in Schmitz(1994:6,8-10).

Silence carries meaning when it means nothingness, i.e., nothingness is also interpreted. For example, Castorp and Settembrini in Thomas Mann's(1927) "The Magic Mountain" were silent for some way but the silence spoke of Naphta and the silence that Naphta preserved suggested that "when he broke it, his speech would be incisive and logical"(Ibid.:9)

Moreover, as silence is uncoded, i.e., means nothingness, it means anything particularly acceptance or rejection. Such meanings can be induced by referring back to the context. Such meanings are coded to the extent that "the situation in which silence occurs demonstrates how closely related communication and culture are". A Japanese woman, for example, accepts a marriage proposal by lowering her head and being silent; an Ibo woman (in Nigeria) declines by being silent, unless she runs away, which means acceptance (Ibid.). In Iraq, women accept a marriage proposal by smiling with or without lowering their head and being silent.

Sometimes silence serves as an indicator of unsuccessful communication; for example, where there is no laughter after a joke or no answer to a test question. In order to prevent communication from being broken off, such jokes are interpreted as "stupid jokes, I don't understand or I don't know". Such examples, acceptance, refusal, laughing, etc. have their meanings depending on contexts (in these examples depending on non-verbal ones). So in case of silence, the meaning of what a text is to be found beyond its immediate surroundings, names and context. Texts and contexts, consequently, become interesting at that very moment when they operate at the edge of silence. So it is wrong to state that where there's no material significant such as expression or sign carrier, there's also no coded signifier, i.e., context or meaning: In principle, silence can mean anything. "It is the joker of language: Freed from the normal rules, its role depends solely on context" (Ibid.)

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4.3 Syntactic Structures of Silence

In section(4.1),it is mentioned that morphologically speaking, silence is zero allomorph. Thus, this section is not entitled as 'Grammatical' (which means morphology+ syntax)and hence there are no studies written on the morphological structures of silence due to their zero allomorph, i.e., morphologically unrealized but there are studies which focus on syntax only.

With regard to syntax, silence is discussed from the following viewpoints:

- 1.Silence as an element of composition.
- 2.Silence as an element of ellipsis.
- 3.Silence with reference to Chomsky's(1981)Government and Binding Theory.

As far as the first point is concerned, Bruneau(1973)cited in Schmitz(1994:9)states that silence facilitates understanding, it "lends clarity to speech by destroying continuity". This is also true, in various ways, of silence which are extreme in either lengths or brevity. Long silences, such as when listening to someone or preparing a speech and shortest ones, as when a question is raised to pupils waiting for an answer, allow thoughts to be collected and contribute particularly in the shortest ones to the economic organization of language.

Other examples are those of alteration between quieter and louder as in its succinct case of silence and musical notes. These produce rhythm(For more illustration on this point, see a study by John Cage(1969)on which he demonstrates how speech and silence depends on one another in a well organized way. References are

previously stated on this alteration between silence and speech in such an organized way, cf. 'The Concept of Silence').

Regarding ellipsis, it is defined by Jacobson(1971:216)as "anaphoric or deictic zero sign". What it does not express is revealed by the linguistic co-text or the non-linguistic context(as it is stated before).

Schmitz(1994:6)states that the most rhetorical forms of omissions(detractions)are aposiopesis(Greek, 'falling silent"[at the end of a sentence]) and ellipsis(Greek, lack of).Schmitz refers to examples where in open and closed questions, for example, silence can hold a position open for an answer:

2. Teacher"And the name of this plant....John?".

3."Behave[like you are supposed to !].

4."Good morning, Mrs....?".

In all these examples, words are left out in the hope that they will be implicitly understood.

Sometimes, one speaks only for the sake of speaking to fill a silence as it were and says something without semantic context as in:

5."How do you do?"-"How do you do?".

Again these examples are illustrations of filling the silence and by themselves are not illustrations of stillness, emptiness or ellipsis in silence but due to their only empty context, are examples of ellipsis. Schmitz(1994) doesn't distinguish between silence and pause, the researcher thinks that these examples of ellipsis are encountered to analyze pausing and not silence since there's speech then stopping(whether stopping for short or long time).

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Ellipsis with reference to silence and not pausing is clearly stated in point(No.3),i.e., Chomsky's(1981)Government–Binding theory.

Sentences such as:

6.John persuaded Bill[PRO to feed himself]

7.John promised Bill[PRO to feed himself],

contain, according to Chomsky(1981:75),the empty category PRO in the infinitive clause ,PRO is controlled. 'Bill' in the first case and by 'John' in the second. One might consider that these empty categories(PRO and trace)are to be theoretical constructs whose only purpose "is to enable the projection principle to be applied without exception within the framework of the Government–Binding theory".(Syntax here is ultimately determined by the sub–category characteristic of the lexical entries).

However, Chomsky(1981:23)doesn't consider them as so, they are empirically real. "They are simply not realized phonetically: It lacks phonetic properties". Here, these are grammatical categories which are realized by means of inaudible silence. In any case, according to Chomsky(Ibid.:41–42), "surface structure is (in part)an impoverished form of S–Structure". The following example illustrates this without empty categories:

8.They killed John.(surface structure)

9.[S[NP they]INFL[VP[V Kill][NP John]]].

It is concluded that any language carries a great deal of unexpressed but nevertheless intended and understood grammatical information in form of silence.(For other studies on silence from a syntactical point of view in other languages such as German, as well as other non–IE languages but not in English, see Abraham(2007:3–16).

4.4 Pragmatic Structures of Silence

As far as the meaning of silence (depending on context) is concerned, it has been mentioned before (cf. 4.2) that 'silence' by itself means nothingness, i.e., uncoded but by referring back to the context, it is coded whether the text is verbal or non-verbal. In this section, a detailed description of the components of this context, i.e., participants and their relations are discussed through their employment in the use of 'silence' as an act. From the title of this section, it is agreed on the fact that 'silence' is an act despite all the arguments and opinions that state it as the opposite (due to its nothingness). To be an act is to have a communicative role as any other acts suggested by Austin (1962) and developed by Searle (1969). Thus, the real meaning of 'silence' is neither discussed on section 4.2, i.e., lexical nor on section 4.3, i.e., grammatical (ellipsis so it is nothingness) but it is the one on which briefly indicated on section 4.2, i.e., situational one but not necessarily depending on non-verbal context.

To start discussing the pragmatic structure, the researcher takes the following viewpoints into consideration:

1. The alteration between speaking and listening is determined by the way which varies according to the type of context.
2. Alteration between speaking and silence in different situations and different cultures leads to the fact that silence is an act which has its own importance as that of speaking.

The first point is discussed with reference to simple and daily conversations not necessarily between two persons that should know each other. In the original demand of any conversation even if it lasts for a second is that, one is speaking and the other is listening. Now

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one is not after why the other person is keeping silent since his/her primary aim is that of listening. One can't expect two persons speak at one time. In our Iraqi culture for example, the other person who speaks at the same time with the first person(the initiator person for a conversation by asking a question or drawing an opinion)is considered as impolite person on the one hand and breaking the process of communication and leading to misinterpretations on the other hand.

Other examples that Schmitz(1994:5)provides which prove the influence of situation on interpreting the meanings of 'silence' ,are the alterations between speaking and listening "at the dinner table of an affluent family at the turn of the century as opposed to single parent and an only child at a modern fast food restaurant, and differently in the litany of a Catholic mass as opposed to on television in talk show ".From these examples, one can conclude that when one who is expected to be silent speaks, it is regarded as impolite or strange. Conversely, when one who is suggested to speak, is silent, this leads to cause embarrassments and sanctions against inaction are clearly not easily undertaking.

In such simple situation, what's the evaluation of 'silence'? Does it mean 'nothingness' or as it's simpler definition: The absence of articulation? It' has deeper meanings than these. It's evaluated as an act which has its own peculiarity as any other speech acts referred to by Austin(1962)and Searle(1969).It is true that 'silence' is not as an act performed explicitly as 'welcoming',' promising',..etc, but can be implicitly used to perform a number of acts primarily such as 'refusal' and 'acceptance'. Moreover, it may perform other acts such as sympathy, etc.

Out of these situations, one cannot conclude that 'silence only means nothingness' or its simpler and well-known definition obtained by most linguists as 'absence of articulation'. Its meanings are deeper than this, it is better to compose the following paragraph to summarize these situations as illustrated at this viewpoint in discussing this structure as an act and not merely as a function of communication Ephratt(2008)uses Jacobson's(1960)six functions that are referred to as functions of silence(the researcher briefly comments on this model, i.e., silence as a function of communication. Briefly, since it is not the main aim of this research to prove silence as a communicative function but as an act).

Silence is the sign which is open due to its occurrence in different contexts. It is open due to the fact that it lacks established meaning. Such a process depends on the alteration between speaking and listening. This again will reflect powerful relation between these processes of everyday conversation. "The way in which a person deals with this can affect his/her chances in society. Again, speaking is not 'prior' to silence, prior not in its literal meaning that 'comes first' or 'last', 'prior' in the sense that it is important. Silence and speaking are two important faces of language of which each can be described separately and uniquely from the other. Consequently, both of them are acts using speech act theory. This result or conclusion leads the researcher to start discussing the second point which is the main aim that this research is held on, i.e., silence as an act.

Schmitz(1994:4)adopts Searle's(1975)term of 'indirect speech act' (henceforth ISA) and applies it to 'silence' .He states that "it is not only the complete refusal to speak, but also acts of silence within discourse

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which are considered meaningful". Here, silence functions as an ISA which can refer to different meanings due to different contexts that might occur in silence. In more particular, due to its heavily contextual and non-explicative nature, it can have different meanings, i.e., different speech acts. These meanings are not necessarily connected with non-verbal ones. For example, it might mean 'sympathy' when clasping someone's hand at a funeral; memorizing, when observing a public minute of silence; 'hostility', when not returning a greeting; 'contempt' or 'dismissal' when not answering a question; and 'agreement' ,by virtue of not raising an objection in certain legal contexts. Silence, therefore, is not only varied with reference to different contexts but with reference to different cultures and different institutions:"Silence in a temple means something different from silence in an examination". Moreover, when and which one is silent ,varies from one person to another as in any classroom or group therapy session. In addition to these meanings, others are those which have already mentioned before such as defiance or submission(depending on non-verbal context)and refusal or acceptance (depending on verbal one).

What do these examples indicate? **First**, silence is an ambiguous concept(before labeling it as an act).The degree of ambiguity of silence is related to the extent to which the context is decoded. If one knows the whole context, then one knows the exact meaning of the individual silence. **Second**, silence is an ISA. Searle(1975:60)defines ISAs as "cases in which one illocutionary act is performed indirectly by way of performing another" .Being so, all the meanings mentioned before are

related to functions performed by 'silence', i.e., in this sense, silence is not an act by itself but a concept used to perform other functions.

Ephratt(2008:1913–1923)uses Jacobson's(1960)communicative model to indicate functions of silence. The roles of silence in Jacobson's model are analyzed as follows: **First**, it is as a linguistic sign conveys information in the referential function. **Second**, it is an effective way of expressing emotions such as emptiness, intimacy, etc in the emotive function. **Third**, "Caesura, metaphors, and ellipsis are just a few examples of poetic silence. **Fourth**, it is a means of "maintaining contact and alliance in the phatic function". **Fifth**, various roles of silence in the metalinguistic function range from its being a discourse marker to reflect 'the right to silence'. **Sixth**, in respect of the conative function, silence performs direct and indirect acts.

As far as the sixth function is concerned, silence is used to activate the other (rather than expressing a direct-verbal speech act).Ephratt(2008:1922)states that rhetorical questions constitute ISAs. Literally, "it asks a direct question, seeking information referential but by convention, it serves conative roles different from this". The speaker's current direct, explicit questions is an act handling the floor over the interlocutor instead of the current speaker. Faced with these acts(direct and indirect),the listener relies on his/her pragmatic competence to determine which it is. "The newly allocated speaker(the addressee of the rhetorical question) "answers with eloquent silence". Cain's question to God,
10."Am I my brother's keeper?",

is rhetorical. It doesn't seek a verbal answer since this is obviously known to both Cain and God. Cain utters it as an indirect

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means to deny his deed(killing the brother),aiming to free himself from responsibility.

Another means of expressing silence as an ISA is the use of a gesture of the wrist combined with the word 'time?'.Such "(self-) silencing" is used instead of:

11."Can you tell me what time it is, please?".

This example is directly performed by a question and indirectly, it is a request. But such form 'time' would be considered as an impolite way of requesting, in contrast to the form of the above question(Ibid.:1923)(For other examples of silence as an ISA, see Thoreau(1993:5) and Langton(1994:4-11)).

As far as the use of silence as a direct speech act(henceforth DSA) is concerned, Ephratt(2008:1920-1921)states that a statement such as:

12."As long as you don't pay off your debts., I will not speak to you",

constitutes a DSA of 'threatening'. The silence following this is a realization of the threat, i.e., the punishment. Usually, only the sentence itself constitutes a direct speech act of 'threatening'. Why is silence here considered as 'a punishment', is it a direct act? Since after such statement, one won't offer 'food' , 'comfort' or advise'. 'Punishment' is an act external to language(socializing, providing supplies, etc.).However, the speaker's silence is a punishment in the realm of language. It could be as a fulfillment of 'threatening'("silence treatment", shunning)and of ' promising':

13."If you pay off your debts, I will not declare your secret".

Another prove which is declared by Ephratt(Ibid.:1921)for the fact that silence is an act ,i.e., direct, is that "silence as admission(of

guilt)". Silence as admission of guilt is "a means of performing an act of consent". Consent is a two-fold speech acts: 1. Admitting the self of proposition (P) of "allegations, evidence, investigation and court-sessions protocols". 2. An explicit statement of consent. Consent is a directive speech act oriented to the listener. Austin's (1962) happiness conditions for this act is that :

The (subordinator) proposition preferred to unlawful activity. Such an act on the part of the speaker, in the forensic setting, proves him/her guilty and imparts to the listener—be it the judge or the jury—the power to release other suspects, convict the a vowed, perpetrator, etc (Ibid.).

From an economical-communicative point of view, silence as consent acts are anaphoric pro-form for both parts of the speech act. Therefore, it thus requires less energy than perform the act phonetically ("I admit P"). In addition to that, the referential part (proposition P for a set of threat) (since silence is an anaphoric pronoun), the need to compare the wording of the admission with the wording of the original propositions with the facts in the outside world becomes redundant. Silence as an anaphor "replaced all what's claimed on the paradigmatic axis (the outside world), be the scope of that anaphor, a proposition, a change-sheet, or as discourse-silencing functioning for all as a very economical summary". (Ibid.)

Does Ephratt (2008) use the term 'DSA' out of these examples to mean really that silence is a DSA? All the examples above, i.e., 'punishment' and 'admission' are again ISAs, since silence by the accompany of previous contexts, is a verbal supplement 'threatening' in the first example and 'admission' in the second one. It is not by itself a

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DSA performed as any of Searle's(1975) fifth classifications of speech act verbs. Though Ephratt is the only one by applying Jacobson's(1960)model ,refers explicitly to the term 'silence as a DSA', the examples he presents, illustrate the use of silence as an ISA. Similarly, other authors such as Schmitz(1994), Langton(1994), etc. uses silence as ISA since it is used to perform other meanings or functions mainly due to different contexts. The researcher, after surveying those authors who wrote on the use of silence as an act, agree with them concerning the fact that 'silence' is an act, specifically an ISA. But questions which are raised up to this point are as follows: Can't one say it is a DSA? Does it have all components of being direct to perform examples of being as a speech act? Does this act have, an explicit illocutionary or perlocutionary effect?

Let's start with the final question: In their edited volume *Perspectives on Silence*, Saville-Troike and Tannen(1985) argue that "silent communicative acts may be analyzed as having both illocutionary forces and perlocutionary effect, although here one clearly can't use 'locution' in its usual sense". Locution in speech act theory (henceforth SAT) is the verbal analogy of embodied action. Cultural anthropologists such as Susan Philips(1985) observes in the same volume that "whether and whoever people have visual access to one another, they acquire information from one another's non-verbal behaviour". Thus, wherever there is silence in such circumstances, there will still always be non-verbal behavior that constitutes the organization of face-to-face interaction. Locutionary here is not its verbal sense but its non-verbal one. In other words, silence as the use of language(silent language or sign language) has its own structures, functions, types,

and to use terms of SAT, its own components. (On silent language, see Hall(1975)). Philips concluded that 'silence' is not a gap in structure, but structure itself in the organization of interaction". (Thoreau,1993:5). According to all those linguists, silence, therefore, is a speech act which has its illocutionary as well as perlocutionary effects.

Other example such as in 'hurling a tomato', one can make 'a protest' and in 'tapping a stick', one can make 'a threat'. Thus, Austin(1962) did allow that certain non-utterances can have illocutionary forces. (). Why do Austin(1962) and Seale(1969) deprive silence from having an illocutionary force? In other words, why is silence neither considered DSA nor ISA by adopting Austin(1962) and Searle's(1975) terms? These questions can be answered by referring to the components of SAT.

What are the components of SAT according to Austin(1962), Searle(1969) and their followers?: 1. It should be referring to verbal words, symbols or sentences: "The concentration on the study of speech acts is that all linguistic communication involve linguistic acts". The unit of linguistic communication mentioned above is not merely a symbol, or word or sentence but the production or issuance of the symbol/or word or sentence in the performance of the speech act (Searle,1969:16).

2. A sentence in order to perform its performativity, should contain performative verb that acts performativity, i.e., it is not constative. Therefore, Austin(1962:40) abandons the distinction between constative and performatives stating that all utterances are performative. They could be implicit or explicit.

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These two points, or main components of SAT, emphasize that speech act verbs should be explicit. Moreover, Allan(1998:7-9)states that there are conditions(called necessary conditions)on which any verb can be described as being performed explicitly. They are summarized as follows:**1.** A clause should contain a verb that names the illocutionary point of the utterance **2.** This verb must be in the present since an illocutionary act should be at the moment of utterance.**3.**It may occur in the simple progressive aspect.**4.** It should be declarative real and factual.**5.** The subject is an agentive either him/herself or another person or institution, which takes responsibility for enforcing the illocutionary described by the speaker. It is the speaker who performs this act(explicit or implicit)and rises to fulfill a performative effect on a hearer in an utterance. Therefore, a perlocutionary force is the hearer's behavioral responses to the meaning of the utterance whether this response is a physical or visual, mental or emotional. Allan(Ibid.:6)states that an effect of the utterance which does not result from the hearer's recognizing the locutionary and illocutionary point of the utterance is not "a performative effect, but some level of gestural effect " such as responding to a raised voice.

The effect of speaking or in more particular producing performative utterances is more than to cause an effect in the hearer, it is the attitude towards the success of performative acts: "We want our statement to be accepted, our questions to be answered, our requests to be enacted and advice to be taken"(Allan,1986:177).

For all these components of SAT suggested by Austin(1962),developed by Searle(1969)and adopted by others, 'silence' is not considered as an act(explicit or implicit).Mainly, the first

component is absent, therefore, silence is not an act at all (particularly as a DSA or an explicit one) since it is not performed. Therefore, there is no performativity in the presence of a performative verb to have an effect on the hearer. Silence for Austin and Searle, is the result of actions mainly performed by other speech acts.

Silence for Schmitz (1994), Ephratt (2008) and others, is an act which is indirect even the examples that Ephratt maintains on the use of 'silence' as a DSA are actually not direct but functions that are used by silence to be performed on fulfilling other acts such as punishment (to enhance threatening), admission (or consent), etc. Thus, 'silence' according to all those authors, is an ISA.

Out of all what is surveyed (by collecting data from different sources, books, articles or her own humble experience) and discussed adopting others' views, the researcher agrees and or/disagrees with them arriving at the following conclusions which constitute the core of this research: 1. 'Silence' is a speech act which does not only perform functions to maintain other acts as Schmitz (1994) and Ephratt (2008) claim ('silence' is an ISA) but because it is an independent act performed alone to maintain its own meaning, nor any other act performs this meaning. In this only sense, it is an explicit act. Silence can hold in making other meanings but not vice versa. In this sense, it is an ISA (by adopting Searle's (1975) term). Its structures and types are proved for being as an isolated act by itself, different from other acts on one hand, and systems of language on the other hand. Because it is different and has its own sign, i.e., phonetic (zero allomorph) which is from other systems, have their own phonetic features (Such phonetic

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features are concerned with sound themselves), consequently, its meaning, syntax and semantics are different from others.

2. This conclusion leads us to the problem of defining speech act verbs in SAT. The important points (verbal word contain clause that has performative verb) that are mentioned above concerning components of SAT in general and speech act verbs in particular, lead to re-construct these elements again. This is so because though they are supposed to be made but nevertheless they are :**First**, build on traditional grammar that depends on lexicon, i.e., meaning is obtained from the units themselves whether they constitute a word ,a symbol, a clause or a sentence. Silence, therefore, does not have any of these units. **Second**, this theory depends on the rules of the grammar by constituting that a sentence has its total indirect meaning and conditions to be extracted from its context. Despite that context is important and one cannot neglect it at all, they nevertheless, neglect it and analyze the sentence in general or the verb in particular isolated from its context. **Third**, SAT theorists think of the concept of performativity that has only one direction so the listener is not actually participated in the production of speech act verbs but only a recognition of the result of the act performed by the speaker. This leads to the absence of communicative effect or properties on which mainly SAT is built.

Back to consider 'silence' as an act by itself, one notes that these three points deprive the authors from considering it as an isolated speech act although its meanings presented in all its pragmatic and linguistic treatments. Having these meanings in these treatments leads us to consider it as a speech act , identical in its being to any other

speech act. One cannot consider the silence of the speaker or listener is merely a decorated or performative effect for any other speech act. The 'silencing of the speaker' and the 'silence of the listener' therefore, are not considered all the time as an acceptance for the results of other speech acts but proposed to be considered as isolated speech acts. Only in this sense, the pragmatic use of speech act verbs is fulfilled and getting rid of one dimension which demands the SAT. The proves of these viewpoints are illustrated above during presenting definitions of silence, types, forms and structures. All these examples are taken to be to some extent theoretical implications of maintaining 'silence' as an act. But what is about the structure of the speech act of silence in creative artistic works such as 'Waiting For Godo' by Becket and 'The Chairs' by Ionesco? 'Silence' in the former, for example is an absolute act and more important in the theme of the play than other acts and its structure is different from those which are presented in it. Moreover, in 'The Chairs', silence, is the central theme and contain its own speech act verb which is absolute in its linguistic structure.

Conclusions

The research has arrived at the following concluding remarks:

- 1.Silence is simply defined (from the lexical point of view) as' the absence of sound'. Therefore, it is referred to as 'not-speaking' in contrast to speech, which is sound, i.e., 'speaking' .Though speech and silence are two autonomous phenomena, i.e., each has its own types, uses and structures, they are inseparable foundations of human communication, i.e., each completes the other.
- 2.There are two types of silence: 'Acoustic' which indicates 'silence in speaking', i.e., silence of the listener though the speaker is talking and

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this is the type that the research is built on. The second type is ' kinetic silence', i.e.,' non-verbal silence' which is related to writing only and not to speaking.

3.'Silencing' is different from 'silence' in the sense that the former is an exercising power over another. Hence, it is the 'silencing of the speaker' in contrast to the 'silence of the listener', i.e., 'acoustic silence'. .Each has its own cases.

4.Pauses,hesitations and stillness are related forms to silence but they are not alternative to it. Pauses, in particular, are intervals which interrupt speech and interactively organize who has the floor, i.e., what the speaker wants to. Hence, pauses are different from silences(acoustic ones).Moreover, pauses can be phonologically measured through detailed analysis of spectra-graphic printouts supplemented by perceptual checks in contrast to silence which cannot be measured since it is 'zero phonological phenomenon'.

5.Thus,silence is a' zero phonological' concept due to its zero allophones. Furthermore, it is a 'zero phonetic' concept since it means 'absence of articulation'.

6.Semantically speaking, silence has lexical as well as contextual meanings. The former means the 'absence of sound'. The latter depends on the relationship between the usage of this word and its context.

7.Morphologically speaking, silence has zero allomorphs. Therefore, it is a 'zero morphological' concept.

8.Syntactically speaking, though there are different studies on silence as an element of composition and ellipsis, the results of these studies are correctly applied to pausing and not to silence. The only

syntactic prove is that of Chomsky's(1981)Government and Binding Theory in which the concept of 'ellipsis' in relation to silence is better analyzed.

9.Pragmatically speaking, silence is not only the' absence of sound' due to its lexical meaning. It is an explicit act(direct) which has its peculiarities as any other speech act suggested by Austin(1962) and developed by Searle(1969).Moreover, by adopting Seale's(1975)term, it is an' indirect speech act' which can perform other acts such as 'sympathy'.

Abstract

The importance of 'silence' in language is taken from its importance in the universe. This is due to the fact that the universe is built on the relationship between movement and stillness and language is built on the relation between silence and speech.

In language, silence is not merely the absence of speech but it is a main element as speech in the linguistic communication.

The present research aims at:

- 1.Examining the theoretical views adopted by linguists, philosophers and researchers concerning:
 - a. Definitions, types and related forms of the speech act of 'silence'.
 - b. Phonological, phonetic, semantic, syntactic and pragmatic structures of 'silence'.
- 2.Arriving at different and to some extent new theoretical views from those presented for discussion especially those concerned with pragmatic structures of 'silence'.

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