

2012

## The perception and practice of silence in Australian and Jordanian societies : a socio-pragmatic study

Ahmad AL-Harabsheh  
*Edith Cowan University*

Follow this and additional works at: <https://ro.ecu.edu.au/theses>



Part of the [Gender, Race, Sexuality, and Ethnicity in Communication Commons](#)

---

### Recommended Citation

AL-Harabsheh, A. (2012). *The perception and practice of silence in Australian and Jordanian societies : a socio-pragmatic study*. Edith Cowan University. Retrieved from <https://ro.ecu.edu.au/theses/429>

This Thesis is posted at Research Online.  
<https://ro.ecu.edu.au/theses/429>

# Edith Cowan University

## Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

# The Perception and Practice of Silence in Australian and Jordanian Societies: A Socio-Pragmatic Study

---

Ahmad Mohammad Ahmad AL-Harabsheh

(B.A in English Language and its Literature, 1999; M.A in Linguistics, 2004)

Student ID: 10136855

A Dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Applied Linguistics in the School of Communication and Arts, Edith Cowan University, Western Australia, Perth

## **Supervisors:**

1-A/Prof. Jill Durey

2- A/Prof. Graham McKay

February, 2012

## USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

## Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- (ii) Contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) Contain any defamatory material.

Signature Ahmad Al-Haraksheh

Date: 14/12/2012

Table of Contents

<b>DECLARATION</b> .....	<b>2</b>
<b>TABLE OF FIGURES</b> .....	<b>VI</b>
<b>TABLES</b> .....	<b>VI</b>
<b>ABBREVIATIONS</b> .....	<b>VI</b>
THE PHONEMES OF SPOKEN JORDANIAN ARABIC.....	VI
<b>ACKNOWLEDGMENT</b> .....	<b>X</b>
<b>ABSTRACT</b> .....	<b>XI</b>
<b>CHAPTER ONE: INTRODUCTION AND BACKGROUND</b> .....	<b>1</b>
PURPOSE AND QUESTIONS OF THE STUDY .....	4
SIGNIFICANCE OF THE STUDY .....	4
RATIONALE .....	5
OVERALL STRUCTURE OF THE DISSERTATION .....	6
DEFINITIONS OF TERMS.....	6
<b>CHAPTER TWO: LITERATURE REVIEW</b> .....	<b>8</b>
1. THEORETICAL BACKGROUND .....	8
2.1.1. <i>Definition of Conversation Analysis</i> .....	8
2.1.2. <i>Turn-Taking System</i> .....	10
2.1.3. <i>Turn-Allocation</i> .....	11
2.1.4. <i>Limitations of CA</i> .....	15
2. EMPIRICAL STUDIES .....	16
2.1. <i>Meanings of Silence</i> .....	17
2.2. <i>Types and Functions of Silence</i> .....	20
2.3. <i>Attempts to Interpret the Meaning of Silence</i> .....	22
2.4. <i>Silence in a Social Setting</i> .....	28
2.5. <i>Silence and Politeness Theory</i> .....	32
2.6. <i>Silence and Anti-language</i> .....	36
2.7. <i>Silence and the Context of Situation</i> .....	39
2.8. <i>Silence and Multi-accentuality</i> .....	42
2.8. <i>Theories of Gender</i> .....	43
SUMMARY OF THE CHAPTER .....	48
<b>CHAPTER THREE: METHODOLOGY</b> .....	<b>49</b>
<b>1. INTRODUCTION</b> .....	<b>49</b>
1.1. METHODS .....	50
1.2. PROCEDURES .....	51
<b>2. PARTICIPANTS</b> .....	<b>52</b>
<b>3. DATA ANALYSIS</b> .....	<b>53</b>
<b>CHAPTER FOUR: DATA ANALYSIS, FINDINGS AND DISCUSSION</b> .....	<b>54</b>
<b>1. DATA ANALYSIS AND FINDINGS</b> .....	<b>54</b>
<b>A- SILENCE: AN EMPIRICAL CASE STUDY IN JORDANIAN SOCIETY</b> .....	<b>54</b>

<b>1. SOCIOLINGUISTIC FUNCTIONS.....</b>	<b>56</b>
1. <i>Silence to gain Processing Time</i> .....	57
2. <i>Silence and Justification</i> .....	68
3. <i>Silence to Initiate a new Topic</i> .....	72
4. <i>Silence as a Repair Mechanism</i> .....	78
5. <i>Silence and Telling a Story</i> .....	80
6. <i>Silence to Signify Agreement</i> .....	82
7. <i>Silence to Signify Disagreement</i> .....	89
8. <i>Silence and Specification</i> .....	92
9. <i>Silence and Lack of Contribution</i> .....	95
10. <i>Silence and Humorous Topics</i> .....	98
11. <i>Silence and Paraphrasing</i> .....	99
SUMMARY.....	99
<b>2. PRAGMATIC FUNCTIONS.....</b>	<b>100</b>
A. POLITENESS FUNCTIONS.....	100
1. <i>Silence and Saving Face</i> .....	103
2. <i>Silence and Social courtesy</i> .....	104
3. <i>Silence and Expressing Feelings</i> .....	104
4. <i>Silence and Embarrassment</i> .....	105
5. <i>Silence and Criticism</i> .....	107
6. <i>Silence and Swearing</i> .....	111
SUMMARY.....	112
B. DISCOURSE FUNCTIONS .....	112
1. <i>Silence before and after Sequence-Closing Third</i> .....	113
2. <i>Silence and Response Tokens</i> .....	114
3. <i>Silence and Mm's Type</i> .....	118
<b>SUMMARY OF THE JORDANIAN CASE STUDY .....</b>	<b>120</b>
<b>B. SILENCE: AN EMPIRICAL CASE STUDY IN AUSTRALIAN SOCIETY .....</b>	<b>123</b>
INTRODUCTION .....	123
<b>A. SOCIOLINGUISTIC FUNCTIONS.....</b>	<b>125</b>
1. <i>Silence to gain Processing Time</i> .....	125
2. <i>Silence and Justification</i> .....	143
3. <i>Silence to Initiate a Topic</i> .....	146
4. <i>Silence as a Repair Mechanism</i> .....	149
5. <i>Silence and Telling a Story</i> .....	153
6. <i>Silence to Signify Agreement</i> .....	155
7. <i>Silence to Signify Disagreement</i> .....	163
8. <i>Silence and Specification</i> .....	166
9. <i>Silence and Lack of Contribution</i> .....	169
10. <i>Silence and Humorous Topics</i> .....	172
11. <i>Silence and Paraphrasing</i> .....	175
SUMMARY.....	176
<b>2. PRAGMATIC FUNCTIONS .....</b>	<b>177</b>
A. POLITENESS FUNCTIONS.....	177
1. <i>Silence and Face Saving</i> .....	178

1. <i>Silence and Social Courtesy</i> .....	181
3. <i>Silence and Expressing Feelings</i> .....	181
4. <i>Silence and Embarrassment</i> .....	182
5. <i>Silence as Criticism</i> .....	190
6. <i>Silence and Swearing</i> .....	191
SUMMARY.....	193
B.DISCOURSE FUNCTIONS.....	194
1. <i>Silence after and before Sequence Closing Thirds</i> .....	195
2. <i>Silence and Response Tokens</i> .....	197
3. <i>Silence and Mm's Types</i> .....	201
4. <i>Silence and Quotative Discourse 'Like'</i> .....	204
<b>SUMMARY OF THE AUSTRALIAN CASE STUDY</b> .....	<b>206</b>
<b>2. DISCUSSION</b> .....	<b>214</b>
<b>CHAPTER FIVE: CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS</b> .....	<b>220</b>
<b>5.1. SUMMARY OF FINDINGS</b> .....	<b>221</b>
<b>5.2. SIMILARITIES</b> .....	<b>222</b>
<b>5.3. DIFFERENCES</b> .....	<b>225</b>
<b>5.4. CONCLUSIONS</b> .....	<b>225</b>
<b>5.5. QUESTIONS OF THE STUDY</b> .....	<b>230</b>
<b>5.6. A MODEL OF INTERPRETING SILENCE: A TENTATIVE THEORY</b> .....	<b>232</b>
<b>5.7. IMPLICATIONS OF THE STUDY</b> .....	<b>234</b>
<b>5.8. LIMITATIONS OF THE STUDY</b> .....	<b>234</b>
<b>5.9. SUGGESTIONS FOR FURTHER RESEARCH</b> .....	<b>235</b>
<b>5.10. ORIGINALITY OF THE THESIS</b> .....	<b>236</b>
<b>REFERENCES</b> .....	<b>237</b>
<b>APPENDICES</b> .....	<b>240</b>
APPENDIX A: GLOSSARY OF TRANSCRIPT SYMBOLS BASED ON JAIL JEFFERSON 1995. ....	240
APPENDIX B. SAMPLES OF JORDANIAN DATA .....	241
APPENDIX C: SAMPLES OF AUSTRALIAN DATA.....	261
APPENDIX D: ADVERTISEMENT FOR DATA COLLECTION.....	301
APPENDIX E: CONSENT FORM FOR PARTICIPANT .....	302
APPENDIX F: INFORMATION LETTER TO PARTICIPANT .....	303
APPENDIX G: INFORMATION SHEET .....	305



## Table of Figures

Figure 1 Sacks et al's (1974) Model of Turn-Taking in Naturally Occurring.....	11
Figure 2. Schegloff's Turn-Taking System. ....	13
Figure 3 Jaworski's Proposal (Verbosity-Silence Scale).....	22
Figure 4. The Relation between Signified and Signifier Silence.....	26
Figure 5. Speech and Silence as Contraries (Kurzon, 1998, p. 11).....	27
Figure 6.The Relation between Speech and Silence in Dyadic Interaction.....	28
Figure 7. Possible Strategies for Doing FTAs. Adapted from (Brown & Levinson, 1987, p. 60).....	32
Figure 8 Functions of Silence in Jordanian Society .....	56
Figure 9 Functions of silence in Australian Society.....	124
Figure 10 A Tentative Modal of Interpretation of Silence .....	233
Figure 11. The relationship between the length of silence and the relationship between the interlocutors.....	234

## Tables

Table 1. The Function of Silence According to Jensen.....	31
---	----

## Abbreviations

FPP - FIRT Pair Part.

SPP - Second Pair Part.

SCT - Sequence-Closing Thirds.

TRP- Transition Relevance Place

Post Exp: Post Expansion

## The Phonemes of Spoken Jordanian Arabic

ʔ: voiceless glottal stop ء

B: voiced bilabial stop ب

T: voiceless dental stop. ت

θ: voiceless inter-dental fricative. ث

ʃ: voiced palatal affricate ج (Jordanian Arabic)

ɖʒ: fricative voiced alveolar ج (Standard Arabic)

ħ: voiceless pharyngeal fricative ح

X: voiceless velar fricative	خ
D: voiced dental stop	د
ð: voiced inter-dental fricative	ذ
r: alveolar tap	ر
z: voiced dental fricative	ز
s: voiceless dental fricative	س
ʃ: voiceless palatal fricative	ش
tʃ: voiced palatal fricative	تش
s <sup>h</sup> : voiceless fricative alveolar	ص
t <sup>h</sup> : stop voiceless emphatic	ط
ð <sup>h</sup> : Voiced fricative emphatic	ظ
d <sup>h</sup> : voiced emphatic stop	ض
ʕ: voiced pharyngeal fricative	ع
ɣ: voiced velar fricative	غ
f: voiceless labio-dental fricative	ف
g: voiced velar stop	ق (Jordanian Arabic)
q: voiceless uvular stop	ق (Standard Arabic)
k: voiceless velar stop	ك
l: alveolar lateral	ل
m: bilabial nasal stop	م
n: alveolar nasal stop	ن
h: voiceless glottal fricative	ه
w: Approximant velar	و
y: palatal semi-vowel	ي

### Vowels:

#### Short vowels

I high, front

A low, back

U high back

E mid front

O mid back

**Long Vowels**

I: high front

A: low back

U: high back

E: mid front

O: mid back

## *Dedication*

*To my father's soul who has taught me patience, honesty and self-determination. Mother who has instilled in me love, and Wife, Amneh, who has inspired hope in my life.*

## **Acknowledgment**

In the first place my deep gratitude goes to Dr. Jill Durey, my principal supervisor, and Dr. Graham McKay, my co-supervisor, for their invaluable comments and helpful suggestions, and for devoting so much of their time and effort to make my task faster and easier.

I am also thankful to those who work at Edith Cowan University Library for their support with any research paper or a book that I needed during my study. Sincere acknowledgements and thanks to the Graduate Research School for their continuous support and encouragement. I would also like to thank Dr. Jo MacFarlane who helped me in editing my work.

Words fail me to express my deep appreciation and love for my family whose confidence in me, and love have taken heavy loads off my shoulders. My love goes to my mother, my wife, my brothers, Faris and Tareq, and sisters for their huge encouragement. Finally, sincere thanks are due to my friends and colleagues for their continuous help and encouragement.

## **The Perception and Practice of Silence in Australian and Jordanian Societies: A Socio-Pragmatic Study**

### **Abstract**

The willingness to understand the perception and practice of silence is currently receiving an increasing amount of attention in the literature on sociolinguistics and pragmatics. This study aims to investigate silence as perceived and practised by speakers of Australian English and Jordanian Arabic in casual conversation from a socio-pragmatic perspective. It also attempts to anticipate processes in which silence can be created and used in the mainstream of communication. In addition, it identifies problems in perceiving and practising silence in both cultures. The present study also looks at gender differences in both societies.

Ethnographic and qualitative data were drawn from in-depth interviews, observations, and video and audio recordings. The data were collected from the North of Jordan and Western Australia. The participants of the study were 24 university students (undergraduates): twelve males and 12 females in both countries. The participants of the study were divided into two main groups: friends and people who were unacquainted. The dyadic conversations lasted for 30 minutes each. These conversations were video-taped. Ninety seconds from the beginning, 90 seconds from the middle, and 90 seconds from the end of each conversation were analysed. Praat software was used to detect the period of silence in conversations. The data analysis drew on Sacks et al's (1974) turn-taking model, Halliday's notion of context of situation, and Conversation Analysis.

The findings of the study demonstrate that silence is significant and meaningful. It frames and structures the conversation between the interlocutors. Silence has sociolinguistic functions, and pragmatic functions which includes polite functions and discourse functions. In addition, silence is not opposite to speech. They complement each other. It has also been discovered that there are longer silences in conversations between friends rather than between people who are unacquainted. Silence is awkward in conversation between strangers, because the interlocutors are not familiar with each other. In addition, in the same-sex conversations, women practise more silences, as they feel more comfortable. There are many similarities

between Jordanian and Australian speakers in perceiving and practising silence in social settings. This assumption supports the Universal Grammar of socio-pragmatic practice of silence in interpersonal communication. The results of the study contribute to an understanding of the perception and practice of silence in both societies. Practical suggestions for interpreting silence and future research are also identified.

**Key words:** silence, casual conversations, ethnographic, Conversation Analysis, Jordan, Australia, sociolinguistic, pragmatic, and turn-taking.

## **Chapter One: Introduction and Background**

'I am not claiming that silence is central to all study of language, but it can be said to have an important position in those branches of linguistics that deal with how people actually communicate with each other' (Jaworski,1993,p.1).

Silence is a multifaceted and complex linguistic phenomenon, because its interpretation is ambiguous and relies heavily on the socio-cultural norms of a certain society, and the context of situation. There are few studies on silence in cross-cultural communication. The term cross-cultural communication means comparing and contrasting groups of different cultural background, but not necessarily when they are interacting (Nakane, 2007, p. 3). Because of globalisation, the world has become a global village and people all over the world can easily communicate with each other. There is, therefore, a distinct possibility that cultural differences may cause communication problems. It is important to examine the perception and practice of silence between different cultures, such as Australia and Jordan. It is the responsibility of specialists in sociolinguistics and pragmatic to study how silence functions in cross-cultural communication. Pragmatics relies on context to interpret the intentional meaning of a speaker (Ariel, 2010, p.25). This is why this study depends on pragmatics to interpret the meaning of silence in its real context of situation. This study proposes a multifaceted model for interpreting silence in social context. This model aims to provide different factors in sociolinguistic and pragmatic domains to interpret silence in its social context. Silence is a complex phenomenon. The theoretical framework of the study is, therefore, a combination of Halliday's notion of context of situation; Sacks et al's (1974) model of Turn-taking structure, Conversation Analysis, and politeness theory.

This study deals with silence as a form of anti-language, since silence could be a kind of social resistance and an expression of power. This notion is raised by Halliday (1976), who considers anti-language as a reflection of anti-society, but not all anti-languages are a kind of resistance or protest against society. Silence can be an anti-language when it is practised by acquainted speakers among a group, and may involve mysticism.

Silence and speech are both intentional. While it is easy to understand speech and to attach meaning to it, even when the communication is unanticipated (Jaworski, 1993, p.77), it is



difficult to attach meaning to silence when the communication is unexpected. In other words, it is possible to interpret the meaning of speech during the interaction, but it is difficult to interpret the meaning attached to silence. We should therefore rely on some indications which help us to do that such as kinetics i.e. facial expressions and other nonverbal signals. These kinetics allow the interlocutors to communicate with each other without using words. According to Jaworski (1993, p. 78), when communication takes place, silence is likely to fall into one of the following categories: first, 'silence is a state in which communication takes place'. That is to say, a communicative event is formed and processed in silence. For example, a speaker may be silent before producing the communicative event and s/he may transmit his or her messages by means of kinetics and proxemics. Second, 'the occurring silence is formulaic'. To illustrate, silence can be accompanied by nonverbal behaviours such as smiling, bowing, shrinking shoulders ...etc. Third, 'silence is an activity'. There are some acts that are classified as examples of this form of silence: 'Implicatures, undifferentiated repetition, refraining from speaking, and acts of failing to mention something' (Jaworski, 1993, p.79). It is therefore impractical to disconnect silence from speech, as the interpretation of an utterance depends on both speech and silence elements (Jaworski, 1993, p.79). Silence can be ranked in conversation from complete silence, not uttering any word, to the failure of producing an utterance (Jaworski, 1993, p. 73). Moreover, silence and speech are not opposite. Nonetheless, they complement each other.

This study selects dyadic conversations rather than multi-party ones, because it is difficult to know who speaks next in conversations with three or more participants (Zimmerman & West, 1975, p.112). For this reason, the choice of two-party conversation is adequate to the nature of casual conversation. It is also easy to follow up a turn, to analyse, to know who interrupts the current speaker and at which point. Another negative aspect of multi-party conversation is that the speaker is confused during the talk, that is, when s/he does not start his or her turn, one participant takes his or hers (Zimmerman & West, 1975, p.113). Dyadic conversations are therefore the best case for examining the function of silence in conversation. Another point is that, in multi-party conversations, perhaps one or two speakers hold the conversation while others remain silent, especially when they are not interested in the topic or when they do not have a background about it. They may also become bored when they do not have the chance to express their thoughts in a conversation.

Moreover, this study focuses on casual conversation which can be defined as 'a talk which is not motivated by any clear pragmatic purpose' (Eggins & Slade, 1997, p.19). In other words,

most casual conversations have no pragmatic purpose, as the speakers may talk about different topics during the same conversation. They also forget the majority of the conversation after finishing talking, because it is idle chat such as buying-selling or asking for a service and non-transitional conversation which does not have a pragmatic meaning. The purpose of this talk is to confirm social identity and interpersonal relations (Eggins & Slade, 1997, p.20). Eggins and Slade (1997, p. 20) distinguish between pragmatic and casual conversations linguistically. Pragmatic conversation is shorter, more formal and there are more polite expressions than casual conversation.

Moreover, Eggins and Slade (1997, p. 7) assert that casual conversation has not received much attention by linguists who focus on formal settings of using language. They categorise the work of linguists into two respects: first, linguists deal only with selected part of casual conversation, such as turn-taking. The criticism is that none of these selected points can interact to produce the meanings of casual talk. Second, linguists do not explore the relationship between 'the social work achieved through the micro-interactions of everyday life and the macro-social world within which conversations take place' (Eggins & Slade, 1997, p.7). In addition, language is used to negotiate social identity and interpersonal relations (Eggins & Slade, 1997, p. 9). In other words, casual conversation is more common than pragmatic ones in everyday life. It is the responsibility of linguists to investigate the structure and the forms of casual conversation, since they are so common. In addition, most previous studies that tackle silence focus on silence in formal settings such as classroom, courts, and police stations. However, this study is distinctive, because it identifies silence in casual conversation which makes this study original, as it investigates silence in its real social setting.

This study considers silence as meaningful, for silence conveys meaning the same as words do. Silence is composed of two main categories: intentional and unintentional silence. In addition, there are two main functions of silence in casual conversation: sociolinguistic and pragmatic. This study focuses on these functions in both Jordanian and Australian societies. This study is designed to investigate why people keep silent during conversation and how the other interlocutors interpret their silences. What are the strategies that they rely on when interpreting the meaning of silence?

### **Purpose and Questions of the Study**

This study aims to investigate silence as perceived and practised by speakers of Australian English and Jordanians in social settings. It will also examine how silence functions in cross-cultural communication, to find the various cultural attitudes concerning silence and to find whether cultural attitudes play an important role in interpreting silence or not. It will also anticipate processes in which silence can be created and used in social context. It identifies problems in perceiving and practising silence in both cultures. In addition, the present study looks at real practices in the mainstream of social settings from sociolinguistic and pragmatic perspectives. This study proposes that silence may be an anti-language, since it may be a form of social resistance and an expression of power. However, not all silences are anti-language, because silence can be companionable between people who have known each other a very long time. It also considers language as a social process of exchanging meaning; this study considers silence as part of this process, since speech and silence construct the channel of communication. This study examines the gender differences in both societies, as the notion of gender is neglected by many linguists who study silence in social settings. Finally, this study attempts to answer the following questions:

- 1- How do speakers of Australian English and Jordanians perceive and practise silence in social settings?
- 2- What are the problems that speakers of Australian English and Jordanians encounter in interpreting silence as perceived in social interaction?
- 3- Are there communicative functions practised by silence that are unique to either culture?
- 4- How does the meaning of silence change according to the situation?
- 5- How does gender affect silence in Australian and Jordanian communication?

### **Significance of the Study**

This study contributes to the body of scholarship in sociolinguistic and pragmatic, because it deals with silence as an anti-language. It also adapts Volosinov's notion of 'multi-actuality'. This is the first study, to the researcher's knowledge, that investigates the perception and practice of silence by speakers of Australian English and Jordanians. It also proposes that silence is a non-deviant linguistic form in discourse. Rather, it is functional and conveys many meanings (multi-actuality). This study also has international significance by comparing and contrasting the roles of silence in both Australian and Jordanian societies. In addition, this study has cross-cultural significance in the sense that it contributes to a better

understanding between the inhabitants of the two societies. It also adds a deeper understanding of silence as used in both societies and thereby leads to a better appreciation and in-depth knowledge of silence as a linguistic concept. The communicative function of silence has not been studied enough in both societies from a pragmatic and sociolinguistic point of view. Therefore, this study is an attempt to fill this linguistic gap. The present study is also useful for those who work in Conversation Analysis, because it provides information that enables them to be more effective in understanding silence. Finally, it is hoped that this preliminary study makes a useful contribution and paves the way for more studies in this field to explore the conditions and the complexities around perceiving and practising silence. It also adds to the Universal Grammar of the sociolinguistic and pragmatic use of silence in interpersonal communication.

### **Rationale**

The reason for selecting this topic is to explore the sociolinguistic and pragmatic power of silence. The meaning of speech words is clear, and its interpretation does not require great effort. However, silence is ambiguous, because an interlocutor says nothing, but s/he can mean different things. The concern of this study is to investigate silence in real practices in mainstream social settings from sociolinguistic and pragmatic perspectives, and to recognize the difficulties or misunderstandings in interpreting the meaning of silence.

Several studies tackle silence in classrooms, courts and other formal settings. However, fewer investigate silence in social settings, especially dyadic conversations which reflect the actual use of silence in everyday life. When the study originally began, the aim was simply to discover why Jordanians and Australians practise silence in social settings. However, when data collection and analysis began, it became clear that the question would need to change. The question should be how Jordanians and Australians perceive and practise silence in social settings. Another reason for doing this study is that the researcher observes that people both send and receive messages by using silence. The concern was how to interpret or to encode these messages, what linguistic domain should be used to encode these messages. This study is distinctive and original, because it employs a qualitative and ethnographic approach.

## **Overall Structure of the Dissertation**

In chapter 1, an introduction, and a background are given. Chapter 1 also identifies the purpose and the significance of the study, the rationale, and an overall structure of the Dissertation.

In chapter 2, the meanings, the functions, the types, and the forms of silence are discussed. It also addresses the concept of silence in its social settings and several attempts to define the meaning of silence. Halliday's notion of context of situation, multi-actuality and silence, and gender theories are also outlined. Finally, the linguistic gaps in previous studies are identified, and the aims this study are also highlighted.

Chapter 3 describes the methodology and the design of the study, which involves two sources: a case study in Jordan and another case study in Western Australia. This chapter also provides a description of the data collection, and methods of analysis.

Chapter 4 identifies two empirical case studies of the actual perception and practice of silence in social settings: first, a case study of how Jordanians perceive and practise silence in casual conversation. The communicative functions of silence have been categorised under two main categories: sociolinguistic and pragmatic. Second, a case study of how Australians perceive and practise silence in casual conversation. Again, the communicative functions of silence have been classed as: sociolinguistic and pragmatic functions. Third, a discussion of the findings of the study is provided.

Chapter 5 addresses the conclusions of the study as well as the similarities and the differences between the use of silence in Australian and Jordanian societies. In addition, a model for interpreting silence in social setting is proposed. It also presents the implications of the study for improving understanding of the meaning of silence as perceived and practised by Australian and Jordanian speakers. Limitations of the study and recommendations for further research are spotlighted.

## **Definitions of Terms**

**Turn Constructional Units (TCU)** are the basic shape of turn-taking. They can be organised by: first, the grammar of the TCU's which can be a sentence, a clause, a phrase or a lexical item. Second, TCU can be grounded in the phonetic realisation of the talk, 'intentional packaging' (Arminen, 1999, p. 4), and the constitution of a realisation of a recognisable action in the action of the context. The speaker who has the turn has the right to produce one TCU, which may be one or more actions; the transition to the next speaker occurs just after

the possible completion of TCU-in progress' which is Transition Relevance Place (Arminen, 1999, p. 4).

**Turn-taking** system is the basic element of conversation and it is invariant to parties of the conversation (Sacks et al, 1974).

**Transition Relevance Place (TRP)** is a transfer of speakership point or the possible completion unit (Sacks et al, 1974, p.703).

**Sequence-Closing Thirds (SCT) or** minimal post-expansion is a minimal turn after the second pair part. Its purpose is to close the sequence (Schegloff, 2007, p.118).

**Continuers** are employed by the recipient in order to show that 'he or she understands that [a unit of talk] is in progress but is not yet complete'. In addition, their usage has 'less to do with the sociability of the participants than it has to do most proximately with the sequential structure of the turns into which the talk is organised' (Schegloff, 1993, p.105).

**Repair Mechanism:** When a speaker makes a grammatical, semantic or phonological mistake and s/he either repairs it or it is repaired by the other speaker (Schegloff, 2007, p.101).

**Increments of Talk** are some stretches of talk to a prior talk by the same speaker or the other (Schegloff, 1996, p.73).

**First Pair Part (FPP)** is the first part of the Adjacency Pair, which can be an utterance such as question, request, offer, invitation, and announcement (Schegloff, 2007, p.13).

**Second Pair Part (SPP)** is the second part of the Adjacency Pair, which can be an utterance such as an answer, grant, reject, accept, decline, agree, disagree and acknowledgement. It is responsive to the action of a prior turn (Schegloff, 2007, p.13).

**Anti-language** is a form of language which is created as a result of anti-society. It has the same grammar, but different vocabulary. It can be a kind of social resistance to that society Halliday (1976, p. 575).

## **Chapter Two: Literature Review**

This chapter is divided into two sections: Theoretical and Empirical backgrounds. In the theoretical section, the definition of Conversation Analysis, turn-taking system, turn allocation, and limitations of Conversation Analysis are discussed. The following notions are detailed in the empirical part: the meanings, the functions, the types, and the forms of silence; the concept of silence in its social settings and several attempts to define the meaning of silence; Halliday's notion of context of situation; multi-accentuality and silence, and gender theories. Finally, the linguistic gaps in the previous studies are addressed.

### **1. Theoretical Background**

#### **2.1.1. Definition of Conversation Analysis**

Conversation Analysis (CA) is 'the systematic analysis of the talk produced in daily situations of human interaction: talk-in-interaction' (Hutchby & Wooffitt, 1998, p.13). It is the study of the actual language use in everyday life. The aim of CA is to depict the proficiencies and processes occupied with the production of any form of social interaction (Arminen, 1999, p. 252). Furthermore, CA considers the talk or the social interaction as the basis for studying the social life; sociologists treat talk as an adequate source in their data collection rather than as a window to a wider social interaction (Hutchby & Wooffitt, 1998, p.21). CA therefore focuses on the relationship between the preceding utterances with the following ones and the effect that they have on each other (Arminen, 1999, p. 251). The crucial method of CA aims to make contrasts that can be either 'imaginary or empirical' (Arminen, 1999, p. 251). In other words, CA analysts rely on two strategies for interpreting the meaning of a turn: they gather parallel instances to find regularities by which the types of actions are practised, or they can depend on their imagination to draw up the meaning of the actual discourse (Arminen, 1999, p. 252).

CA analysts focus on the notion that every new move of exchange helps them to understand the prior one (Heritage, 1984, p. 242). In addition, CA studies what the utterance does in relation to the next one, and the inference that it impresses on the next one (Arminen, 1999, p. 251). Hutchby and Wooffitt (1998, p. 15) explain that there is a reflexive relationship which exists between adjacent pairs, which is the most important tool in CA. In other words, the following utterance is an evidence of the clarification of the meaning of the prior utterance. It is the 'sequential implicativeness' which means that the conversational turns make sense, because they are interpreted in a sequence (Eggins & Slade, 1997, p.29). This notion has been emphasised by Atkinson and Heritage (1984, p. 6), who say that 'no

empirically occurring utterance ever occurs outside, or extends to, some specific sequence; whatever is said will be said in some sequential context'. CA tests the validity of its analysis by examining its findings through the technique of next-turn proof procedure. To illustrate, language is viewed as an action. The interlocutors therefore should show their understanding of each other's prior utterances. This strategy helps not only the interlocutors to interpret or to understand what has been said in the prior turns but also helps the analysts themselves to interpret the conversation as a whole (Heritage, 1984, pp. 256-257). In other words, any next turn exhibits its producer's understanding of the prior one. When misunderstanding occurs, it can be displayed in the prior turns in the sequence (Hutchby & Wooffitt, 1998, p.14). CA analysts also depend on the extended sequence of the exchange (Have, 1999, p. 4). The analysis is not supposed to be determined against another theoretical explanation of interaction. However, it is measured by the reality of the recorded conversations and their transcription (Arminen, 1999, p. 252).

Hutchby and Wooffitt (1998, pp. 38-39) differentiate between 'sequential order' and 'inferential order'. The former refers to 'the describable ways in which turns are linked together into definite sequences' (Arminen, 1999, p. 252). The second (inferential order) refers to 'kinds of implications and inferences participants draw from each other's talk and conduct to make sense of it and to make each other morally accountable' (Arminen, 1999, p. 257). However, the sequential order and inferential order presuppose each other. For example, 'the participants' inferential work allows them to build sequences of action upon which the inferential work rests'. The distinction between the sequential and the inferential orders clarifies the multidimensionality of CA's research fields (Arminen, 1999, p. 253). Put differently, CA does not focus only on the sociological dimension but also concentrates on the linguistic dimension, as it concerns the organization of the interaction from syntactic, semantic, pragmatic, and prosodic features. The aim of this study is to interpret the sociolinguistic and pragmatic meaning of silence in everyday interaction. Moreover, CA concerns the sequential order, and the social implications that take place around the exchange, such as 'breath, and other aspirations, including laughter, laugh tokens, recognisable context silences, coughs, 'y'know', 'uh' in all its varieties, cut-offs, rebeginnings, redirections...etc' (Schegloff, 1996,p.100).



### **2.1.2. Turn-Taking System**

Sacks et al (1974, p. 696) refer to the turn-taking system in conversation as a speech exchange system. They study the turn-taking system from a sociological perspective; they confirm that a turn has an important role in social organization. Accordingly, they study the shape of the turn organisation device, and how it affects the allocation of 'turns for the activities on which it operates' (Sacks et al., 1974, p.696). They also explain that the turn-taking system is used to organise many social activities. A good illustration of this is when the investigator in turn-taking activities decides the types of activities that are adopted to, or restricted by the specific form of turn-taking, which operates on it. Sacks et al (1974, p. 696) demonstrate that there is one speaker at a time in a conversation; the speakership is changed and turns are allocated between participants by a certain technique. They therefore concentrate on studying the materials of turn-taking organization and the techniques of the construction of turn-taking (Sacks et al., 1974). Suffice it to say that conversation can adapt to many situations and interactions in which persons of different identities are conversing; it can be sensitive to various combinations as well and it can adjust to a change of situation within a situation *per se* (Sacks et al., 1974, p.699). Conversation therefore should be context free in its operation and sensitive to different parameters of social reality (Sacks et al., 1974, p.699-700).

Sacks et al (1974, p. 700) verify that turn-taking is the basic element of conversation, and it is allocated to parties of the conversation. In addition, any variations that the participants may adopt will be accommodated within the change system of turn-taking. Sacks et al (1974, p. 702) contend that the turn-taking system of conversation can be explained by two crucial components, or rules: first, the Turn-Constructional Component (TCU) or the unit type, i.e. sentence, clause, phrase and lexical constructions, and Turn-Allocation Component, which are divided into two groups: turns distributed by current speaker selects next speaker and the ones in which next speaker self-selects. The useful unit types are those that allow a projection of the unit type under way. However, the unit types that do not have the feature of projectability may not be useful. To illustrate, projectability is the case where the second speaker provides an appropriate sequential start, which may be composed of a single word, single phrase, single clause with no gap, or no waiting for the possible sentence completion (Sacks et al., 1974, p.702). They postulate that, at the end of each unit-type, or the possible completion point, there is a transfer of speakership point, which is called the Transition-Relevance Place (TRP).

To conclude, a conversation is a generative machine process. When one starts talking, the next is preparing him/herself for a new turn. However, there is an inconsistency with this argument because there may be periods of silences between turns or even between the TCU's *per se*. These silences or gaps are conversational techniques employed by speakers to serve a certain communicative function. It can be a strategy of thinking of what has been said or what will be said next.

### 2.1.3. Turn-Allocation

Turn-allocations are distributed by two techniques, either the current speaker selects the next speaker or the next speaker makes a self-selection (Sacks et al., 1974, p.704). The basic set of rules of allocations, which govern the turn taking, are (See figure 1 below):

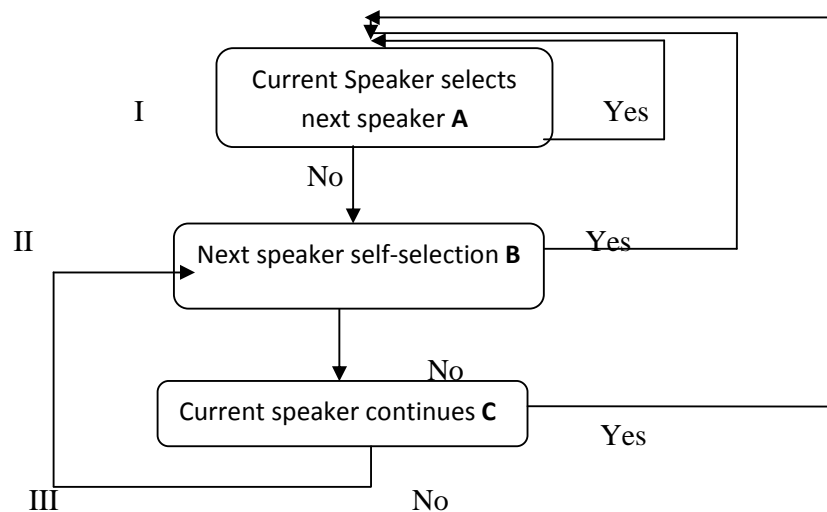
1-At any possible TRP of an initial Turn Constructional Unit (TCU).

A- The current speaker selects next speaker. The next speaker has the right and is obligated to speak and transfer occurs at this point.

B- If the current speaker does not select the next speaker, then self-selection will be done by the second speaker.

C- If the current speaker does not select the next speaker nor the next speaker selects him/herself, at this point, there will be a lapse.

Figure 1 Sacks et al's (1974) Model of Turn-Taking in Naturally Occurring



Cited in (Zimmerman & West, 1975, p.110)

- A- The next speaker selected by current speaker has exclusive right and obligation to speak next.
- B- Next speaker other than current speaker.
- C- Current speaker is not obligated to continue speaking.

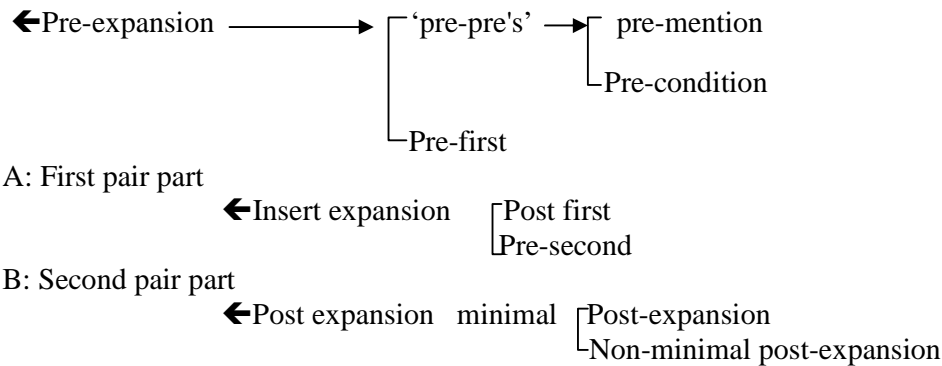
2- If at the initial TRP of an initial TCU, the next speaker does not self-select, then the current speaker will continue and so until the transfer occurs (Sacks et al., 1974, p.704).

Talk can be continuous when it is continued by the next speaker at the TRP with a minimal gap or overlap. However, it is discontinuous, when the current speaker stops talking at the TRP, and the second speaker does not continue talking. At this point, there will be a lapse. Silence after a turn in which a next speaker has been selected is not considered as a lapse nor a gap. It is, however, a pause before the selected speaker starts his/her turn (Sacks et al., 1974, p.715). Inter-turn silence, which is not at the TRP, is a pause while silence after the TRP is a gap and it can be minimised by initiating from the current speaker. In other words, it is transformed into a pause. In addition, extended silence at the TRP may become a lapse. This is the locus of this study, since the purpose of study is to scrutinise the communicative function of these silences in these positions: inter-turn silence, silence after the TRP within the same turn, and extended silence between turns.

Sacks et al (1974, p. 705) contend that the gap or the overlap can be minimised in two ways: localising the problem and then addressing it in its localised forms. One major criticism of their work is that the current speaker cannot obligate the second speaker to take the turn directly without a gap, especially if they are friends. It is also difficult to chalk out certain rules that reduce the gaps or the overlaps in conversation, because the topics or the actions are not planned; some speakers are not aware of these overlaps and gaps, mainly in conversations between friends.

Conversation Analysis (CA) is based on the notion of the turn-taking system, particularly adjacency pairs. Schegloff (2007, p.29) proposes a new structure of the turn-taking system (See Figure 2 below). In any turn, there is a First-Pair Part (FPP), which determines the nature of the second response, for example, if the FPP is an invitation. The Second-Pair Part (SPP) will be either an acceptance or a refusal to that invitation. The Second Pair Part is therefore the expected response of the FPP.

**Figure 2. Schegloff's Turn-Taking System.**



Pre-expansions sequences are the sequences that occur before the initiation of FPP; they are sequences *per se*, but they come before another sequence such as a pre-invitations, pre-offers, pre-requests, and pre-announcements. Schegloff (2007, pp.28-29) calls them exchanges; they are preliminary and projected to the base of the adjacency pairs (first pair part base and second pair part base). The first turn of a pre-sequence, such as a pre-invitation, has a double function: 'it projects the contingent possibility that a base FPP (e.g. an invitation) will be produced; and it makes relevant next the production of a second pair part, namely a response to the pre-invitation' (Schegloff, 2007, p.29). There are three types of pre-responses: First, 'go ahead response' endorses continuity of the sequence by promoting the recipient to proceed with the base First Pair Part that the pre-sequence projected (Schegloff, 2007, p.30). Second, 'blocking response' increases the possibility that the invitation will be refused (Schegloff, 2007, p.30). Third, 'hedging response' can make a full response, depending on what the invitation will be. It takes the form of 'why?', either as an entire response or in combination with another response, such as blocking to make it less severe. The main purpose of using 'pre-pre' is to confirm that the addressee knows the things or the persons to the current speaker refers (Schegloff, 2007, p.58).

Insertion Sequences are sequences that are positioned after the FPP and before the SPP. Insert expansions are initiated by the recipient of the SPP. The function of insertion sequences is to postpone the SPP. They also project the possibility of a dispreferred response (Schegloff, 2007, p.100). There are two types of insertion sequences: post-first and pre-second. Post-first sequences are repair sequences, sequences dealing with problems in hearing or understanding of the preceding talk (Schegloff, 2007, p.100). Hutchby and Wooffitt (1998, p. 61) refer to four types of repair:

1-Self-initiated self-repair, a repair is commenced and practised by the speaker of trouble-source turn.

2-Other initiated self-repair, a repair is initiated by the recipient and is executed by the speaker of the trouble source turn.

3-Self-initiated other-repair, the speaker of the trouble source may ask the recipient to repair the trouble source. For example, asking him to help in remembering a name.

4- Other-initiated other-repair, the recipient of a trouble source turn both commences and accomplishes the repair.

Schegloff (2007, pp.100-106) confirms that ‘the other initiated repair sequences’ are organised by adjacency pairs, and they are sequences *per se*. Hutcbay and Wooffitt (1998, pp. 64-65) propose three positions for repair sequences: The first two places of repair occur within or after TCU that has the trouble source (first position).The second position is at the next TRP after the trouble source. It is also accomplished in the turn following the turn containing the trouble source, in ‘a next speaker's sequent turn’ (Hutcbay & Wooffitt, 1998, p.64). The third position is the speaker's turn after the recipient's response. These positions are represented as:

1<sup>st</sup> position: trouble source.

2<sup>nd</sup> position: NTRI (Next turn repair insertion).

3<sup>rd</sup> position: repair

Third position can be after the insertion sequences, but relates to the turn prior to that sequence (Schegloff, 1992, p.1301). All the positions of repair sequences are close to the trouble source turn. Moreover, the function of the repair sequence is the upholding of reciprocal direction ‘to common topics and fields of reference in talk-in-interaction. Thus Schegloff argues that the organisation of repair is closely bound with the question of interpersonal alignment, or intersubjectivity, in social life’ (Hutcbay & Wooffitt, 1998, p.66).

Post-Expansions are sequences that occur after SPP. Preferred responses tend to close the sequence while the dispreferred tend to extend it (Schegloff, 2007, p.117). There are two types of post-expansion sequences: first, minimal post-expansion or Sequence-Closing Thirds (SCT) which is a sequence that adds another sequence after the second pair part; it aims to add a minimal expansion after SPP. It is also designed to suggest sequence closing (Schegloff, 2007, p.118). ‘Minimal post-expansion sequences are less sensitive than other linkages of sequence closure and expansion to preferred and dispreferred response’ (Schegloff, 2007, p.118). There are three main forms of sequence closing: first, ‘oh’, (free-

stand particle), the common use of the free-stand particle 'oh' is to signal or to assert information receipt; it is used effectively after the just preceding utterance to change 'the state of its recipient from not-knowing to now-knowing' (Schegloff, 2007, p.118). Second, 'Okay' or its variants 'alright', 'cool' marks the acceptance of SPP and the position which it assumes and symbolises within the sequence (Schegloff, 2007, p.120). Third, assessments are produced ordinarily by the speaker of the FPP to articulate a stance of what has been said in the SPP. These assessments are part of 'personal state inquiry sequences' (Schegloff, 2007, p.124). The assessments' term in the third position can 'license the start of a next sequence even in face of its speaker's effort to override that noticeable entitlement' (Schegloff, 2007, p.124).

#### **2.1.4. Limitations of CA**

Eggine and Slades (1997, p. 32) criticise the CA approach because it lacks quantitative analysis which they believe to be essential in the study of discourse analysis, as it provides statistical significant facts of the conversation. Moreover, linguistic methodologies should be used in the study of CA. For example, the employment of adjacency pairs demands the use of linguistic methodologies (Eggins & Slades, 1997, p.32). Most importantly, the systematic relationship between the FPP and the responses of SPP: Preferred and Dispreferred responses must be based on grammatical terms (Eggins & Slades, 1997, p.32). However, CA is a powerful contribution to the study of discourse analysis because CA has constantly declined 'experimental methods of collecting conversational data such as stimulating dialogues or setting up artificial interactive contexts, and has challenged discourse analysts to access the data offered by everyday social life' (Eggins & Slades,1997,p.31). This is why the current study selects CA as a theoretical framework. CA focuses on the micro-structure of the conversation or the smallest unit of the conversation (turn-taking) to analyse the conversation (Eggins & Slades, 1997, p.30). However, CA deals with the macro-structure of the conversation which is the sequence. In other words, CA analysis depends on the preceding and following turns in order to understand the meaning of that turn. This study relies on the analysis of the sequence as a whole so as to interpret the meaning of silence.

## **2. Empirical Studies**

This section discusses the empirical studies that investigate silence in social settings in different cultures. This section classes these studies into the following categories: the meaning of silence; types and functions of silence, silence in social setting and attempts to interpret the meaning of silence.

### **Introduction**

Silence is as significant as speech, since the two elements complement each other (Kurzon, 1998, p. 13; Szcuchewycz, 1997, p. 257). Silence has been negatively defined as the absence of speech sound, and it does not receive the same attention as words do. Consequently, it is crucial to explicate the functions and the meanings of silence in interpersonal communication. Recognizing the meaning of silence is difficult, as its interpretation depends on various factors: culture; the relationship between the interlocutors; 'the background of the participants; the occasion and the verbal and non-verbal contexts surrounding the silence' (Johannesen, 1974, p. 29). Johannesen (1974, p. 29) argues that 'human silence is pregnant with meaning because of its assumption'. That is, silence is rich in meanings. Therefore, without understanding these meanings during communication, there is a possibility for ambiguity and misinterpretation between speakers (Tannen, 1985, p. 93).

Another crucial issue is that the place and the length of silence in discourse are unpredictable, because silence is difficult to define and anticipate. Hence, the study of silence requires many linguistic frames with various forms and it carries several meanings (Jaworski, 1997a, p.32). To explain the richness of silence, Jaworski (1997b, p. 32) discusses how silence needs 'a wide-ranging approach, to be interpreted'. Jaworski (1997a) refutes Sobkowiak's approach of dealing with silence as a secondary (marked) linguistic item that does not convey meaning in interaction. In contrast, for Jaworski (1997b, pp. 32-33), silence is an essential linguistic form that conveys meaning. Following Jaworski's assumption, this study regards silence as a primary linguistic form in discourse, that is, it adds meaning to spoken words. To illustrate, silence is a form of non-verbal communication that conveys a linguistic message just as words do. For example:

A: How was your mark in the exam?

B: Silence

A: You did not do well.

In this example, B's silence has a meaning. Perhaps s/he did not pass the exam or s/he considered it a private matter. A interprets B's silence as s/he indicates that did not do well in the exam. Consequently, there is an ambiguity about the meaning of B's silence.

It is important now to study the meanings of silence in social settings. The next section will shed light on some attempts of interpreting the meaning of silence in conversation.

### **2.1. Meanings of Silence**

Silence can convey multi-meanings, such as 'impressions, attitudes, emotions, and intentions with illocutionary force' (Nakane, 2003, p. 20). Furthermore, 'silence is the language of all strong passions, such as love, anger, surprise and fear' (Bruneau, 1973, p. 37). Silence has been defined by the Oxford English dictionary as 'complete absence of sound' or 'the fact or state of abstaining from speech'. Soundlessness, noiselessness, absence of sound, stillness, quietness, emptiness, tranquillity and peacefulness are all words that describe silence. It is clear that silence is defined negatively, because silence in real interaction functions as a linguistic form that conveys meaning in the same way as speech does. Silence is a non-verbal human behaviour that supplies non-verbal indicates the cultural beliefs and activities of a given group (Hall, 1959, pp. 97-104). Hall (1959, pp. 97-104) suggests that culture and communication are the same and that culture determines behaviour, and if someone wishes to interact with a person from a foreign culture, s/he should recognise that non-linguistic and linguistic patterns are significant. The interpretation of silence is therefore culture-specific (Kurzon, 1998, p. 23). Lehtonen & Sajavaara (1985, p. 199) explain that the communicative silence may change the intention of the speaker from verbal to non-verbal channel of communication. Silence has the most pivotal cues of the message. Silence can be cultural-specific, which is different from one culture to another or even between friends and unacquainted people.

It is clear that speech and silence do not contradict each other. However, they 'form a continuum of forms ranging from the most prototypical instances of silence to the most prototypical instances of speech' (Jaworski, 1993, p.34). Silence also occurs during speech. Thus it is impossible to avoid it (Saville-Troike, 1985, p. XII). Silence and speech should be interpreted in relation to each other. Speakers also have to recognise the structure, the meaning and the purpose of silence in communication. The function of silence not only marks the boundaries of utterances, but also has the 'stylistic function of emphasizing



arguments and ideas, they [silences] are especially used by experienced speakers to impress their listeners and elicit applause' (Jaworski, 1993, p.15).

Since silence has various definitions, the meaning that it represents in the interaction is ambiguous. Silence is a part of language that conveys meaning as words do, yet it is a non-verbal behaviour, and it is a linguistic behaviour that helps in structuring the conversation (Saville-Troike, 1985). Tannen and Saville-Troike (1985, p. XI) define silence as

Most often an out-of-awareness phenomenon-the ground against which the figure of talk is perceived. By reversing polarities and treating silence as the figure to be examined against the ground of talk (as well as other actions or events), we aim to lighten awareness of this universal aspect of human behaviour while at the same time emphasising its complex nature as a cultural phenomenon and its richness as a study site.

Saville-Troike (1985, p. 5) highlights that the meaning of silence is affected by the values and the norms of a speech community. For instance, social status and age may serve as a social distinction. The meaning of silence will therefore change. Silence has illocutionary force, per-locutionary effects and adds truth-value to speech. For example, silence can be used 'to question, promise, deny, warn, threaten, insult, request or recommend, as well as to carry out various kinds of ritual interaction' (Saville-Troike, 1985, pp. 6-7). Consider the following example which explicates this notion:

Child: Mom! I will go to play outside.

Mother: Silence (gazing angrily at him/her).

Child: Ok, I will not go.

In this example, while the mother's silence signifies the illocutionary force of threatening or warning of the child not to go out, the child's response indicates the per-locutionary effect. S/he is therefore affected by the mother's response (warning). Overall, the results of the study show that silence has an illocutionary force, especially in accepting or refusing an invitation.

According to Jaworski (1993, p. 46), 'the absence of speech does not imply the absence of communication'. In addition, the interpretation of speech is strongly based on the non-verbal component of communication. In other words, interlocutors can communicate without speech. For example, acquainted speakers can communicate using body movements and silence. This study corroborates the idea of Jaworski (1993, p. 50) who suggests that in conversations between people who are intimate, interlocutors use silence rather than words,

especially when one of them is trying to criticise the other. In other words, the distance between the interlocutors can make speech (verbal communication) very difficult, especially when they wish to say a word which is socially unacceptable. The speaker therefore relies on non-verbal cues such as visual signals or silence to say that word. Jaworski (1993, p. 50) provides an example for his assumption; a Polish dyad between a wife and her husband who were driving 250km away from their home. They see a traffic sign that says that they are about to arrive at their destination. The wife said 'one can make it on foot from here' The husband points at the car's door as an indication to her to get out of the car and walk.

Bruneau (2008, p. 78) highlights the definitions of three concepts related to silence: silence, silences and silencing. Silence is the absence of speech sounds and verbal thinking, as verbal thinking is 'a matter of internalising what is and has been internally active'. When an individual remains silent and is thinking, this is not silence according to Bruneau. Bruneau (2008, p. 78) also argues that silence in this sense refers to 'contemplation and meditative, psychic fugues, nostalgic raptures, fantasies, day-dreaming, mind-wandering, sleep and unconscious journey'. This is not the normal study of silence in its social settings, because the interlocutors do not care about these states during interaction.

It is clear that Bruneau's work is based on abstract psychological states in defining silence. To elucidate, silence is an unconscious psychological state in which people are unaware of their behaviour that they do not remember. Silence is also related to 'metaphoria, an art of contemplation', which is one of a number of theological activities to still the mind (Bruneau, 2008, p. 78). As a result, Americans fear silence, as it is a reminder of death. They also become awkward in interactions with Asian people who tolerate silence in interaction (Bruneau, 2008, p. 78).

The second concept is silences that 'concern verbal thought, speaking, language and linguistics, and linear sequencing of words and ideas'(Bruneau, 2008, p. 78). Silences are meaningful and they are used in interaction such as turn-taking. Silences differ from silence in that silence is 'deeply psychological', non-linear, 'removes order and structure, and concerns transcendental being or consciousness', while silences are the state of remaining silent suddenly during the conversation. These silences are significant, because they show the boundaries of utterances (Bruneau, 2008, p. 78). According to Bruneau (2008, p. 78), silences, such as pausal, junctural and paralinguistic features (i.e. rhythm, rate of speech and intonation) are meaningful, since they assign the beginning and the ending of utterances. In

general, silences are the absences of words that are used to convey non-verbal messages when the verbal messages are embarrassing or undesirable.

To sum up, silencing refers to ‘conscious or unconscious attempts to control the verbal expressions of one’s self and/or others’ (Bruneau, 2008, p. 78). It is also a technique used to prevent others from speaking during interactions to protect a family member or a friend, and it is a way of interacting with others who are inferior (i.e. lower class). It is clear that silence has various meanings in human communication. It is a communicative and a cultural phenomenon. So, it serves different meanings among different cultures. For this reason, this study investigates this blurred phenomenon.

## **2.2. Types and Functions of Silence**

Silence has been divided into different types or forms. Bruneau (1973, p. 17) proposes three major forms of silence: first, psycholinguistic silence which consists of selected fast-time silences that ‘are imposed mental silences closely associated with the temporal-horizontal sequencing of speech in mind’ and slow-time silences that ‘are imposed mental silences closely associated with a semantic process of decoding speech’ (Bruneau, 1973, p. 24). Second, interactive silence is ‘pausal interruptions in dialogue, discussion and debates’ (Bruneau, 1973, p. 28). This may affect the relationship between the interlocutors and it may affect the alternation of information. Third, socio-cultural silence may ‘define cultural patterns of communication much better than what is said’ (Bruneau, 1973, p. 36). These classifications of silence are more objective than Bruneau’s (2008) (See section 2.2).

Van Manen (1990, p. 114) suggests three types of silence: firstly, ‘the literal silence’, when there is no sound. It is sometimes crucial to remain silent rather than to speak. For example, an attendee in court should not speak without the permission of the judge. Secondly, ‘epistemological silence’, in which we have awareness of what is happening around us, but which is difficult to describe it in words. In other words, ‘it is not available in our linguistic competency’ (Van Manen, 1990, p. 114). For example, if someone experiences a fearful or embarrassing situation, s/he cannot express him or herself in words. Finally, ‘ontological silence is the silence of being or life itself’. It is a philosophical idea of thinking of the essence of the world around us, such as nature, mankind, animals and so on.

Alerby and Elidottir (2003, p. 43) define two types of silence: firstly, ‘internal silence’. This type of silence is special for us and our inside thoughts that nobody knows. Secondly, ‘oppressed silence’, when one is obliged to keep silent for various reasons, for example,

being subject to abuse through ignorance, or as object of an exercise of power. Oppressed people may have the idea that no one will listen to them or value them (Alerby & Elidottir, 2003, p. 43).

Silence has various functions in communication. According to Saville-Troike (1985, pp. 13-14), silence in any social settings has two types of function: first, macro-functions, such as 'social control, ritual interaction with the supernatural, and establishment or reinforcement of group identity'. Second, micro-functions refer to the interlocutors' purposes and needs. Micro-functions include 'the level of individuals and small interacting group within a society' (Saville-Troike, 1985, p. 14). An example of macro-function is the social punishment of silence among the Igbo, when an individual breaks a social norm. No one in the community will talk to him and to his family as a punishment until he comes on his knees asking for forgiveness. Then the sanction on speech will be lifted and again he becomes a full member of the society (Nwoye, 1985, p. 188). An example of a micro-function is imposing silence in the classroom setting. Silence has communicative function in interaction; it functions as speech (Jaworski, 1993; Jaworski 1997a; Saville-Troike, 1985). Walker (1985, p. 61) defines pause as 'some unit of time in which phonation is absent, but filled pauses have no agreed-upon definition at all'. In addition, a pause is 'a noticeable hiatus in an ongoing speech stream, which implies, of course, that what is a pause in some circumstances is not in others' (Walker, 1985, p.62). Researchers in psychology classify the pause into two main classes: in-turn pauses, which occur with the utterance of one speaker only, and switching pauses, which occur at the end of the speaker's turn (Walker, 1985, p.61). Walker (1985, p. 61) divides switching pauses into: 'A-pause for (Answerer) and Q-pause for (questioner), and they are so named ownership of the stretch of time in which they occur'. Therefore, any silence after the question belongs to the answer. Walker (1985, p. 62) establishes two critical times for pause: a pause between turns becomes a switching pause when it meets or exceeds 1.5 seconds, and an in-turn pause is counted when it reaches or exceeds 1.0 second.

Sacks et al (1974, p. 715) identify three different kinds of silence: first, intra-turn silence or within a single turn, not at a Transition Relevance Place (TRP), is a pause. Second, silence after TRP is a gap and it can be minimised or transformed into a pause when the current speaker continues talking. Third, a lapse occurs when silence at TRP is extended, because no speaker has selected him or herself to be the next speaker. This type of silence is similar to

what Goffman (1967, p. 36) called ‘lull’, which occurs when the interlocutors have nothing to say in the conversation.

This study deals with three types of silence: intra-turn silence, silence within a turn. This silence usually occurs before TRP. Inter-turn silence occurs at TRP. This silence is firstly a gap, when it is extended; it becomes a lapse, where neither the current speaker nor the recipient takes the floor.

### 2.3. Attempts to Interpret the Meaning of Silence

There have been several attempts to interpret the meaning of silence during an interaction: first, Jaworski, (1997a, p.19) argues that in interpreting silence pragmatically, it is more useful to use Bauman's framework that claims that the participants of any speech community have various linguistic forms to communicate ideas, but these forms cannot work instead of other forms. That is to say, each linguistic form is used to convey a certain kind of message, but it cannot be used to convey another kind of message.

Jaworski explains one continuum scale of a linguistic situation: ‘Verbosity’- Speech and ‘silence’- the absence of sound. In this continuum, verbosity means using an excess of words. Based on this scale, we can interpret what is meant by speech or silence. He states that linguistic elements ‘fall on one scale marked at its extreme points by most prototypical, culturally specific instances of speech and silence’ (Jaworski, 1997a, p.19). He views that in order to recognize the difference between speech and silence analytically, we should place them on two different scales: verbosity and silence. This scale can be shown in Figure 3. According to this proposal, we understand that Jaworski assumes that speech and silence contrast each other.

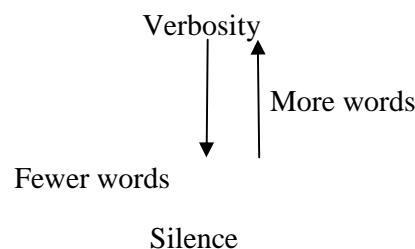


Figure 3 Jaworski's Proposal (Verbosity-Silence Scale)

In order to explain his proposal (verbosity- silence scale), he provides the following example: if A and B are working together in the same place, and A invites B to go out for a walk saying ‘shall we go for a walk this afternoon?’ There will be a number of responses for B.

B: ‘Ok, if you want, we can go for a walk’. In this response, the scale of verbosity is high and that of silence is low. (B repeats the same words that A said).

B: ‘Ok’. In this response, we have less words (lower verbosity level) and more silence (high on the silence scale)

B: ‘(silence, B leaves his/ her desk and picks up a coat)’. Lower verbosity level and higher silence.

Here silence is meaningful and interpretive according to Jaworski. Intonation plays an important role in interpreting the meaning of a linguistic form. For instance, if the word ‘ok’, is said with different intonation, it gives different meanings depending on the falling-rising tone (Jaworski, 1997a, p.19). For example, it may show the desire of B to go or not. It also relies on the context of situation. However, the silence is filled with action, which is another form of communication, therefore, Jaworski deals with silence as the absence of speech. For example, what happens when B slams the door as a response? This cannot be classed as silence, though there is an absence of speech. Additionally, higher verbosity or repeating the same words the speaker utters signifies reluctance in comparison with a simple ‘Ok’.

Jaworski's scale in interpreting the meaning of silence is unconvincing, because he considers verbosity and silence as two separate scales. Hence, we have two continua instead of one. It is difficult to interpret silence without understanding the verbal cues that occur before or after silence. Jaworski bases his interpretation of silence on the number of words that the participants say; he neglects the paralinguistic features, such as facial expressions which are very helpful in interpreting silence. For example, if someone asks his friend ‘can you lend me some money?’ The other party's response ‘Yes, (silence), but (silence), you know (silence) I don't (silence) have cash now’. In this example, we have four silences in one sentence, so how can we interpret silence based on Jaworski's scale without considering the visual clues? Jaworski's scale is, therefore, unworkable in interpreting the meaning of silence in discourse based on words and silences alone, without paying attention to paralinguistic features, shared knowledge between the interlocutors, the context, the intonation, the culture, and the intelligence of the interlocutors or the experience of the participant (his educational and cultural backgrounds), and the psychological state of the participants, such as happiness, sadness, anger, and carelessness.

The model of the context of situation is appropriate to interpret silence, since it focuses on the communicative acts and its component. Additionally, some instances do not require many words as a response. For example, a request by 'Yes/No' questions does not require higher verbosity or the speaker may utter fewer words to give the listener an impression that s/he does not wish to argue this matter.

For example:

Wife: 'I saw an amazing dress in the market; it is only \$100, I wish to buy it'.

Husband: 'Not now' ... (Silence).

The husband's answer here could be an indication to avoid talking about this issue now. Hence, the situation requires shorter answer or lower verbosity.

The second attempt to interpret the meaning of silence is that of Watts (1997, p. 92), who examines silence in verbal communication among three family members. He observes that inter-turn and intra-turn silences are not often interactively important, while some kinds of silence undoubtedly are. He applies his model 'network/status'. According to Watts' (1997) network/ status model of verbal interaction, it is necessary for an individual to have power (social status) during the interaction. Watts' discourse status idea is not always true simply because it is unnecessary for the speakers to lose or to gain status if there is no relationship between them. This depends on culture. For instance, in many cultures, it is presumed that the husband is superior, but not in all cultures. Matriarchy still exists in some places in the world. In some cultures, the wife and the husband are considered equal and the 'status' will depend on the rationale behind each person's statements. Watts is only interested in inherent status, as his samples were his mother and his stepfather. Moreover, Watts (1997, p. 92) distinguishes between a social network and an emergent network. The former is static and based on observation and questioning. It is an idea of any relationship in a period of time. The second is dynamic and emerges during the interaction among members; it is short.

Watts' (1997, p. 94) proposition is that an amount of silence in communication needs to be interpreted when it ranges from around 1.3 to around 1.7 seconds, 1.5 is the central point in the continuum. It is interpreted as silence if it is above this point. That is to say, above 1.5 seconds silence is meaningful. Another point, silence at the points 1.3-1.7 seconds in verbal interaction should be accompanied by facial expressions, such as body movements or signals to show that the speaker has not finished yet. It seems that Watts' approach has a significance that differs between cultures. Another example, in Japan silence during interaction is

necessary to give a person enough time to think of what has been said; it is also an opportunity to think of a response (Alerby & Elidottir, 2003, p. 43). However, this study has proved that silences of less than 1.0 second are meaningful and they perform certain functions, such as changing one's mind.

Lebra (1987, p. 249) states that Japanese newlyweds who are in love are embarrassed to reveal their feelings to each other verbally, therefore, they tend to express them in silence. They feel embarrassed, because they are unified in mind and body; thus it is embarrassing to express love to one's self. Additionally, Lebra (1987, p. 351) argues that 'verbal unresponsiveness is a male prerogative or a strategy for protecting male dignity' in Japan. In other words, in Japan a man is superior to a woman. Lebra (1987) provides an example illustrating this notion; when a Japanese wife remains silent during 'her husband's extramaterial indulgence, she can mean her feminine modesty, compliance, patience, resentment, unforgiveness or defiance, and may mean all'.

The third attempt is that of Sobkowiak (1997), who studies the linguistic theory of markedness in examining silence as an 'auditory signal' (pause) compared with speech. Sobkowiak (1997, p. 43) argues that 'silence appears to be a linguistically non-autonomous concept *par excellence*: it is best defined acoustically and/or pragmatically'. He explicates the four components of the markedness theory: criterion-function, distribution, content, and form. Sobkowiak contends that in 'pragma-linguistic terms' silence does not perform as many functions as speech (e.g., it lacks the metalingual function). Silence is not as common in communication as speech. The meaning of silence is therefore more confusing than that of speech (i.e., it is more 'context-dependent'), and silence is a marked linguistic form, that is, it does not communicate meaning in interaction.

Sobkowiak (1997, p. 47) claims that communicative silence cannot appear in any part of dyadic interaction. However, there are many examples of its appearance in the second part of the dyadic exchange. There has been little agreement with Sobkowiak's proposition, because silence can occur in the first part of dyadic interaction as well. To illustrate this assumption, consider the following example:

A: (Remains silent and gazes at food).

B: 'Come on! Help yourself'.

In this example, A makes a request by remaining silent and gazing at food, B interprets A's silence as a request to share his/her food.



In addition, Sobkowiak (1997, p. 48) considers communicative silence as ‘a typical example of neutralisation’. Silence is, therefore, only required in certain contexts. He criticises the example mentioned by Jaworski (1993, p. 59) that an individual keeps silent when ‘a relative or a friend passes gas, has a dripping nose, or coughs out some phlegm and swallows it. The only available formula in situations like these is to remain silent’. According to Sobkowiak (1997, p. 48), embarrassing situations ought not to be considered as communicative situations or contexts. Sobkowiak (1997, p. 49) states that there are only communicative contexts where speech excludes silence, but not the reverse. The use of communicative silence also entails the use of speech, but not the reverse. This is not always true, consider the following example:

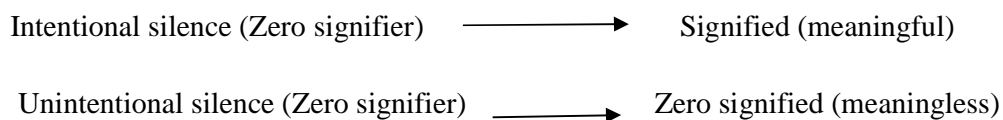
Teacher: ‘You did not do your homework!’

Student: Silence.

In this example, the student's silence is implied by the teacher's statement means ‘No’. Student's silence may be interpreted as a fear of the teacher. In this case speech implies silence. Sobkowiak (1997, p. 53) argues,

Silence must be ranked as the overall least formally complex communicative entity. Indeed, except for size (duration), it has no formal exponents: no segments, no morphemes, no words to go by, just nothing (hesitation markers and audible breath-taking do not code CS [Communicative Silence], of course. By this token, then, CS should be regarded as (formally) unmarked compared to speech. Similarly, although nobody would deny that CS carries content, it would probably be agreed that in terms of content complexity CS is indeed unmarked relative to speech.

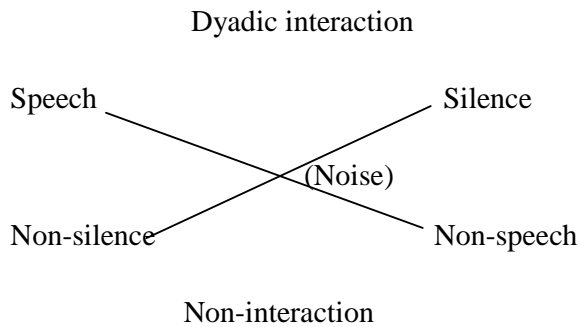
The fourth attempt is that of Kurzon (1998, pp. 5-7) who endeavours to find a linguistic sign or a linguistic meaning of silence. His approach is based on the Saussurian linguistic sign, which comprises two elements: signifier and signified. It is also semiotic in nature. Silence could be signified, has a meaning, or zero signifier that does not have a meaning. His proposal can be illustrated by Figure 4:



**Figure 4. The Relation between Signified and Signifier Silence.**

Silence (zero signifier) can be interpreted as meaningful (signified) when it is intentionally practised to mean, ‘I must not speak’ or ‘I will not speak’ (Kurzon, 1998, p. 7). However, it is

hard to ‘find silence (zero signifier) as a response to some verbal stimulus that has zero signified’ (Kurzon, 1998, p. 7). To illustrate, silence could be intentional or meaningful when it signifies something and unintentional (zero signifier) or meaningless when it does not refer to something. It is therefore zero signified, that is, if we do not find words to replace silence, it will be zero signified. Kurzon (1998, pp. 10-11) proposes another model of discussing the relationship between speech and silence in dyadic interaction, when someone speaks the other remains silent. See Figure 5:



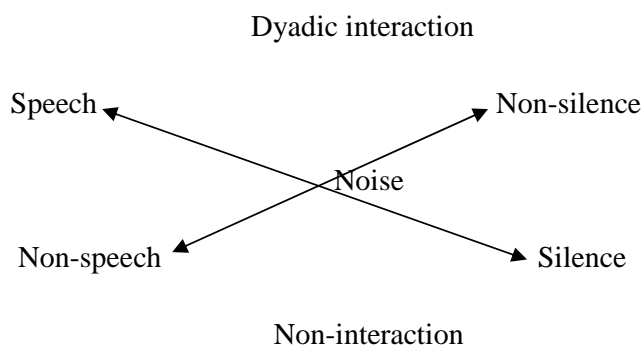
**Figure 5. Speech and Silence as Contraries (Kurzon, 1998, p. 11).**

In this model, the first axis shows dyadic interaction when an individual speaks, the other remains silent. Therefore, ‘non-speech implies silence’. The second axis shows non-interaction. That is to say, an individual neither speaks nor remains silent (Noise). According to Kurzon (1998, p. 11), non-speech in this model could have one of two meaning. If it means ‘lack of communication’, then it is not silence, because it has communicative activity, or it means ‘non-verbal communication, which includes kinesics and body language,... and paralinguistic cues’ (Kurzon, 1998, p. 11). Therefore, it is also not silence, since these modes of behaviour accompany speech.

Kurzon (1998, p. 11) explicates that body movements, such as ‘raising eyebrows without saying anything’ are not considered to be silence, as they are ‘co-verbal communication’. This is true, since raising eyebrows could signify a threaten, a disagreement, or a denial, depending on culture. Thus it conveys meaning without words in interaction. In addition, non-speech does not imply silence as an individual’s silence does not take place at the same time as his/her speech. Kurzon (1998, p. 11) perceives that there is ‘a factual error’ (See Figure 5), because it claims that non-speech implies silence, but silence and speech do not exist together at the same time in interaction. In that case, messages are not transmitted by silence, which can entail non-verbal communication, nor by speech. They are conveyed by devices of which silence is not a part (Kurzon, 1998, pp. 11-12). To illustrate, co-verbal

devices (body movements, paralinguistic cues...etc) take place with both speech and silence; speech and silence complement each other in terms of one speaker who has the right to speak or to remain silent.

Another contradiction of Figure (5) is that ‘silence is non-silence, and is set up as contrary to non-speech’. To explain this contradiction, Kurzon (1998, p. 12) uses the ‘negative complex term, which in our case is neither speech nor silence’, it is *Noise*. For example, if speech and silence are intentional, then noise is unintentional. It seems that Kurzon’s model is ambiguous and unorganised, since it has many contradictories. In order to be eligible, variables in Figure (5) should be reversed as in Figure 6:



**Figure 6. The Relation between Speech and Silence in Dyadic Interaction.**

In this Figure, speech contrasts with silence and non-silence also contrasts with non-speech. To illustrate, if someone speaks, the other will remain silent, but if s/he neither speaks nor keeps silent, s/he produces noise which is a communicative activity. Conversely, many attempts are conducted to interpret the meaning of silence in social interaction. The interpretation of silence is still a controversial issue in all societies, as it is a part of the language and the culture of the speech community. As a result, without understanding the culture and the social context in which silence is practised, it will be hard to interpret silence; its interpretation is culture-specific.

#### **2.4. Silence in a Social Setting**

In Jordan, there are only two studies that examine the communicative function of silence: Salih and Bader (1997) who examine the function of silence in the classroom in Jordanian schools. Al-Sahawneh (1996) studies the function of silence in Jordanian society in general and in classrooms in particular. He studies three occasions: funerals, wedding parties, and engagements. He discusses the differences and similarities between the function of silence in Jordanian society and American and Danish societies. Al-Sahawneh (1996, pp. 80-82)

concludes that silence is functional in Jordanian society with regard to deaths, wedding parties and engagement occasions as well as in Jordanian classrooms. The function of silence can be changed according to context and social settings. Silence is also practised by Jordanians 'to avoid confrontation, thoughtfulness, ignorance, safety and security, resistance to an authority figure, embarrassment, respect, patience and wisdom' (Al- Sahawneh, 1996, p. 80).

One of the limitations of Al-Sahawneh's (1996) study is that it does not explain how silence is perceived and practised on these social occasions. In addition, there is no real context of situation. He asks his participants to fill in a questionnaire. His results can be therefore simplistic and superficial. He conflates the study of silence in social settings with silence in classrooms, which are two different fields of studying silence. Furthermore, these occasions are formal. His study is mainly focused on silence in the context of Jordanian classrooms. Nevertheless, this study is distinctive, because it investigates how Jordanians perceive and practise silence, particularly in social settings. In other words, it studies silence in an informal setting i.e. casual conversation. As a result, this study fills this linguistic gap. It is also more comprehensive than the previous studies in terms of the methodology. Al-Sahawneh used the quantitative approach, but this study is qualitative and ethnographic in its approach; it also sheds light on gender differences in Jordanian society.

On the other hand, most of the studies that tackle silence in Australia concentrate on silence among Aboriginal people. There is no single paper that identifies the function of silence among speakers of Australian English, to the researcher's knowledge. Mushin and Gardner (2009) study the function of silence among Australian Aboriginals; they argue that while longer silences are not tolerated in Australian discourse styles, silences are tolerated by Aboriginals and they are normal in their discourse. In addition, Aboriginals tolerate silences of more than 1.5 seconds when the speaker is selected in discourse, but if the floor is open for anyone there will be fewer silences. Silences are also short in multi-party occasions (Mushin & Gardner, 2009, pp. 17-18). They argue that 'if tolerance for longer silences is related to the intimacy and shared experiences of participants, this suggests that this aspect of discourse style might be a feature of any community that shares these features of intimacy' (Mushin & Gardner, 2009, p. 18). Eades (2000, p.167) observes that longer period of silence is comfortable among Aboriginal conversations, especially when they are discussing an important issue. In addition, Aboriginal speakers do not interpret silence as an indication of stopping the conversation.

Ballonow (1982, pp. 45-46) contends that 'pauses that occur in discourse are not empty but filled with reflection on what had been said and on what remains to be said'. That is, silence is a chance for interlocutors to think of what has been said and to let them organise the ideas that they wish to communicate next. Silence can be also used as a technique of caution or a way of 'self-protection' (Alerby & Elidottir, 2003, p. 43). For example, when a child breaks a glass, his/ her mother asks him/here: '*Did you break the glass?*' *If s/he remains silent, this may mean, 'Yes, I did', or 'No I didn't, but I am afraid of saying anything'*.

Oliver (1971, p. 246) explains that 'for a variety of reasons, silence in Asia has commonly been entirely acceptable, whereas in the west silence has generally been considered socially disagreeable'. Lehtonen and Sajavaara (1985, p.278) indicate that Finnish people tolerate longer silences than Anglo-Americans. Silence could be used to prevent the initiation of speech (Jaworski, 1997, p.20; Saville-Troike, 1985, p.4). For instance, when an individual meets someone whom s/he does not like at a party, s/he avoids talking to him. Silence here is an attempt to prevent any initiation of speech.

Saville-Troike (1985, p. 4) discusses silence that works to structure communication, which is neither a 'communicative act' nor an 'intervening phenomenon within or between communicative acts'. This type of silence serves both to structure the communication and to organise 'its social relationships'. This type of silence may be essential in the acts that precede or go with rituals acts or 'between a man and his /her wife's mother among certain American Indian tribes...or between strangers such as classmates in a train or airplane'(Saville-Troike, 1985, p. 4).

Alerby and Elidottir (2003, p. 41) suggest that 'silence can be used to listen to both our inner self and to others'. Silence is also used to make sense of feelings, ideas, activities and the contexts in which these are involved. This is called a 'sense-making process'. To illustrate, one can express his feelings such as anger, happiness, disagreement, and sadness by silence. For example, a husband, who is angry with his wife, tends to be silent as an indication of his anger. He avoids expressing his anger in words, because words may hurt her feelings. Silence can be therefore positive or negative (Alerby & Elidottir, 2003; Bruneau, 1973; Saville-Troike, 1985; Tannen, 1985). Silence can be positive in interaction when it is used to protect the feelings of the interlocutors. For instance, in *faux pas*, especially among those who are intimate. It is negative among interlocutors who do not have intimacy or shared culture, for example, when two persons sit next to each other in a train for a long journey without talking

to each other. Silence is a language we use when verbal language becomes unable to communicate our inner thoughts and feelings (Alerby & Elidottir, 2003, p. 41).

Alerby and Elidottir (2003, p. 41) argue that there is a ‘comprehending silence’, which refers to ‘certain understanding without using a word’. There is also a ‘wordless agreement’ when the participants understand each other’s ideas and opinions without speaking. For example, a good friend is one with whom you can share the same feeling or attitude without speech. This is usual in any society where two friends or a couple sitting within a group of people cannot express their opinions about something in front of others for reasons of privacy. It is clear at such times that the interlocutors are sharing an understanding through their shared knowledge of one another.

Jensen (1973) states that silence is sometimes followed by other non-verbal clues, such as facial expressions which may have some role in communication. It can help in binding or severing relationships. It may therefore have a positive or a negative effect. In other words, silence may heal or wound the feelings of the interlocutors; it can be a way of revealing or hiding information from the other interlocutor. In addition, silence might be agreement or disagreement to the other speaker’s judgement. Besides, silence can activate the thoughtfulness of the interlocutors or it may not. Table (1) show the functions of silence according to Jensen (1973):

**Table 1. The Function of Silence According to Jensen.**

<i>Function</i>	<i>Positive Value</i>	<i>Negative Value</i>
Linkage	Bonding	separation
Affecting	Healing	Wounding
Revelation	Dissemination of information/(self) exploration	Concealment of information/ censorship
Judgemental	Assent/favour	Dissent/ disfavour
Activating	Thoughtfulness/ work	inactivity

Al-Sheikli (1995, p. 66) proposes different virtues of silence: first, it is a measure of safety. There is a proverb, ‘silence is better not only for people but also for birds, because if the bird sings, it will be hunted and jailed’. Secondly, it is the best way to confront shameless people. To clarify, it is better to keep silent to keep yourself away from trouble. The required silence in Islam and Arabian culture is functional not artificial, for this is silence that leads to thinking deeply and reasonably in finding solutions to the problems that one encounters in life (Al-Sheikli, 1995, p. 66).

## 2.5. Silence and Politeness Theory

Silence can be used as a politeness strategy in social interaction to avoid confrontation and disagreement (Jaworski & Stephens, 1998; Sifianou, 1997). Silence is also not preferable in communication (Sifianou, 1997, p. 65). Following Brown and Levinson's (1987) politeness theory, Sifianou (1997) elaborates on how silence expresses politeness in interaction cross-culturally with regard to Greek and English societies. Brown and Levinson (1987) do not concentrate on silence in their model, as they refer to it as ‘Don't do the FTAs’ without including it in their politeness theory. To elucidate, Brown and Levinson (1987, p. 13) propose a model for politeness theory, which is based on the notion of face that has two specific types of desires or ‘face wants’: first, ‘positive face’ the desire to be acceptable and liked by others. In this case, the relationship between interlocutors is friendly and reciprocal. Second, ‘negative face’, which is ‘the desire to be unimpeded in one's action’(Brown & Levinson, 1987, p. 13).

Brown and Levinson (1987, p. 69) suggest that all verbal activities or speech in general imply a positive or a negative face threat to either the speaker or the hearer. They call this strategy ‘Face Threatening Acts’ or (FTAs). According to Brown and Levinson (1987, p. 14), FTAs are controlled by three social variables or factors: ‘social distance’ between the interlocutors, the ‘relative power’ and the status of imposition that are involved in FTAs. They propose five strategies in dealing with FTAs; they can be illustrated by Figure (6):

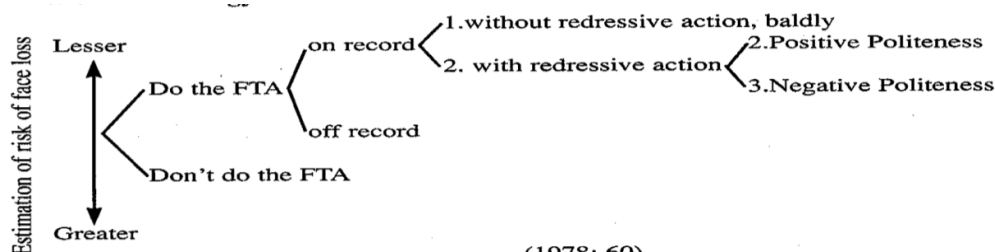


Figure 7. Possible Strategies for Doing FTAs. Adapted from (Brown & Levinson, 1987, p. 60)

To explicate these strategies, on-record strategy (Bald) is a direct request between two friends who are intimate, i.e. 'Close the window'. On-record strategy could be expressed by both positive politeness and negative politeness. The former means the speaker thinks that the listener wishes to be respected; it is a friendly and a reciprocal relationship, i.e. 'Could you please close the window?' The latter, means that the listener wishes to be respected and the speaker may impose or impose on him/her by asking him/her to do something, i.e. 'I am sorry to bother you, I just want to ask you if you could close the window?' Off-record strategy is an indirect strategy by which someone asks for something indirectly, i.e. 'It is cold here'.

Brown and Levinson (1987, p. 72) ignore the fifth strategic choice 'Don't do the FATs', since it provides 'no interesting reflexes'. Sifianou (1997) criticises Brown and Levinson for neglecting 'Don't do the FATs' strategy. According to Sifianou (1997), Brown and Levinson (1987) discover the relationship between silence and politeness, but they consider silence as lacking in politeness. Tannen (1985, p. 97) indicates that 'silence is the extreme manifestation of indirectness', because the speaker says nothing but means something. Thus silence is correlated with off-record politeness, 'because both positive and negative politeness are usually enacted through the elaboration of redress action' (Sifianou, 1997, p. 73). Sifianou (1997, p. 73) claims that it is wrong to ascribe silence to the highest degree of 'Don't do the FATs', as silence has many functions in interaction. Silence also manifests positive, negative or off-record politeness (Sifianou, 1997, p. 73).

It is apparent that silence in social settings can function as: pauses to mark the utterances' boundaries, pauses to breathe; an indication to the other party to take the floor; psychological (i.e. fear, astonishing, wandering...etc); intentional (meaningful), unintentional (i.e. empty/nothing); authority (i.e. social punishment); silencing others during conversation, personal attribution (i.e. Australian Aborigines); cultural attitudes; a technique of politeness; imagination; wisdom; respect; consent and agreement; authority and power; reverence; death; ignorance; arrogance; arranging ideas; thoughtfulness or deep thinking; censorship and defining and/or maintaining role relationships and negotiating power (Nakane, 2007, p. 9).

### ***2.5.1: Proverbs about Silence in Australia***

Australian and western cultures in general are rich in proverbs about the functions or virtues of silence. It is obvious that proverbs are the outcomes of deep personal experience in life. Here are some proverbs from the Penguin Dictionary and some quotations:

Silence is golden.



Only speak when you have something to say.

Don't let your tongue run away with you.

Three wise monkeys: hear no Evil, see no Evil, and speak no Evil.

A closed mouth catches no flies.

Great teeth guard the tongue.

A still tongue makes a wise head.

A wise head makes a closed mouth.

Speak fitly, or be silent wisely.

'From politics it was an easy step to silence'. Jane Austen

'And when he had opened the seventh seal, there was silence in heaven about the space of half an hour [New Testament]'. Bible

'That man's silence is wonderful to listen to'. Thomas Hardy

'Silence is more eloquent than words'. Thomas Carlyle

'Silence is the element in which great things fashion themselves'. Thomas Carlyle

'Under all speech that is good for anything there lies a silence that is better. Silence is deep as Eternity; speech is shallow as Time'. Thomas Carlyle

For more quotations about silence in English (See quotes about silence).<sup>1</sup>

### ***2.5.2: Proverbs about Silence in Jordan***

In Arabic culture, there are many proverbs and Hadiths (sayings of prophet Mohammad) that admire silence and consider it as wisdom or virtue. Prophet Mohammad (**Peace Be Upon Him**) said 'if you are a true believer of Allah (God), say the truth or keep silent'. There is a popular proverb in Arabic that appreciates silence 'The killer of a man is between his jaws'. This means that the tongue may lead man into dire, even fatal, trouble that could have been

---

<sup>1</sup> Unknown author. More quotes about silence. Retrieved May 20, 2009 from <http://www.answers.com/topic/quote-4?subject=Silence&s2=Silence>

avoided if he had kept quiet. There are many Hadiths (sayings of the prophet) and proverbs about silence:

Allah (God) said, 'and when the Quran is recited, give ear to it and keep the silence, that you may be shown mercy' (Holy Quran, chapter 7, Al-Araf, verse, 204). In this verse, Allah emphasises on the obligation of silence while the Quran is recited.

Prophet Mohammad (PBUH) said: 'My God ordered me to do nine things...my silence to be thoughtfulness'.

Prophet Mohammad (PBUH) said to Abu Dhar (one of the prophet's companion) 'shall I teach you something lighter on body, but heavier in the scale of your good deeds... silence, good behaviour, and do not interfere in what is not your business'.

Prophet Mohammad (PBUH) said, 'worship is ten parts, nine of them are in silence'.

Prophet Mohammad (PBUH) said, 'glorify yourself by keeping silent'. When you encounter someone who is angry and reviles you, ignore him since if you reply, he may hurt you by words or deeds.

Prophet Mohammad (PBUH) said 'silence is the best worship'.

Prophet Mohammad (PBUH) said, 'if you keep silent, you will be safe. God sympathises who speaks and wins, or keeps silent and be safe'.

The more you keep silent, the more prestigious you are.

Luqman, the wise, said, 'Oh, son if people are proud of their decorated words, be proud of your bejewelled silence'.

Speech is silver, but silence is golden.

Silence gives consent.

Learn silence as you learn speech since speech provides you the right way, but silence makes you safe.

If a silly man talks to you, do not answer him. The best answer for him is silence.

Silence is a soliloquy.

An Arab Wiseman said, 'there are 7,000 types of silence, which are summarised in seven words: silence is a worship without effort, an embellishment without jewellery, a prestige without sovereignty, a fort without walls, getting away without apologising, a convenience of the two angles (who writes the man's good and bad deeds), a mantle of faults'.

'If the lover keeps silent, he will die, but if the knowledgeable man keeps silent, he will be a master'

A tongue is a snake; take care of its sting.

The tongue of the ignorant is his death key.

Do not assign silence to speech.

'Your hearts know in silence the secrets of the days and the nights'. Kahlil Gibran

## **2.6. Silence and Anti-language**

Halliday (1976, p. 571) defines anti-language as the language that 'serves to create and maintain social structure through conversation just as everyday language does'. In anti-language, we have the same grammar, but different vocabularies in certain areas only. Anti-language is created as a result of anti-society. It is therefore a form of resistance to that society. Halliday (1976, p. 575) presents three examples of anti-language: the Elizabethan underworld language and the Polish prisoners in terms of re-lexicalisation and Calcutta's underworld language as over-lexicalisation. The re-lexicalisation is incomplete in that not all vocabularies in the language have their counterparts in the anti-language. Anti-language is therefore a language invented by the prisoners for privacy, resistance and as a communicative technique. Halliday (1976, p. 570) affirms that 'anti-language is not only parallel to anti-society: it is in fact generated by it'. Anti-language is like the language which has a 'reality-generating system'. It is the process of re-socialisation which generates new demands on language. It is also not the invention of anyone; it takes place in the context of re-socialisation (Halliday, 1976, p.575).

Halliday (1976, p. 582) indicates that anti-language can be interpreted either as 'the limiting case of social dialects' or 'as the limiting case of code'. In other words, we should enter the conversational system of anti-language to interpret it. We have to keep in mind that the most significant criteria of the anti-language are: the text, the participants, and the social context. Halliday (1976, p. 572) also indicates that 'any interpretation of the phenomenon of anti-

languages involves some theory about what kinds of meaning are exchanged in different environments within a culture' (Halliday, 1976, p.572). In addition, we must identify its 'phonological or lexico-grammatical shape as a metaphoric alternant to the everyday language' (Halliday, 1976, p.582).

Anti-language is an alternative to the proper language. It therefore creates an alternative reality; the same is true for silence. Halliday (1976, p. 582) discusses how 'anti-languages are typically used for contest and display....At the same time, the speakers of an anti-language are constantly striving to maintain a counter-reality that is under pressure from the established world'. He also indicates that the aim of anti-language is to exchange meaning in certain situations. Therefore, there is no need to deal with anti-language as a social dialect in terms of recognising its phonological and lexico-grammatical shapes. Hence, the basic function of anti-language is the optional tendency of the speakers to exchange meanings in social context as a kind of resistance and protest. However, 'not all anti-languages are languages of social resistance and protest', for instance, there are 'the 'arcane languages' of the sorcery and mysticism' (Halliday, 1976, p.583). The same can be applied to silence, that is, not all silences are anti-languages. Silence could be a social resistance and protest, or it could be a strategy of politeness or avoiding confrontation. Silence can be also companionable between people who have known each other a very long time.

Halliday (1976, p. 575) states that the significance of studying anti-language is to understand the social semiotic because: first, it sheds light on the difficult notion of social dialect. It is therefore a 'limiting case of a social dialect... and a language'. Second, 'there is anti-language as text' (Halliday, 1976, p.581). Therefore, the interpretation of the semantic system comprises the text, the linguistic meaning, and the social context. Linguists are used to dealing with anti-language as a verbal language. This study, however, hypothesises that silence may be an anti-language, as it is a language that conveys meaning the same way as speech words do. Anti-language is 'itself a metaphorical entity and hence metaphorical modes of expression are the norm' (Halliday, 1976, p.579).

Let us now try to apply this notion to silence. First of all, we have to distinguish between two types of silence: first, intentional silence, which is intentionally practised by a participant in a conversation to hide a meaning or to avoid saying something which is embarrassing or offensive to another participant. Second, unintentional silence which is practised by

participants in the conversation to mean nothing. It is therefore a period of taking breath or resting the mind.

This study is only concerned with intentional silence, because it has meaning. Intentional silence shares some characteristics of anti-language. It is crucial to draw a comparison between them: first, silence is different from anti-language, because it is a part of non-verbal communication. Second, silence conveys an ambiguous meaning like anti-language. Both of them are only understood among those who have a shared knowledge and shared cultural background, as it is difficult for those who do not know each other. Third, the meaning expressed by both anti-language and silence is metaphorical.

Fourth, both silence and anti-language are communicated by a certain group or by individuals in certain contexts. Fifth, while anti-language is the language of re-lexicalisation, inventing new words for old ones, silence creates new meanings over time. Both anti-language and silence are used to express meanings of existing words in the language by inventing new vocabulary or silences to transmit these meanings. To illustrate, silence replaces words in conversation, that is, silence is an alternative to words. For example, silence among the older generation is different from silence among the younger one, since their life style and mentality are different. This is true because some old people misunderstand the younger generation's behaviours and their ways of thinking. This is because language changes over time. Sixth, both silence and anti-language have linguistic difficulty in interpretation, because they are both based on the context of situation, the culture, and the shared knowledge between the interlocutors. Consequently, they are understood by the participants involved in the interaction. For example, the term 'lifting law' which means 'stealing packages' cannot be understood by ordinary people, who do not share the cultural background of that society; the same is true for silence which can be a social resistance.

Another comparison between anti-language and silence is that silence can be a form of social resistance and protest. The right to remain silent under police questioning in the West, for instance, almost encourages that kind of social resistance. Silence can also be companionable between people who have known each other a very long time. To illustrate, anti-language and silence are different in that anti-language is generated as a result of anti-society i.e. anti-language is created because of social resistance and protest as the term anti-society implies;

this is not true for other kinds of anti-languages. Silence, however, is a part of non-verbal communication used in all languages in the world.

While anti-language is verbal and symbolic, silence is non-verbal and symbolic. In addition, anti-language is a linguistic deviant form of language, but silence is a non-deviant form, since speech and silence complement each other. While anti-language can be understood as a social dialect, silence is not a dialect; silence is a communicative mode of communication used to express meaning that the speaker cannot or does not wish to express in words for reasons of politeness. It is serviceable in communication, since it allows the speaker to avoid confrontation. It is therefore a form of resistance or an expression of power in conversation.

### **2.7. Silence and the Context of Situation**

The most significant question is: how can we interpret the meaning of silence in conversation? The current study adopts Halliday's notion of the context of situation as a theoretical framework. The context of situation comprises the culture and the social context in which the addressee anticipates what the addresser is going to say (Halliday, 1978, p.110). Halliday and Hassan (1985, p. 12) suggest three features to interpret the social context of a text, the environment in which meanings are being exchanged: first, the *Field* of discourse, what is happening? Second, *Tenor*, who are taking part, the participants, their status and role, and the type of the relationship obtain among them, such as permanent and temporary relationships. Third, *Mode* of discourse, what part of language is playing, what do the participants expect the language to do for them in that situation? And *Aspects* of the channel of communication, for example: monologic, dialogue, spoken and written (Halliday & Hassan, 1985, p.12).

Halliday and Hassan (1985) are based on Malinowski's notion of context of situation. Malinowski was an anthropologist who conducted his study in-group of islands of the south of the Pacific known as the Trobriand Islands, whose populations live by fishing and planting crops. The problem, which he had when he came back, was how to translate the situations of the texts, which he wrote about those people, into English. He offered an open translation to these texts, but this was insufficient, because it neglected the context in which it was said. In 1923, Malinowski created the term context of situation which is the environment of the text; he also introduced the concept of context of culture. Halliday and Hassan (1985, p. 8) indicate that language can be understood in its context of situation for every society.

Halliday and Hassan (1985, p. 8) are based on Firth's (1935) notion, which in the function of linguistics is the study of meaning. Firth found that Malinowski's notion of the context of situation was inadequate for the aim of linguistic theory, since Malinowski concentrated on specific context. Firth's description of the context of situation as the one that consists of: '(1) the participants, (2) the action of the participants-verbal and non-verbal, (3) other relevant features of the situation: the surrounding objects and events,(4) the effects of verbal action, what changes were brought about by what the participants in the situation had to say' (Halliday & Hassan,1985, p.8). Halliday and Hassan (1985, p. 10) suggest that the most important question for linguists is: How do participants make predictions of what will be said in an interaction? The answer is embedded in the context of situation, because the participants have enough knowledge of the meaning of what has been said and the meanings that will be communicated.

Halliday and Hassan (1985, p. 10) assert that, to understand the context of situation, it is essential to be aware of the text. Text is the language, which is functional. A text is therefore not only a group of words and sentences but also it is the essence of meanings. In other words, a text is a semantic unit. A text can also be

a product in the sense that it is an output, something that can be recorded and studied and have a certain construction that can be represented in systematic terms. It is a process in the sense that of a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set (Halliday& Hassan,1985,p.10).

Based on the social semiotic notion, Halliday and Hassan (1985, p. 11) consider the text in its process as an interactive event and a social exchange of meanings. The basic form of a text is the interactional dialogue between speakers. Any type of text is meaningful, because it is an interaction between interlocutors and an everyday spontaneous conversation. The text is an example of 'the process and product of social meaning in a particular context of situation' (Halliday & Hassan, 1985, p.11). The context of situation in which the text reveals is enclosed in the text through 'a systematic relationship between the social environment' and 'the functional organization of language'.

There is a strong relationship between language and context, as language is a string of written or spoken sentences that communicate meaning in a certain context. When the language is taken out of its context, it can be ambiguous (Eggins, 2004, p.8). This is applicable to silence,

since it cannot be divorced from its context. There is therefore a strong relationship between silence and context, because it is part of that context. Once it divorced from its context, it can lead to ambiguity. As a result, it is crucial to explicate the relationship between silence and context, since this study assumes that silence conveys meaning in the same way as speech words do. What is applicable to language, therefore, may also be applicable to silence, as speech and silence are two channels of communication.

Along with the context of situation, this study applies Sacks et al (1974). The following example explains the notion of context of situation. A and B are acquaintances and they are invited to a party.

A: FPP→The meat is delicious, isn't it?

B: SPP→... (silence)

A: FPP→What is wrong with you?

B: SPP→You know ... (silence) I am ... (silence) vegetarian. (Verbal and silence response)

A: Post Exp→ Oh! I am sorry for that.

A makes an initiation (The meat is delicious, isn't it?); B gives a silent response (... (silence) but ... (silence)). After that B again makes an initiation (What is wrong with you?), therefore B makes a response which contains silence (You know ... (silence) I am ... (silence) vegetarian). Finally, A makes an evaluation to B's which is a positive response. To interpret the meaning of silence, we should first understand the elements of context of situation: first, Field, what is happening? A and B are at a party where the food is served and the food is meat. Second, Tenor, A and B are acquaintances, not close friends; there is no intimacy and rapport between them, because A does not know that B is a vegetarian. B is also embarrassed to tell A that s/he is a vegetarian. Finally, the mode of the discourse is spoken and a dyadic channel of communication is informative.

To conclude, silence in this conversation is functional, because it has a purpose; the semantic meaning is that B is embarrassed or feels too shy to tell A that s/he is a vegetarian. Silence also can be only interpreted within a social context i.e. it has a social function that is practised in this context specifically to convey a semantic meaning, which is embarrassment. Finally, silence has a semiotic function since its interpretation provides the listener with some interpretations, such as embarrassment, shyness, disgust, dislike, and hesitation.



## **2.8. Silence and Multi-accentuality**

Volosinov's (1986, p. 23) notion of multi-accentuality of language means that the same word has different meanings in certain situations. Holborow (2006, p. 14) provides a good example for explaining this notion. The statement, 'I am hungry', when it is said by a child to his mother, means his/her desire to eat. For an adult to his/her friend, it might be a suggestion to go to a restaurant to have food. When it is written on a piece of paper and carried by a homeless person, it will be a request for money. It is also an initiation for donating money when it appears in an advertisement in the Newspaper or on the TV, since it expresses the meaning that people in a certain area are starving.

Volosinov (1986) emphasises the idea that the significant meaning of any word is entrenched in its social context; he provides a good example to explain the idea of 'two people are sitting in a room. They are both silent. Then one of them says "Well!" The other does not respond'. (Volosinov, 1986, p. 99). In this situation, the participants were sitting by the window watching the snow. However, it was spring. They got, therefore, sick and tired of the weather. The word 'Well!' in this context, when it is said with intonation is meaningful for the two participants, but it is not for those who are not involved in this context.

Volosinov (1986, pp.14-15) proposes three shared grounds between the participants: '(1) the physical space, (2) the common knowledge between the participants and understanding of the situation and (3) their common evaluation or assessment of the situation. Language does not simply reflect reality. Rather, it reflects meaning that occurs at the point where the 'real conditions of life' and the 'social evaluation' of them come together' (Holborow, 2006, pp. 14-15). To illustrate, Volosinov focuses on the context of the situation and the shared knowledge between the interlocutors and their evaluation to the speech event that takes place during the interaction.

Volosinov (1986, p. 86) focuses on the idea that language is linked with the social relations and its elements are: 'the ideological, the social, the unstable and the creative aspects-gains theoretical unity through his concept of verbal interaction' (Holborow, 2006, p. 15). According to Volosinov (1986, p. 86), a text is created for the hearer or the reader, he argues:

I give myself verbal shape from another's point of view, ultimately from the point of view of the community to which I belong. A word is a bridge thrown between another and myself. If one end the bridge depends on me, then the other depends on my

addressee. A word is a territory shared by both addresser and addressee, by the speaker and his interlocutor.

Language is symbolised as a shared territory and its meaning takes place between the interlocutors and the conditions that surround them. The word is a connection that unifies the interlocutors. Volosinov (1986, p. 95) introduces the term theme which is 'the overall indivisible significance of the whole utterance in a specific context' and it is a 'verbal interaction in operation' (Holborow, 2006, p. 15). Themes are also meanings which become acceptable, but they are questioned in various social events (Holborow, 2006, p. 15). Holborow (2006, p. 15) believes that this idea is the same as evaluative accent. In other words, new phrases or words are invented to give new meanings. These words are used today, especially in the media such as 'Islamofascists', 'war of words' and 'axis of evil'. These are the phrases that Volosinov means when he states that 'meanings are not given or fixed; they are an arena of class struggle' (Holborow, 2006, p. 16).

The most crucial question now is how to apply the notion of multi-accentuality on silence? The answer is that the practice of silence in a certain situation provides different interpretations or meanings. For example:

A: What is wrong with you? You look upset!

B: (Remains Silent)

The silence of B is multi-accentual, as it provides different meanings. It perhaps means the desire of B not to tell A what upsets him/her for privacy or it perhaps means ignorance, that is, 'This is not business of yours', 'Leave me alone' or 'I am angry with you'. The body movements help in determining the meaning of silence in this situation. Silence therefore has many interpretations in the same context; these interpretations depend on the physical place where silence takes place; the context of situation understanding and shared knowledge between the interlocutors and their assessment of the situation. It is hard for an outsider to explain the silence of B, since s/he is not aware of what is said before.

## **2.8. Theories of Gender**

It is important to highlight the role of gender when studying silence as perceived and practised in social settings. For this reason, the current study has selected an equal number of male and female participants to ensure gender balance. This section sheds light on the most significant theories that study the relationship between language and gender: the deficit theory, the dominance theory, and the difference theory.

### **2.8.1. The Deficit Theory**

This theory considers women's language as a deficient version of men's language i.e. women's language is insufficient compared with men's language (Sadiqi, 2003, pp. 4-5). Sadiqi (2003, pp. 4-5) states that the origin of this theory is related to the medieval era. It is based on the essentialist view of the relationship between language and gender which relies on the notion of 'Chain of Being: God above men, above women, above beasts, although many, including those who framed deficit theories, might reject this view' (Sadiqi, 2003, p. 4). According to this theory, the dominant gender is male and thus female language is imperfect and deviant. The initiator of this theory was the Danish grammarian Jespersen (1922), who wrote of 'women's more limited and refined vocabulary, simpler sentence structures, and inclinations to speak before they thought, resulting in sentences that were often left incomplete' (West, 1995, p. 108). Another initiator of this theory is Lakeoff (1975), who argues that women's lower status is reflected by the language which women speak and in which they are described.

Holmes (1992, p. 314) endorses Lakeoff's (1975) argument about gender in the following linguistic features of women's language:

- A-Lexical hedges or fillers, e.g. you know, sort of, well, you see.
- B-Tag questions, e.g. she's very nice.
- C-Rising intonation on declaratives, e.g. it's really good.
- D-Empty adjectives.
- E-Precise colour terms, e.g. magenta, aquamarine.
- F-Intensifiers such as just and so, e.g. I like him so much.
- G-Hypercorrect grammar, e.g. consistent use of standard verb forms.
- H-Super polite forms, e.g. consistent use of standard verb forms.
- I- Avoidance of strong swear words, e.g. fudge, my goodness.
- J-Emphatic stress, e.g. it was a BRILLIANT performance.

This study agrees with Holmes (1992) who criticises Lakeoff's (1975) methodology, since Lakeoff made the recordings in a laboratory under artificial conditions. Lakeoff also put a screen between the speakers and most of the subjects were university students, so it is difficult to generalise from these results with respect to society as a whole. In addition, the linguistic data itself was unsophisticated (1992, p. 315). Holmes (1992, p. 315) refutes

Lakeoff's notion of using questions to replace the direct command. Holmes (1992, p. 315) also considers this judgement to reflect a lack of linguistic expertise. Holmes (1992, p. 315) explains that Lakeoff (1975) unifies some linguistic features which are considered as functional coherence. Lakeoff's list was arbitrary, however, because it included expressions of hesitation or shyness (Holmes, 1992, p. 315).

According to Holmes (1992, p.315), most studies draw their statistical differences between sexes without focusing on Lakeoff's essential notions. Holmes (1992, p. 316) divides internal functional coherence, which is identified by Lakeoff's list of features into two functions: first, the use of linguistic devices to hedge or reduce the strength of an utterance. Second, other devices to boost or to reduce a proposition's force.

Lakeoff (1975) argues that the employment of hedging and boosting devices is proof of an unconfident speaker. In other words, while hedging devices mark the lack of confidence of the speaker, the boosting devices symbolise the speaker's expectation that the listener is still unconvinced. Lakeoff (1975) explains that women use hedging devices to express uncertainty and they use intensifying devices to convince their listener. Women's boost is, therefore, an attempt to gain the attention of their addressees. As a result, 'both hedges and boosts reflect the women's lack of confidences' (1992, p. 317). Holmes (1992, p. 317) avers that there is no evidence to prove the difference between men's and women's language, because all the studies are contradictory. Holmes (1992, p. 317) concedes that the use of hedges and boosts is not employed exclusively by women, but by both men or women who are powerless in a certain situation such as where they are a witness in a court. The main limitation of Lakeoff's (1975) study is that it does not allow the actual interaction between males and females in certain communicative events.

In general, Lakeoff's anticipations on gendered patterns of language use were borne out (Holmes, 1992, p. 317). Holmes (1992, p. 336) explains that sexist language is an example of the way in which the society or the culture conceals its values and attitudes from a marginalised group. That is to say, there are stereotyped attitudes towards women's language that discriminate against women in the linguistic domain. For example, metaphors reveal more offensive images for women than for men. Holmes (1992, p. 337) mentions an example that explains this idea:

The chicken metaphor tells the whole story of a girl's life. In her youth, she is a chick, then she marries and begins feeling cooped up, so she goes to hen parties where she

cackles with her friends. Then she has her brood and begins to hen-peck her husband. Finally, she turns into an old biddy.

According to Holmes (1992, p.337), English morphology, like French and German, also considers a woman as a deviant. For example, in its word-structure, it takes the masculine form as the base form and adds a suffix to signal female, e.g. lion-lioness; count-countess; actor-actress. Holmes (1992) thinks that adding a female suffix to the end of a word shows women to be abnormal, deviant and superfluous (Holmes, 1992, p. 337). Her claim is that it is clear that this is the nature of the language; human beings do not have a hand in this, because it is the nature of the language. It is therefore impossible to change the morphology or the semantic system of any language to avoid gender differences (Holmes, 1992, p. 337).

### ***2.8.2. The Dominance Theory***

This theory hypothesises that the dominance of men in society reflects their dominance on language, particularly in a mixed-sex conversation. However, this is not always true (See Section,5.4).The dominance model is more convincing than Lakeoff's (1975), as it relies on empirical evidence (Sadiqi, 2003, p. 6). Power dominates the use of language in society. Zimmerman and West (1975) study a sample of white, middle class Americans less than 35 years old. They provide 31 parts of conversation, in 11 conversations between men and women. They conclude that men used 46 interruptions, but women only two. Moore (1999) argues that the men's interruption of women reflects men's dominance or their attempt to do so. However, interruption may not mean dominance; it may reflect desire for non-involvement in the interaction (Moore, 1999).

Another supporter of the difference theory is Poynton (1985, pp. 70-75) who posits a comprehensive difference between women and men who speak Australian English. According to Poynton (1985, p. 6), sexist language concentrates on lexical items, such as chairman; chairperson and titles Mr.; Miss. ...etc. To describe gender in language, Poynton (1985, p. 6) adopts Halliday's Systemic-Functional Linguistics (SFL) approach which proposes three language strata to describe language: first, discourse, dealing with the structure of texts. Second, lexico-grammar, or the grammar of clause. Third, phonology which is realised by speech sounds, intonation, and rhythm.

Poynton (1985) adapts the SFL approach as a model of interpretation of gender in conversation, which is based on two strata: discourse and lexico-grammar. Because this study

deals with discourse not grammar, only the discourse stratum will be discussed. Poynton (1985, p. 6) contrasts female and male discourse as:

- 1- Interruption, men interrupt women, but not vice versa in mixed-sex conversation.
- 2- Switching pause, white males in the US have longer pauses after their turn than do white females in mixed-sex dyads, the opposite is true for blacks.
- 3- Topic choice, men may reject women's topic choices in mixed-sex conversation while women will talk on topics raised by men.
- 4- Back-channel noises, women use (mmhmm) significantly more than men, particularly in woman-to-woman interactions.
- 5- Speech function (speech act), choice and realisation, men used more commands than women and tend to realise them congruently by means of the mood choice Imperatives, however, women do commands[sic] by using Interrogative, 'would you mind closing the door?' And by using a declarative clause, 'I wonder if you would be so kind as to shut the door?'
- 6- Initiating conversations, women attempt to initiate conversation more frequently than men do, but they may fail because of the lack of male cooperation.

In order to discuss the perceived and practised silence in its social context, it is crucial to investigate whether women and men practise silence similarly or not. Poynton (1985, p. 4) disagrees with Freud's comparison between males and females which was based on their biological differences. Poynton (1985, p.4) claims that what is significant is the social identification of masculinity and femininity. In other words, gender is a social creation. To prove this assumption, we should rely on linguistics to examine how males and females practise language (Poynton, 1985, p. 4).

Poynton (1985, p. 4) outlines three consequences of this differentiation in Australian societies: first, 'the institutionalised inequality or the inferiority of women', that is, they are denied doing certain activities. Second, 'the institutionalised channelling of human diversity along two and only two pathways'. That is to say, women and men have their stereotyped role in society, which assumes that men were born superior. Third, 'the institutionalised hostility between male and female'. For instance, the aggressive attitudes of men toward women in Australia; the worst violation of female by male is rape.

### ***2.8.3. The Difference Theory***

According to the difference theory hypothesis, men and women have different styles of language. Women's language is not the same as men's because of cultural differences (Sadiqi, 2003, p. 9). This assumption is true, especially in Jordanian society. Sadiqi (2003, p. 9) explains that the deficit theory is based on power; the dominance theory on psychology,

whereas the difference theory is based on inter-ethnic and cross-cultural factors. The supporters of this view are <sup>2</sup>Maltz and Boker (1982), who argue that women and men tend to learn, as children, how to use words in conversation with their same-gender friends. The problem may appear when they try to interact with each other equally. In addition, the difference theory was also called the ‘two-culture model’, since it focuses on the notion of sociolinguistic subcultures. That is to say, boys and girls are not socialised together. They therefore learn two different sociolinguistic substructures: the male and the female substructure (Sadiqi, 2003, p. 9). This is true in Jordanian society where school education is separated, and the norms of the society do not allow males and females to socialise together. Men and women therefore have different sociolinguistic styles (See Section 5.4). The style and the language of the women are positively highlighted in the difference theory (Sadiqi, 2003, p. 9).

Sadiqi (2003, p. 10) summarises <sup>3</sup>Tannen’s (1990) and Maltz and Boker’s (1982) notions of the difference theory as women are better conversationalists for the following reasons: ‘(i) their elicitory strategies aimed at raising the level of conversation for all participants, (ii) they sought support in language, a strategy that was basically different from men’s upmanship (cf. Tannen, 1990), and they learned different behaviours from men as part of their social differentiation from playgroups onwards’.

### **Summary of the Chapter**

There are few studies that investigate the meanings and functions of silence in either Australian or Jordanian societies. This study was conducted to fill this linguistic gap in terms of social settings. It is therefore the first study, to the researcher’s knowledge, that investigates silence as an anti-language in its social context in both cultures. This chapter discusses two kinds of literature review: first, theoretical which includes Conversational Analysis, and turn-taking systems. Second, it uses empirical case studies that include the meanings, the types, and the functions of silence in social settings. In addition, it presents some attempts to interpret the meaning of silence in its social context. Moreover, it presents some proverbs and popular sayings about the value of silence in both Jordanian and Australian societies. Furthermore, this chapter discusses the relationship between silence and politeness theory. It also sheds light on Halliday’s notion of context of situation as an

---

<sup>2</sup> Cited in Sadiqi, F. (2003). *Women, gender, and language in Morocco*. Leiden; Boston: Brill.

<sup>3</sup> Cited in *ibid.*

essential method of interpreting silence. In addition, it is impossible to understand silence away from its social context. It also discusses Volosinov's notion of multi-accentuality and its applicability to silence. Finally, this chapter addresses three gender theories: the efficient, the dominance, and the difference theories.

### **Chapter Three: Methodology**

This chapter introduces and contains a discussion of the methodological approach and research design best suited to examine the research questions set out in chapter one. A multi-method design is proposed in order to arrive at answers to the research questions. The subsequent section includes an illustration of the specific process of data collection, followed by an overview of the methods of data collection, the procedures, the participants, and the data analysis.

#### **1. Introduction**

The methodology of the present study was qualitative in nature; an ethnographic approach was applied to answer the questions of study. 'Ethnography literally means 'a portrait of a people'. An ethnography is a written description of a particular culture - the customs, beliefs, and behaviours - based on information collected through fieldwork'(Harris & Johnson, 2000, p. 4). It is a distinctive approach to answer the questions of study, because it attempts to examine how culture affects the perceived and practised silence in interaction in social settings. It is also associated with the anthropology, which is suitable for this kind of study because of its primary emphasis on context, and on the understanding of actions as they arise within the dynamics of contemporary culture. In its intrinsic form, ethnographic study involves the first hand observation of subjects in a cultural context. The notion of ethnography as a qualitative method recognises the relationship between the ways in which speakers of Australian English and Jordanians perceive and practise silence in daily interactive social settings.

A qualitative approach is suitable when participants' perceptions are being examined and settings are studied holistically. According to Punch (1998, p. 243), 'qualitative methods of inquiry are open, flexible and sensitive to the complex and interconnected world of people'.



Punch (1998, p. 243) observes that ‘qualitative methods are the best way of getting to the insider’s perspective, the actor’s definition of the situation, the meanings people attach to things and events’. Berg (2001, p. 3) emphasises that qualitative study alludes to ‘the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things’. It has been criticised as a non-scientific approach that does not give as much certainty as quantitative study. Yet, it is still better than the quantitative approach, especially when it illustrates certain experiences such as smells and sounds, because numbers cannot meaningfully demonstrate these types of experiences (Berg, 2001, p. 3), which are examined more effectively by qualitative approach.

Barbour (2008, p. 11) proposes that a qualitative study addresses more questions than a quantitative study. While the latter addresses questions, such as ‘how many?’, ‘What are the causes?’, ‘What is the strength of the relationship between variables?’ the former (qualitative) ‘provides an understanding of how official figures are created through social process’ (Barbour, 2008, p. 11). In a qualitative study, multiple methods may be used together to interpret and reflect on data. A qualitative approach is illuminating, as the researcher’s knowledge, skills, and experience function to examine real life situations and explore the social contexts in which people practise silence.

The present study is designed to fill a gap in sociolinguistics and pragmatic in both Australian and Jordanian cultures regarding the way the people of the two countries perceive and practise silence in social settings. There are six interconnected phases of the study: first, reviewing literature about silence in Australia and Jordan; second, collecting data in WA; third, collecting data in Jordan; fourth, analysing data separately in each society; fifth, comparing and contrasting the findings in both countries and sixth, conclusions, and recommendations.

### **1.1. Methods**

In order to investigate how speakers of Australian English and Jordanians perceive and practise silence in both cultures, ethnographic and qualitative approaches were adopted in this study. The study adopts a triangular technique to collect data: first, the researcher used the micro-socio-ethnographic technique which involves analysis of small-scale events and process such as dyadic communication in social settings. Dyadic Conversations lasted for 30 minutes each and they were video recorded. Second, the researcher conducted in-depth interviews with the participants, who were involved in these conversations, to examine their

perceptions and interpretations of silence after transcribing the data in a staff room at the university campus. All the interviews were audio-recorded with the participants' consent. Interviews are an essential source in data collection. They were selected in a holistic way to gain meaningful data on participants' beliefs, perceptions, practices, and attitudes toward silence in social settings. The questions of the interview were adapted to suit the participants in the study. Some participants provided more data than others. The duration of the interviews was around 15-20 minutes per session. The period during which the interviews were conducted was five months (From January- July 2010) in both countries. At the end of each interview, the researcher directly transcribed the data and reflected on them. The questions that were raised during the interviews include the following:

- 1- How do you perceive and practise silence in social settings?
- 2-What is your feeling when someone practises silence in conversation?
- 3-What influence does the participant have on his/her friends in the interaction when s/he remains silent?
- 4-What influence does the participant have on the continuity of the interaction?
- 5-How do you interpret silence in (a certain situation)?

Third, observations of the conversations provided another essential supplement to interviews. Observations are necessary, as they help the researcher to draw a whole picture about the social setting that he investigated. They also rely on observing for a long time everything that relates to his study. The researcher observed the participants' conversations in both countries to investigate how they perceive and practise silence. These observations increased the researcher's awareness of unanticipated events that might require refocusing one or more evaluative questions. They also provided a complete image of the interviewing stage and offered extra opportunities for the researcher to understand the participants' definition of silence in social settings.

## **1.2. Procedures**

The procedure was the same in both Jordanian and Australian conversations; the researcher met the participants in a staff room inside the university. The researcher showed them the

room to reduce their unease in a strange environment. Then the researcher asked them about the suitability of the room to make sure that they were in a comfortable environment. After they were seated in two padded chairs, in front of each other, they were asked to fill in an information sheet about their age, sex, year of study, subject of study and their contact details (Appendix F). Then they were asked to sign the consent form (Appendix G). The researcher also told them that the conversation was audio and video recorded. The researcher asked them to talk about any topic they wished and the researcher provided a piece of paper which had two suggested topics as a kind of assistance in case the participants hesitated to choose a topic: 'talk about university life' and 'talk about your future career'.

The stationary video camera was positioned about three metres away from the participants. The participants were asked to talk with each other for 30 minutes; the researcher left the room during the conversation to avoid any influence on the main stream of communication. After 30 minutes, the researcher came back to switch off the recording devices. After that the participants were told that there were interviews after transcribing the recorded data.

## **2. Participants**

The sample for the study was 24 speakers of Australian English of Western Australia (12 Females and 12 Males), who have received their primary and secondary education in Australia, and 24 speakers of Jordanian Arabic of the north of Jordan (12 Females and 12 Males). The number 24 was chosen to ensure gender balance. In each conversation, there were two participants. The participants were university students (undergraduates) in both countries. Their ages were between 18-26. They were recruited by contact with student Guilds and lecturers, who outlined the general purpose of the study for them, and a small monetary reward (\$10) was given to them just in Australia. The purpose of the study was explained to them only in general terms to make sure that they did not try to become silent during the conversation, and to keep to the mainstream communication. They were not told the specific purpose of the study, since this would affect their interaction. The participants were divided into two groups: twelve friends and 12 strangers, who did not know each other. The participants had the choice to chat with their friends and classmates. There were also various ways to motivate individuals to participate in this study, such as advertising through graduate research school website, Google group, and flyers on campus.

### **3. Data Analysis**

The data used in the study comprised 24 dyadic conversations: twelve in Australian English and 12 in Jordanian Arabic. Both the Australian and the Jordanian conversations consisted of two groups: the first group was the friends' group which consisted of female-female dyads, male-male dyads and male-female dyads. The second group was the strangers' group that consisted of female-female dyads, male-male dyads and male-female dyads.

The transcription process was the most tedious and time-consuming task. An Australian woman who is specialised in transcribing data transcribed the Australian conversations. The Graduate Research School nominated her to the researcher. These conversations were sent to her in order to save time and to avoid blanks or gaps in the data, because of the difficulty of Australian colloquial accent. Regarding the Jordanian conversations, the researcher transcribed them himself. The researcher used Nvivo 8 software to transcribe these conversations. It was a difficult task, because it needed more concentration to grasp what the interlocutors were saying. However, these conversations were in Jordanian Arabic. There were some difficulties in transcribing them as some participants speak at a fast pace. Ninety seconds from the beginning (minutes 1:00-1:30), 90 seconds from the middle (minutes 12:00-13:30) and 90 seconds from the end (minutes 23:00-24:00) of each conversation were considered in data analysis. These periods were selected from each conversation in order to have a comprehensive overview of the whole conversation, because they represent the whole conversation. In addition, the researcher tried to be systematic in selecting these periods. Praat Software was used to detect the length of silences. Data analysis took nearly eight months (from August 2010 to April 2011). After detecting the length of silence periods, Conversation Analysis approach was implemented to analyse these data.

## **Chapter Four: Data Analysis, Findings and Discussion**

This chapter presents the data analysis, findings, and discussion of perceiving and practising silence in Jordanian and Australian societies from a sociolinguistic and pragmatic perspective. The functions of silence are categorised under two main groups: sociolinguistic, which includes communicative and polite functions, and pragmatic functions. First, the researcher presents the data analysis and findings from the Jordanian case study followed by the same from the Australian case study. Next, he presents a discussion of the findings from both studies in terms of their agreement or disagreement with previous empirical studies.

### **1. Data Analysis and Findings**

This section presents the analysis of both Jordanian and Australian case studies. The first section pinpoints the perception and practice of silence in Jordanian society. The second section identifies the perception and practice of silence in Australian society.

#### **A- Silence: An Empirical Case Study in Jordanian Society**

##### ***Background***

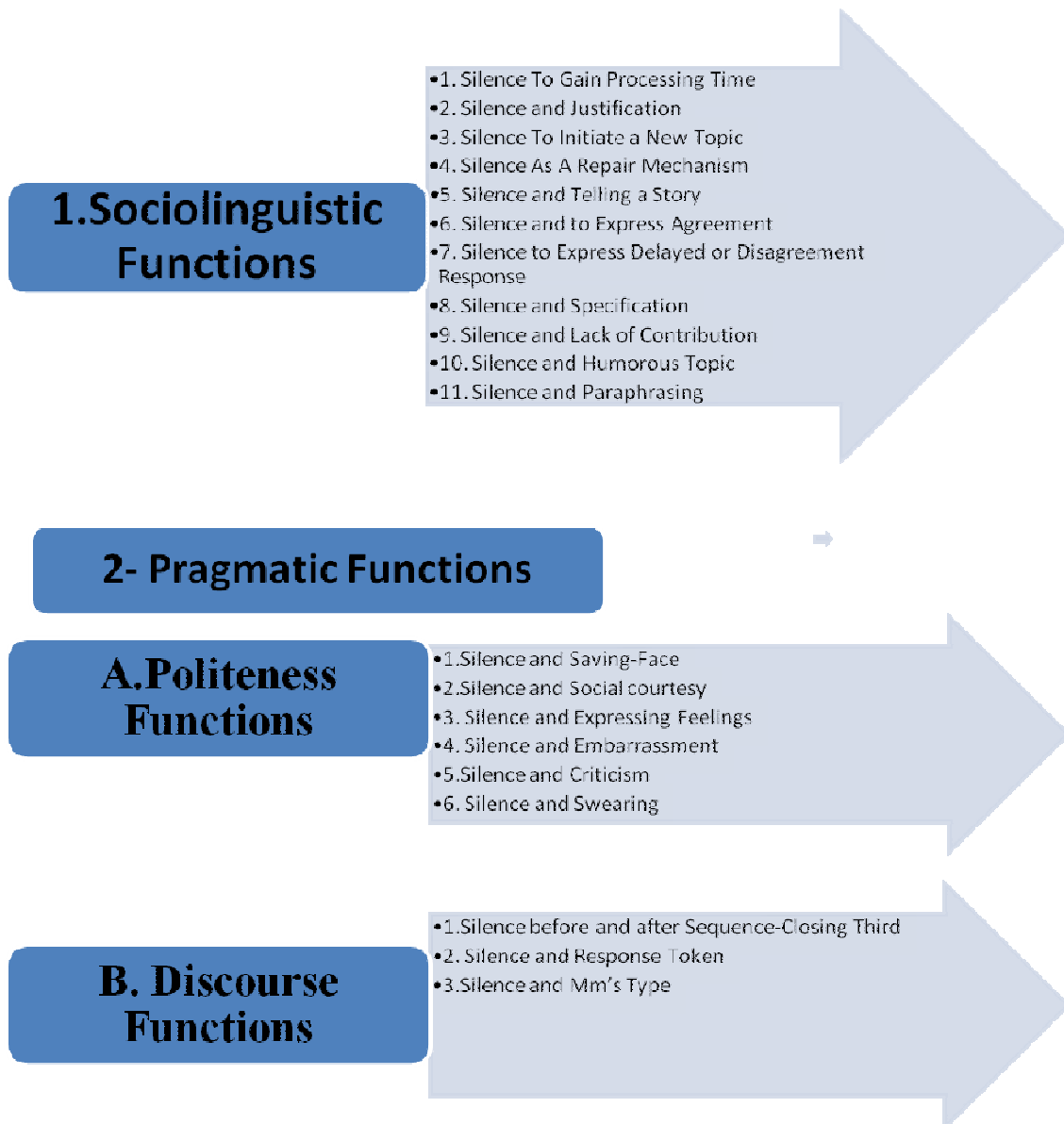
Jordan is an Arabic speaking country with a population of 5.29 million, according to 2004 census, of whom 92% are Sunni Muslims, 6% are Christians (the majority Orthodox), and 2% percent other (several small Shia Muslim and Druze populations) (See Jordanian Department of Statistics, 2004). It is located in Asia, in the Middle East area. It is bordered in the North by Syria, in the south by Saudi Arabia, in the West by Palestine and in the East by Iraq. Jordan is so popular, because of its position. It was in the heart of the earlier civilizations, such as the Babylonian and the Canaanites. Later, Jordan became a home for several ancient kingdoms including: the kingdom of Edom, the kingdom of Moab, the kingdom of Ammon and the prominent Nabataean kingdom of Petra. Jordan was founded in 1921, and it was recognized by the League of Nations as a state under the British mandate in 1922. Jordan was formerly known as the Emirate of Transjordan. In 1946, Jordan joined the United Nations as an independent sovereign state officially known as the Hashemite Kingdom of Jordan. Jordan is governed by the Hashemite monarchy since 1921. The majority of the population of Jordan emigrated from Saudi Arabia during the 19<sup>th</sup> Century; the other came from Syria and Palestine. Jordan has a significant educational system, the illiteracy rate

in Jordan was 6.9% in 2010, one of the lowest in the region (See Jordanian Department of Statistics, 2004).

## **Introduction**

This section explores the communicative function of silence in Jordanian casual conversations. Twelve dyadic conversations were analysed. The participants were university students from Yarmouk University, Irbid. There were 24 students, 12 males, and 12 females. Their ages were between 18 and 26 years. The data were collected between December 2009 and February 2010.

In Jordan, silence plays a pivotal role in a turn-taking structure, as it marks the engagement and disengagement of the interlocutors in a conversation. One speaker speaks at a time, and others listen (Sacks et al, 1974). In general, this is also applicable to Jordanian society. Moreover, in Jordanian society, it is impolite to interrupt a speaker while s/he is speaking. Jordanians sometimes do not tolerate interruption while they are talking, especially among friends. The current speaker may ask the other speaker to keep silent by uttering the following utterance with rising intonation '*mehna binso:lif*' (*I am still talking*). The pragmatic meaning of this phrase is 'keep silent until I complete my turn'. Long silence is also dispreferred in Jordanian society, because it indicates a sort of ignoring of the other speaker in conversations between friends and strangers. This is why the current speaker may utter the following utterance with rising intonation contour: '*mehna binso:lif meʕa:k*' (*I am speaking to you*). Pragmatically, '*I am speaking to you, so do not ignore me*'. Furthermore, the longer the silence, the higher the possibility of disengagement from the conversation. In addition, silence can be intentional or unintentional. The communicative (intentional) functions of silence in Jordanian society are also divided into main functions: sociolinguistic and pragmatic functions. Diagram (8) below summarises the functions of silence in Jordanian society.



**Figure 8 Functions of Silence in Jordanian Society**

### **1. Sociolinguistic Functions**

Silence can be tolerated and even preferred in Jordanian society, because it represents wisdom and maturity, especially for the older generation. Silence is therefore employed in Jordanian Arabic in order to perform a variety of sociolinguistic functions. This section will introduce these functions. It will also provide one example of each occurrence. There are additional examples in the appendices. Silence performs several communicative functions. The findings of the study indicate that silence is employed in Jordanian society to serve the following sociolinguistic functions:

## 1. Silence to gain Processing Time

The most interesting findings of the study are that silence appears to be used in conversation in order to gain enough processing time to think of what to say next on the one hand, while minimising the period of silence on the other hand. Jordanian speakers tend to use silence in conjunction with pause fillers such as ‘*ʔe:h, ʔe:m, mmm, i:l*’, or they tend to use the whole utterance, ‘*Alluħħuma s‘a:li ʕala sayidina Moħammad*’ (May the mercy of Allah be upon our master prophet Mohammad) as a pause filler while they are remembering something, and as an indication to the recipient that the current speaker is still holding the turn and that s/he is thinking of what to say next.

In extract (1) below, **Nami:r** and **ʔAsma:ʔ** are talking about a programming course called (C++). **Nami:r** says that it is a good idea to have a written exam in this course rather than a multiple choice one, since the instructor can more easily discover the student’s mistakes in using the C++ program. **Nami:r** says that the instructors will therefore improve the way they teach students by relying on the weakness that the students have in writing the program. **Nami:r** remains silent for 0.3 seconds in line 364 after lengthening the pause filler ‘*ʔe:::m*’. In addition, this silence is preceded by another significant silence of 0.6 seconds in line 364. She is trying to gain enough processing time to reorganise her thoughts, and to minimise the period of silence.

### Extract (1): **Nami:r** and **ʔAsma:ʔ**: (Females, friends).

364 **Nami:r**: FPP → ↑ ibtiʕirfi iða (0.6) ↑ ʔinuh iða ʔa:::m (0.3) ↑ lao bidna noxiðha. Okay ,reħ yitʔelab bittasʕhi:ħ  
365 (0.4) ↑ bes reħ yiktafif ʔaxtʕa:ʔ itʕula:b we:n min xila:l kita:bit ilbarna:miðʕ ↓ (0.2) ↑ laqudam (.) reħ  
366 yithasan ʕarħoh ↓ (1.1) ↑ reħ yifahm itʕula:b ʔakθar. ↓  
367 (0.6)  
368 **ʔAsma:ʔ** : SPP → ↑ mumkin ʔa:h ↓  
369 (0.4)  
370 **Nami:r**: Post Exp → ↑ yeʕni momkin ʔiða bidoh yideris halma:dih ʔo ka:n ilimtiħa:n muħewseb (0.2)  
371 witʕtʕula:b yimtaħnu: (0.6) ↑ ʔu okey ma yʕrifif ↓.

**Nami:r**: You know (0.6) if a:::m (0.3) okay if we would like to take it, he will have difficulty in checking the exam papers (0.4) but he will discover the students’ mistakes from the way of writing the program (0.2) in the future, his teaching will be better (1.1). He understands the students better.

(0.6)

**ʔAsma:ʔ**: Possibly yeah

**Nami:r**: Possibly, if he wishes to teach this course and the exam will be computerised (0.2). The students will take the exam (0.6), but they will not know anything about the course.

Silence seems to be employed at the TRP and before a pause filler. After completion his or her turn, a next speaker usually allows a short period of silence before initiating a new turn. (Schegloff et al., 2002, p. 6) In this case, the current speaker is waiting for a response



when the recipient does not start. S/he is trying to minimise the silence and is thinking of initiating again. In extract (2) below, **Raza:n** is introducing herself to **Rana** and she is telling her that she is in the third year and that her average mark is excellent. **Raza:n** keeps silent for 0.7 seconds at the TRP in line 1. It seems that **Raza:n** is waiting for a response from **Rana**. When **Rana** does not respond, **Raza:n** initiates again. She starts her utterance with two pause fillers ‘*ʔe::h mmm*’, as she is trying to have enough time to change the topic. This can be seen from her new utterance when she starts talking about the difficult courses that she has to study this semester.

**Extract (2): Raza:n & Rana ( Females, strangers)**

- 1 **Raza:n** : FPP → ↑ ʔa:h laʔinuh halaʔ sanih ta:ltih, ↑ ʔw ma:ʔa:ʔ Alluh muʔadali ʔimti:ya:z↓ (0.7) ↑ ʔe::h mmm
- 2 fi: ʕindi maw:d ikti:r sʕaʕbih.↓
- 3 **Rana**:SPP → ↑ ʔa:h.
- 4 **Raza:n**: Post Exp → ↑ fe:h ʕindi tefre:ʕ kama:n ʔinnoh fereʕit accounting wi ingle:zi. (0.8) ↑ kama:n mitʕewdih
- 5 ma ʔa:ʔ Allah min ʔena bilmedresih yeʕni leʔni mitmeyzih ʔo ʔa:tʕrih ʔo he:k fe fedʕʔeh insʕedemit
- 6 heh bilyarmu:k ↑ heh heh heh .hhh.=
- 7 **Rana**: = ↑ wildʕa:m ʕeh widra:sit ildʕa:m ʕeh ʔo he:k ↓.

**Raza:n** :Post Exp → Yeah, because I am in the third year, and my average, God willing , is excellent (0.7)  
a:::h mmm, so I have some difficult courses.

**Rana**: Yeah.

**Raza:n**: I have a minor specialisation. I am studying English and accounting. (0.8) In addition, I used to be high achieving and consistant in school, but I felt shocked when I came to Yarmouk University.

**Rana**: The university, the study, and these things.

Silence may also be used in conjunction with a whole utterance which is used as a pause filler ‘*Allahuma sʕali ʕala sayidina Mohammad waʕala ʔalihi wa sʕahbihi ʔadʕmaʕi:n*’ ( May the mercy of Allah be upon our Master Mohammad, on his relatives and all his companions). Jordanian speakers tend to use this utterance when they are trying to gain enough time to think of what to say next and to prevent the other speaker interrupting. This utterance can be usually accompanied by a period of silence. It also serves to minimise the period of silence, because the other speaker should repeat the same utterance either audibly or silently out of respect to the prophet Mohammad (Peace Be Upon Him). In addition, one speaker may ask the other speaker to say this utterance when s/he wishes either to take the turn, or to gain more time to think of what to say next. The current speaker therefore gains enough processing time to think of what to say next. In extract (3) below, **Raza:n** is talking about a problem with one of her sisters. At the beginning, she commences her topic by giving religious evidence on the value of patience in Islam. **Raza:n** is silent for 0.6 seconds in line 525 before uttering the pause filler utterance ‘*Allahuma sʕali ʕala sayidina Mohammad waʕala ʔalihi wa sʕahbihi ʔadʕmaʕi:n*’. Again, she remains silent for 0.4 seconds in line 526

after finishing this utterance. She is trying to have adequate time to think of the next utterance. There is also an important silence of 0.7 seconds in line 528. This silence serves to elicit confirmation from Rana. This can be seen from **Rana**'s response '*binazluh*' (He sends it).

**Extract (3): Raz:an & Rana( Females, strangers)**

506 **Raza:n**: ↑kam:n ʕindi ʔoxit ʔe::h wedʔiʕ xa:sʕ yeʕni motʔeleqeh=  
 507 Rana:= ↑hmmm=  
 508 Raza:n: =↑bes ilhedullah reb ilʕaleme:n yeʕni [ mebsu:tʕeh biʕeya:tha: ( ) ]  
 509 **Rana**: ↑ ma ha:i he:h exactly ʔinnoh ismeʕi ʔinnoh itʕe:ʕi ] (0.3)  
 510 ʔe::h↑ ʔismeʕi yeʕni ha:i ʕeya:h, bidik itkemli ↑ʕomor (0.2) meʕ ilinsa:n illi bidik titibtʕi  
 511 [ fe:h ]  
 512 **Razan**: [ Sʕeh. ]  
 513 (0.6)  
 514 **Rana**: fa::: (0.2) fi:ni ↑ʔismeʕi↑ ʔeya:h ʔehleh ʔena ʔeʕe:ʕ ʕeya:ti ʔena mij mortebtʕeh meʕ insa:n↓=  
 515 **Razan**:= sa:dʔeh.  
 516 **Rana**: bes mebsu:tʕeh biʕeya:ti ʔo ra:dʔyih [ fe:ha ]  
 517 **Raza:n**: [ nefsik ]  
 518 (0.2)  
 519 **Rana**: ʕem beʕeqiq ʔehla:mi [ ʕem beʕiqiq nedʕeʕa:ti. ]  
 520 **Razan**: [ me he:h ibtirdʕeʕ lelbe:ʔeh ] ʔo leqena:ʕa:tik=  
 521 **Rana**:=↑ ilmohim irridʔ  
 522 (0.2)  
 523 **Raza:n**: FPP→↑yislam ʕummik↓=  
 524 **Rana**:SPP→ ↑ma hi ha:i hi:↓=  
 525 **Raza:n**:Post Exp→↑ yislam tumik ibtiʕrfi ʔana fi:h ʕindana ikti:r maqo:lih fi ilba:t ↓(0.6) ↑Allah hum sʕali ʕala  
 526 sayidina Mohammad waʕala ʔalihi wa sʕahbihi ʔadʕmaʕi:n↓ (0.4)↑' isʕsʕabur rebana binazluh ʔabil  
 527 ilmusʕi:bih ʔao ilbala:ʔ'.↓  
 528 (0.7)  
 529 **Rana**: ↑binazluh.

**Raza:n**: I also have a sister with a special case, she is divorced.

**Rana**: Hmmm

**Raza:n**: But, thank God. She is happy in her life.

**Rana**: Exactly, listen, you are going to spend the whole of your life with the man you will be married to.

**Raza:n**: Right.

**Rana**: Listen, which is better: living alone or living with someone you do not like?

**Raza:n**: Right.

**Rana**: I am happy and satisfied with my life and I can achieve my dreams and successes.

**Raza:n**: Yeah, this relates to the environment where your grew up and to your convictions.

**Rana**:The most important thing in life is satisfaction.

**Raza:n**: You are right.

**Rana**: Exactly.

**Raza:n**: You are right, you know. My family believe in a saying that (0.6). May the Mercy of Allah be upon our Master Mohammad, on his relatives and all his companions (0.4) 'Allah sends patience before the misfortune or the scourge'

(0.7)

**Rana**: He sends it.

Silence also appears to be used after lengthening the pause filler 'ʔe:h' in order to remember a name of someone or something. In extract (4) below, **ʕu:q** is telling **ʕadi:r** about the journalistic reports that she has done recently. She therefore remains silent for 0.7 seconds in

line 173 after lengthening the pause filler ‘?e::h’. She is trying to remember the name of the sports club, and its manager, as she has done one of her reports there.

**Extract (4): fu:q &Yadi:r ( Females, strangers)**

173 **fu:q:** FPP→ ↑?a:h ?o ?imilna liqa:? ma? ?e::h (0.7) ↑na:di ilhusi:n [Ahmad]  
 174 **Yadi:r :** SPP→ [ ?ah ]  
 175 **fu:q:** Post Exp→ ↑ ilhazza:ʕ ka:n ?ina bildʒa:mʕa: huna musa:ʕid raʕi:s ildʒa:mʕah bes [itqa:ʕad.]↓  
 176 **Yadi:r :** [ ?ah ]  
**fu:q:** Yeah, I arranged a meeting with a::h (0.7) Al-Hussein club, [Ahmad]  
**Yadi:r :** [ Yeah ]  
**fu:q:** Il-Hazzaʕ, he was the assistant of the president of our university, but he [retired.]  
**Yadi:r :** [ Yeah ]

Silence may be also used in conjunction with lengthening the pause filler ‘?o’ (and), and the question word ‘fu:’ (what). In extract (5) below, **ʕAbdullah** is asking **ʕissa** about the courses that he is studying this semester. Next, **ʕissa** is telling **ʕAbdullah** the name of the courses that he is studying this semester in line 6. **ʕissa** keeps silent for 0.8 seconds in line 6 after lengthening ‘?o’. Once again, he utters the question word ‘fu:’ as a pause filler and to minimise the silence, and then he is silent for 1.6 seconds in line 6. He is trying to gain enough processing time in order to enumerate the courses on the one hand, and to decrease silence on the other hand.

**Extract (5): ʕAbdullah &ʕissa: (Males, friends)**

5 **ʕAbdullah:** FPP→ ↑mif phonetics one?↓  
 6 **ʕI:sa :** SPP→ ↑phonetics one (.) writing one ?o::: (0.8) ↑?o: fu:ju:(1.6) ↑ fu:imnazil ? (0.2) ↑?o 111 (.) ↑?ama  
 7 111 yazamih ?am wallah ?abayi:i↓.  
 8 **ʕAbdullah: Post Exp→** ↑ya zam mahi ʕa:diyih mora:dʒeʕeh lel 100.  
 9 (.)  
 10 **ʕI:sa:** ↑ ya zam walluh ?e::h ↑?oskot ↑?oskot.  
**ʕAbdullah: Isn’t it Phonetics one?**  
**ʕissa: Phonetics one (.) Writing one a::nd (0.8) and what? What? (1.6) What am I studying? (0.2) and**  
**111 (.) Oh mate 111 ammm by God, oh:::**  
**ʕAbdullah:: Oh mate, it is casual. It is a revision to 100**  
 (.)  
**ʕI:sa: Oh, mate, by God, ?e::h keep silent! Keep silent!**

Silence may appear in Jordanian conversation when the interlocutors are selecting the appropriate words to say. Jordanians believe that their words may be used against them, particularly when they are talking about other people, or discussing an important topic. This may be why they tend to remain silent before selecting significant words. Sacks et al. (1974, p. 727) refer to recipient design which is ‘a multitude of respects in which the talk by a party in a conversation is constructed or designed in ways which display an orientation and sensitivity to the particular other(s) who are the co-participants’. In other words, the current

speaker selects his or her words or topics carefully, especially when the topic or the word is sensitive. Recipient design therefore works ‘with topic selection, word selection, admissibility, and ordering of sequence, options, and obligations for starting and terminating conversation’ (Sacks et al., 1974, p.727).

In extract (6) below, **Hiba** is telling **Yasmi:n** that she had a course with a lecturer who showed them a film that had some immoral scenes. **Hiba** remains silent for 0.7 seconds in line 207 before saying ‘*a film that has immoral scenes*’. This silence is meaningful, because **Hiba** is selecting her words carefully, due to the sensitivity of the topic. She is talking about some scenes that have a sexual orientation, which is unacceptable in Jordanian society.

**Extract (6), Hiba & Yasmi:n (Females, friends)**

207 **Hiba:** FPP→↑la? ?ihna mara dʒabilna fi:lim tʃaradʒna ʃale:h ↓(0.7)↑ wfili:m fiywh ?afya:? mij mili:ha↓=  
 208 **Yasmeen:**SPP→= ↑iddaktu: r inoh sʻa:r yiħki ↑ʻ?ihna ʃa:di bilfunu: n it is okay iffaba:b wilbana:t bifu:tu:  
 209 ↓(0.5)↑ʃa:di ħuriyihʻ ↑bes ?ana ma: beħib he:k ħoryih↓=

**Hiba:** No, he brought us a film and we watched it (0.7). The film has immoral scenes=  
**Yasmi:n:** The professor said that ‘in the Faculty of Arts, it is okay for males and females to be together (0.5). It is a kind of Freedom’, but I do not like this kind of freedom.

Additionally, silence may be employed after selecting an inappropriate word, especially when the speaker sometimes tries to exaggerate the topic about which s/he is talking. S/he therefore uses vocabulary which is inconsistent with the current situation. In extract (7) below, **fu:q** is talking about her journalist reports. **fu:q** keeps silent for 0.8 seconds in line 167 after uttering the word ‘*herb*’ (war) to describe the football matches. This word is inappropriate in this situation, because it is an exaggeration.

**Extract (7), fu:q & Yadi:r (Females, strangers)**

166 **fu: q:** FPP→w mumkin lattarfi:h (1.0) ?ah yeʃni ?akθar min ?ifi iʃmilna ?aw tabaʃi:t ʃayab ilmala:ʃib mmm (0.4)  
 167 yeʃni maθalan ħarb ill (0.8)ilmuba:rya:t lama itsʻi:r ba:n ilwihda:t wilfa:sʻali ?innuh fu:ilhitafa:t illi  
 168 [bitsʻi:r ba:n ]  
 169 **Yadi:r:**SPP→ ?a:ʃ bisʻi:r ] ?ah  
 170 **fu: q:** Post Exp→?il?iθni:n ?ah ?w innuh ka:f baʃid ilmubara:h bitsʻi:r ba:na:thum ?il?iθni:n.

**fu: q:** Or possibly for entertainment (1.0) Ah, like, we did many things, or the arguments that occurred in football matches between the fans mmm (0.4). Like, for example, the wars (0.8) that occur because of football matches between <sup>4</sup>?ilwihda:t and ?ifa:sʻali. That is, the words that they use against each other.

**Yadi:r:** What happens? Yeah.

**fu: q:** Yeah, or how arguments occur between the fans after the match.

<sup>4</sup> Two popular Jordanian football teams

Silence might be employed to attract the other speakers to participate in the conversation. This silence might be accompanied by body movements, such as nodding the head, or pointing with the hand. In Sacks et al.'s (1974) model, the process of the rule-set does not force one of the speakers to speak even when s/he is selected by the current speaker; s/he may be silent before starting his or her turn. Moreover, the next speaker may not initiate when s/he is selected by the current speaker and the current speaker may not speak. As a result, there will be a discontinuity or lapse in the conversation.

In extract (8) below, **Nami:r** is telling **?Asma:?** about her girlfriend. She states that this woman seems to be so close to her, even the first time they met. **Nami:r** utters the phrase *'fa:hmih ʕalai'* (Do you understand me?), and then she remains silent for 0.4 seconds in line 175. Again, in line 178, she utters nearly the same phrase, *'fa:hmi:tni fo: beħki'* (Do you understand me?) and then she is silent for 0.4 seconds. Once again, she utters *'ʕa:rʕih fo: ibniħki (0.4) iʕrifti?'* (Do you know what I am talking about? (0.4) do you know?). These phrases are common in casual conversation in Jordanian society. The interlocutor tends to use them, when s/he feels that the recipient is not active, or s/he does not understand what s/he is talking about. S/he is therefore trying to get him or her involved in the conversation. Silence is commonly used in conjunction with these phrases, or utterances, in order to make sure that the recipient is following what has been said, and to get him involved in the conversation.

**Extract (8), Nami:r&?Asma:?:( Females, friends)**

175 **Nami:r:** FPP→↑fa:hmih ʕalai (0.4) ↑yeʕni ma ħasi:t bilmarah ʕari:bih, xalas<sup>f</sup> min ʔawal ↑yeʕni kont ʔaʕo:fha.  
 176 ↑yeʕni xila:l senti:n ra:qabatha min baʕi:d, ʔw jofna:ha↓ (0.6) ↑bes ʕan dʒad lama fa:tat ħasi:tha  
 177 xalas<sup>f</sup> he:ka qari:bih ʕala ikθi:r ʕala qalbi↓ (0.6). ↑ʔawal ma balajit ʔaħki maʕha: ʔa:h kont  
 178 ʔaħisha: ʕan dʒad fa:hmi:tni fo: baħki.↓ (0.4) ↑ʕa:rʕih fo: ibniħki? ↓(0.4) ↑iʕrifti?↓=  
 179 **?Asma:?:**SPP→ =↑ʔ:ah

**Nami:r:** Do you understand?(0.4) Like, I did not feel that she was a stranger. Like, first, I saw her two years ago, I was watching her (0.6) but really, when she became one of our group, I felt that she was so close to my heart.(0.6) When I started talking to her I felt that she could easily understand me.(0.4) Do you know what I am saying? (0.4) Do you know?

**?Asma:?:** Yeah.

Silence appears to be utilised when the speaker is trying to imagine what s/he will do in the future, especially when s/he will attend a party or a function. In this sense, the speaker tends to remain silent from time to time, because s/he is imagining what s/he will do or prepare for this occasion. In extract (9) below, **Yasir** is telling **Salman** that his brother will get married in January, and he is thinking about the clothes that he will wear on that day. **Yasir** has an important silence of 1.4 seconds in line 333. This silence is significant for two reasons: first, **Yasir** expects a response from **Salman**. When **Salman** does not initiate, **Yasir** continues

talking. Second, this silence allows him to imagine the kind of clothes that he will wear to the wedding. He says that he is the brother of the groom, so he should be subtle. Next, he has seven silences in lines 334 and 335. These silences function as a way of envisaging the type of clothes that he wishes to wear. **Yasir** is wondering where he can buy these clothes. This is why he is silent for 1.0 second in line 334 before describing these clothes.

**Extract (9), Yasir&Salman (Males, strangers)**

- 331 **Yasir:** ↑ʕindi ʕors ʔaxu:i. Fe:h illi ʔexu biddoh yitdʒewaz ibʕehor wa:hed.↓=  
 332 **Salman:** =↑ʔelf mabru:k↓=  
 333 **Yasir:** FPP→↑Allah yiba:rik fi:k ↑ibʕehor (0.9) ↑wa:had .(1.0) ↑tʕabʕan ʔana ʔaxu ʕari:s.(1.4) bitʕrif illibsih illi  
 334 bidi ʔalbes ha. (0.7) ʔila ʔalʔa:n imʕayri:tʕi we:n bedi ʔalqa:haʔ.(1.0) ↑bidi ʔaʕteri tʕa:giyit ha:i  
 335 ilpump (0.4) ↑ilʔamri:ki. (0.6) bes bitko:n (.) ʔani:qah ha:i .(0.2) ( )↑ wʕala ku:t ,(0.7) ʔiʕrift  
 336 jakilhin?.↓  
 337 **Salman:** SPP→haðʔa ʔa:h ʔiʕr(h)fit ʔdab bari:tʕa:ni qadi:m=  
**Yasir:** My brother will get married in January.  
**Salman:** Congratulations.  
**Yasir:** May Allah bless you, in (0.9) February (1.0). Of course, I am the groom’s brother.(1.4) You know, the clothes that I will wear. (0.7) Until now I do not know where I can buy them. (1.0) I would like to buy a Trilby hat, (0.4) the American one. (0.6) It is (.) subtle. (0.2) ( ) and a coat (0.7) Do you know what they look like?  
**Salman:** Yeah, I know, like the archetypal man in old British literature.

Conversation is based on turn-taking strategies. When one speaker finishes his or her turn, s/he selects the other speaker as the next speaker, or s/he may select him or herself as the next speaker (Sacks et al., 1974). Silence can therefore play a significant role in organising or shaping the turn-taking mechanism in conversation. In Jordanian Arabic, the current speaker tends to select the next speaker in different ways, such as using body language, for instance nodding the head, or s/he may select the next speaker verbally by nominating him or her to participate, or s/he may remain silent after saying something in order to get him or her involved in the discussion. In the next section, the researcher will focus on the employment of silence in selecting the next speaker.

The current speaker selects the next speaker after drawing his or her attention to the current topic, and after s/he has remained silent for a period. In extract (10) below, **Hiba** and **Yasmi:n** are trying to commence the conversation. **Hiba** calls **Yasmi:n** and then she remains silent for 1.0 seconds in line 2 as an indication to select her as the next speaker. Again, **Hiba** selects **Yasmi:n** as the next speaker by being silent for 0.5 seconds in line 6. Once again, **Hiba** selects **Yasmi:n** as the next speaker in line 8. **Yasmi:n** tells **Hiba** that they will continue talking about the Emirates; **Hiba** encourages her to continue. **Hiba** is silent for 0.8 seconds in line 9. After that **Yasmi:n** selects **Hiba** as the next speaker by asking her to

change the topic and then she remains silent for 2.6 seconds in line 11. These silences take place at the beginning of the conversation. The speakers are therefore relying on each other to start the conversation. In other words, each one is nominating the other to be the first speaker.

**Extract (10): Hiba & Yasmi:n ( Females, friends)**

- 1 **Hiba:** Pre-Exp → ° ↑ Yasmeen  
 2 (1.0)  
 3 **Yasmeen:** ↑ hala? sʻarlina safa binhki bera (0.3) hala? Ma reh niʻrif nihki ʻiji sekar ʻale:na ilbab bimoftah heh  
 4 heh heh heh.=  
 5 **Hiba:** = ↑ tʻayib yallah nihki. ↓  
 6 (0.5)  
 7 **Yasmeen:** FPP → ↑ ʻawal ʻiji ʻnkamil mawdʻuʻ ʻiimarat waʻilxali:ʻ. =  
 8 **Hiba:** SPP → = yallah nihki ʻannuh.  
 9 (0.8)  
 10 **Yasmeen:** ↑ walʻinyayruh ?  
 (2.6)  
**Hiba: Yasmi:n**  
 (1.0)  
**Yasmi:n:** We have been talking for an hour outside (0.3) Now, we do not know what to talk about, he locks the door with the key heh heh heh.  
**Hiba:** Okay, let's speak.  
 (0.5)  
**Yasmi:n:** Firstly, we will complete the subject of the Emirates and the Gulf countries.  
**Hiba:** Let's talk about it.  
 (0.8)  
**Yasmi:n:** or shall we change it ?  
 (2.6)

Silence can be used when the speaker finds it difficult to express his or her thoughts. This silence is significant, especially in conversations between friends. The length of this silence varies. It may be a lapse. This silence functions as a means of searching for the best words to express thoughts. In extract (11) below, **ʻAyman** asks **Haya** about her opinion of the behaviour of young men in general nowadays, especially those who have sports cars, which are equipped with a stereo sound system, and those who have their girlfriends next to them in these cars. **Haya** explains that those young men are stupid, and she does not like to deal with them. However, there are some young men who are gentle and civilised, since they have a subtle way of thinking and dealing with others. **Haya** is silent for 9.4 seconds in line 284. This lapse is also preceded by lengthening the particle 'ʻo' and a silence of 1.5 in line 283. **Haya** finds it difficult to express her feelings toward gentle young men. This can be seen from the utterance that precedes these silences 'baħke:lek dʻad ʻindhom tafke:r yeʻni ikʻe:r ra:qi' (Really, their way of thinking is superior). These silences therefore serve as a means of looking for a way to express her feelings toward modern educated young men.

**Extract (11), ?Ayman & Haya: (Male-Female, friends)**

271 ?Ayman : FPP→↑hassef bidi ?as?alek, fo: fo: ra?yak bi ?e::h ?il↓ (2.0)↑ biffaba:b ibfakil ?a:m tas'erofa:toh?↓  
 272 (1.3)  
 273 Haya: SPP→↑ fi:h wallah [fi:h]  
 274 ?Ayman : Post Exp→ [?ins] ?innik ?inti bilyarmu:k ya?ni, (0.5) ma: be?ki iffeba:b ibfakil ?a:m=  
 275 Haya :=↑ la wallah fi:h jeba:b ?innoh ilwa:hed, it?a:mel ma?hom [ye?ni ?e::h =]  
 276 ?Ayman : ↑ [ye?ni me?alan] hað'u:l iffaba:b ?illi biku:nu:  
 277 ho:n, (0.5) biku:n kol hamoh yit'la? ib siya:reh, ?o yiwat'e:ha: ?a ?ila?rd? ?o yidza hit'ha:↓  
 278 Haya: ↑ [?a:h la? ?aki:d hað'u:l ta:fhe:n↓]  
 279 ?Ayman : FPP→↑ ?o system, ?o lazim itku:n s'a:hbeto:to: d?anboh [?o ?ifi zai he:k.]  
 280 Haya: SPP→ ↑ [?a:h la? ?he:n] ke:d tafhe:n, ye?ni ilwa:hed,  
 281 ye?ni ?a:h ,(0.8) ↑ye?ni hatta ma: ?ib ma: be?hibif ?it?a:mel ma?hom wala hatta yit'la?u: ib wid?hi  
 282 ?ake:d. (0.9) bes fi jaba:b ye?ni ba?ke:lak d?ad ?indhom tafke:r ye?ni ik?e:r ra:qi. ?o::::↓ (1.5) ?o  
 283 (9.4)↑ ye?ni tafke:r ik?e:r ik?e:r ikwayis. ?o bithib ?innak tit?a:mel ma?hom.↓(0.3) ↑?o bidzu:z  
 284 tirta:h tit?a:mel ma?hom ?ak?er ma: tit?a:mel ma? ilbana:t ma? ?innoh↓(0.4) ↑ilmafru:d' il?eks,  
 285 ↑?innoh ilbint ithib tit?a:l ma? bint ?o yiku:n itta?a:mol more:h ?o he:k↓ (0.3) ↑bes jaba:b s'a?e:h  
 286 ?inhom birayhu:k ?ak?er min ilbana:t↓ (0.5) ↑ye?ni gad mayku:no ikwayse:n ,?o mo?hterame:n ↑  
 287 ?o:::: (0.7) ↑raqye:n ?o bi?irfo: fo: bidek ye?ni bid'et'.↓

**?Ayman : Now, I would like to ask you about your opinion (2.0) of the behaviour of young men in general?**

(1.3)

**Haya: Oh God! That is right, that is right.**

**?Ayman : Forget that you are at Yarmouk University.(0.5) I am not saying young men in general.**

**Haya: By God, there are some young men whom I know.**

**?Ayman : Like, those who are here,(0.5) and they are just thinking of having a sports car. =**

**Haya: Yeah, No! Surely, those are idiots.**

**?Ayman : and stereo sound systems, and they have their girlfriends next to them in the car and like this.**

**Haya: Yeah, sure, they are negligent. Like, I do not like to deal with them or even to see them. Sure, (0.9) but there are some young men, like really their way of thinking is superior, an:::d (1.5) an:::d (9.4) like their way of thinking is very nice. Therefore, you prefer to deal with them (0.3) than with young women. However, it is the opposite. That is to say, a woman would like to deal with a woman smoothly and so on.(0.3) but dealing with some young men is better than dealing with women, because they are respectful an:::d (0.7) gentle, and they also know exactly what you want.**

Silence appears to be practised when someone loses his or her train of thought. In this sense, the current speaker is trying to say something, but s/he forgets what to say. S/he therefore remains silent, and then s/he may change the topic, or direct a question to the recipient. Silence here functions as a means of collecting one's thoughts. In extract (12) below, **Sa?ad** is telling **?ixla:s<sup>?</sup>** about what he will do after graduation. He is silent for 1.4 seconds in line 5. This silence is preceded by lengthening the pause filler 'ah'. Once again, he is silent for 0.3 seconds in line 6. This silence is essential, because it seems that he has lost his train of thought. This can be seen from the fact that he does not complete his turn. Instead he directs a question to **?ixla:s<sup>?</sup>**, asking her about what she will do after graduation. Again, he is silent for



1.0 seconds in line 8 before asking her about what she will do after graduation. This silence is also important and it serves as a means of diverting the topic.

**Extract (12), Saʿad & ʔixlasʿ: ( Male-Female, Friends)**

- 5 **Saʿad:** FPP→↑yeʿni ʔana kont ʔimfakir ʔa::h↓ (1.4)↑ baʿid ittaxarudʒ.  
 6 (0.3)  
 7 ʔixlasʿ:SPP→ ↑ʔa:h=  
 8 **Saʿad:**=Post Exp→ ʔi:f hu isʿsʿaʿhi:h ʔi:f bidak (1.0) tiʿmali baʿid ittaxarudʒ maʿalan ʔake:na bihalmawdʿu:ʿ ʔ  
**Saʿad:** Like, I was thinking a::h (1.4) after graduation.  
 (0.3)  
 ʔixlasʿ:Yeah  
**Saʿad:** What? Right what would you like (1.0) to do after graduation? Like, do we talk about this topic?

Some Jordanian speakers do not prefer repetition, because it is considered to be an extra aspect of the conversational style (Tannen, 1987, p. 599). Silence may co-occur with repetition (Tannen, 1987, p. 599). Although repetition can help the speaker to think or to organise what s/he will say next, it is still undesirable in conversation. It is better to use silence rather than repeat what has been said (Jaworski, 1993, p.51).The current speaker tends to remain silent before repeating the prior utterance. This silence can function as a means of gaining enough processing time to reorganise the current speaker’s ideas.

In extract (13) below, **ʔAyman** asks **Haya** whether she has been admitted into the Faculty of Engineering or if she has changed her field of study. She tells him that she was admitted into the Faculty of Engineering. However, she does not like this field of study; she likes Journalism or any specialisation in the Faculty of Economics. Haya remains silent for 0.7 seconds in line 156 after repeating the same utterance ‘*kemodʒtemeʿ ilhandesih*’ (The people in the Faculty of Engineering). This silence is significant, because it functions as a means of reorganising her ideas. This can be seen from her following utterance when she starts criticising the students in the Faculty of Engineering.

**Extract (13), ʔAyman &Haya: (Male-Female, friends)**

- 146 **ʔAyman :** ʔinti lema dexalti ʿaldʒa:mʿeh hadesih wala ʔewalti walke:f?  
 147 (1.0)  
 148 **Haya:**ʔah ʔana kont handeshi kont ʔe::f ʔolo:m ma:liyih (1.2) kont bidi yeʿni ha;d ittaxasʿosʿ leʔni  
 149 [zai ma ʔeke:tlek ]  
 150 **ʔAyman :** kont ʔa:bih ʔiji ] biliqtisʿa:d yeʿni.  
 151 **Haya:**ʔah zai ma ʔeke:tlek ʔinoh ʔana bidi ʔiji biliqtisʿa:d ʿaʒa:n ʔaw sʿaha:feh ʔaw ʔai ʔiji (0.3) yeʿni ha:i  
 152 ijʒeyla:t heh heh heh ʔiji Mmmm xelasʿ tetʿbe:q ʿemali yeʿni(0.6) ʔeta fikrek yeʿni ʔw he:k  
 153 [ama ka: ʔana ]  
 154 **ʔAyman :** [le:f ma ʔewalti?]  
 155 (0.3)

156 **Haya:** kemodʒtemeʃ ilhendesih (0.7) ʔe::h (0.2) kemodʒtemeʃ ilhendesih yeʃni ma ʔebe:toh ʔina bkoliytna ma  
 157 ʔebe:toh yeʃni (0.5) fa ʔitwaqaʃit ʔinoh inna:s illi ʔatʃa:mel meʃhom bilhendesih (0.3) ʔe::h ʔaʃo:f  
 158 mistawa tefke:rhom ʔarqeh min he:k(0.4) ʔatʃa:mel meʃ na:s fiʃlen ra:qye:n yiʔayiro: yeʃni (0.6)  
 159 yiku:n modʒtemeʃ ʔa:ni ma: ʔaʔib ʔeʃleʃ minno ʔasʃlen (0.6) bes ʔana bilʃeks ma beʔeb ʔsʃlen ʔafu:t  
 160 koliyit ilhendesih min wera ill (0.3) yeʃni ilna:s.

**ʔAyman :** Were you admitted into the Faculty of Engineering at the beginning or did you change your specialisation?

(1.0)

**Haya:** Yeah, I was admitted into the Faculty of Engineering ʔe::h Business Administration (1.2). I like this area as I told you before.

**ʔAyman :** Would you like to study something in the Faculty of Economics?

(0.4)

**Haya:** As I said before, I would like something in the Faculty of Economics, or Journalism, or anything (0.3) because these subjects are Mmmm practical, like (0.6), and even the way you think and so on. To me,

**ʔAyman :** Why did not you change your subject?

**Haya:** The people in the Faculty of Engineering (0.7)ʔe::h(0.2). The people in the Faculty of Engineering like, I do not like them, I do not like them. Like , I expect the level of thinking of the students in the Faculty of Engineering to be sophisticated (0.4) I would like to deal with sophisticated people who will change, like(0.5) I would like to deal with people whom I like (0.5).On the contrary, I do not like to go to the Faculty because of (0.3) like the students there.

## 2. Silence and Justification

Another important finding is that silence appears to be used in conjunction with decision-making. In this sense, the speaker remains silent before making a reasonable decision in order to support his or her point of view and to avoid error correction. In extract (14) below, **Nami:r** thinks that studying physics and chemistry is not related to her field of study, geology. However, **ʔAsma:ʔ** emphasises that *they are related to geology*. There is a significant silence of 1.7 seconds in line 24. This silence is reflected in **Nami:r**'s turn. **Nami:r** is thinking of a reason to support her view. This can be seen from her turn, when she says, 'When I practising the profession of a geologist, I will not use physics and chemistry'. In addition, **ʔAsma:ʔ** is silent for 0.4 seconds in line 22. This silence is meaningful, because it is preceded by the cause particle 'ʔinnoh'. **ʔAsma:ʔ** is also thinking of evidence for her point of view. This can be proven from her response in line 22, that Chemistry and Mathematics are related to geology.

### Extract (14), ʔAsma:ʔ &Nami:r (Females, Friends)

22 **ʔAsma:ʔ:** FPP→↑la bes lazim ʔinnoh:: (0.4) ↑bilʃaks yeʃni ilraDʔiya:t, ki:mya mirtabtʃa:t maʃ ʃulu:m ʔilardʒ  
 23 ↓(0.9) ↑le:ʃ ʔinnuhʔ

(1.7)

25 **Nami:r:** SPP→↑ ma:ʃi mirtabtʃa:t ↑bes halaʔ ʔiʔna laquda:m lama bidna ʔnma:ris (0.5) ↑mihnit ʔilʃi:lu:dʒi ↓  
 26 (0.9)

27 **ʔAsmaaʔ:** =Post Exp→°↑ reʔ tistexdimi ʔilʔisaba:t reʔ tistexdmi ↓°  
 28 (1.1)

- 29 **Nami:r** : ↑ha:i ?ilhisaba:t nefisha ?iða ka:net maʔlu:beh reḥ nidʔtʔer nodrosha fi kol mas:aḡ↓ (0.5). ↑yaʔi ?iða  
 30 ?ihna meθelan ?istaxdamna hisaba:t ma:dit ?ilhydrolu:dʒya. ↑↑ʔake:d reḥ nodrosha dʔmin  
 31 ?ilmasa:q maʔ nefis ?ildaktu:r (0.3)he:k biku:n ?ahsan=  
 32 **?Asmaa?** : = ?ah.  
**?Asma:?** **No, but it is a must because (0.4) on the contrary, mathematics and chemistry are connected and are related to geology (0.9) Why do you say that they are not related?**  
 (1.7)  
**Nami:r:** **Okay they are related, but when I practise the profession of a geologist in the future.**  
 (0.9)  
**?Asmaa?:** **You will use mathematical formulas. You will use...**  
 (1.1)  
**Nami:r:** **If these mathematical formulas are required, we have to study them in each course.(0.5) For example, if we use the mathematical formulas of the Hydrology course, we will study them with other courses and by the same professor (0.3). That is better.**

Silence might co-occur when making a choice. In this sense, the speaker may keep silent in order to select the most suitable item or thing. In addition, silence serves as a means of processing what has been said, and what will be said. The speaker may remain silent or hesitate before making a selection. This silence may be a lapse, or for 3.0 seconds or more. In extract (15) below, **Haya** asks **?Ayman** about the countries that he wishes to visit. **?Ayman** is silent for 3.7 seconds in line 308. This lapse functions as a means of thinking of a response, since **Haya**'s question is unexpected. In addition, it is bewildering to choose the countries that he wishes to visit. This can be seen from his response, since he remains silent for 1.6 seconds in line 309 after saying the United Arab Emirates, and for 1.2 seconds after saying Qatar. Next, he is silent for 2.0 seconds in line 311 after saying Lebanon. **?Ayman** is trying to make a selection. This is why he is gaining processing time to select the best response.

**Extract (15), Haya &?Ayman :( Female-Male, Friends)**

- 307 **Haya:**FPP→↑ we:n biḥib itsa:fir bilaʔwal law titxayal ?inak imsa:fir ?↓  
 308 (3.7)  
 309 **?Ayman** : SPP→↑?iða ʕala duwal ʕrabiyih.↓ (0.5) ↑baḥib ?atʔlaʕ ʕala il?ima:ra:t.↓ (1.6) ↑ʔaw ʕala qatʔar↓  
 310 (1.2) ↑ʔaw ʕala libna:n.↓  
 311 (2.0)  
 312 **Haya:** Mmm (1.2) ?w dowal ye:r ʕrabiyih ?  
 313 (1.3)  
 314 **?Ayman** : dowal bera meθelan (2.2) ?e:h beḥib ?eru:h ʕela ?elma:nya:  
 315 (5.5)  
 316 **Haya:** ?eke:d ibtihtem bissey:ra:t ?

**Haya: If you imagine you are travelling, which countries would you like to visit?**

(3.7)

**?Ayman** : **If I would like to visit Arab countries (0.5) I would like to visit the Emirates (1.6) or Qatar or Lebanon**

(2.0)

**Haya: Mmm (1.2) and foreign countries?**

(1.3)

**?Ayman : Foriegn countries, such as (2.2) ?e::h I would like to visit Germany  
(5.5)**

**Haya: Surely, you like cars?**

Silence can be employed when one speaker asks the other for his or her opinion about something or someone, such as an institution, or a lecturer. In this sense, silence plays a significant role in selecting the appropriate words to describe that thing or person. In extract (16) below, **Ahmad** asks **ʕabdilna:sʕir** about his assessment of the university. **ʕabdilna:sʕir** remains silent for 0.7 seconds in line 200 before saying that it is unfair to specify four years for studying Journalism at University. It should be only two years, because the other two years are a big loss for young people. He has eight periods of silence in his turn. The longest one is 1.0 second in line 202. These silences serve to select the appropriate words to explain his judgement of the university.

**Extract (16) ?Ahmad & ʕabdilna:sʕir( Males, Strangers)**

199 **?Aħmad** : FPP→↑?a::h (2.1) ke:f ja:yif iłdʒa:mʕa ?↓  
200 (0.7)  
201 **ʕabdilna:sʕir**: SPP→↑ bilnisbih laɗʒa:mʕa (0.2) ↑yeʕni ?arbaʕ sani:n ħara:m yuħuṭʕ bi:hin ifab↓ (0.8) ↑iða  
202 begʕod ?arbaʕ sani:n qa:ʕid bu:xidʕ mawa:d ʕaṭʕiðb↓ (1.0)↑ yaʕni, zai ma qulit ?init (0.2)  
203 ↑isʕsʕaħa:fa ħara:m ʕale:ha santi:n ↓(0.8) ↑bo:xidʕha ya zim qa:lo: ibaʕrbaʕ sani:n haðʕo:l  
204 issanti:n biqfiz ʕomroh min 18 bisʕi:r ʕomroh 22↓ (0.2) ?intih da:ri fu:(0.2) ?22 (0.2) ʕaṭʕiðib.↓

**?Ahmad : ?e::h (2.1). How do you see the university?  
(0.7)**

**ʕabdilna:sʕir: With regard to university, it is unfair to waste four years studying Journalism. (0.8) A young man spends four years studying useless courses. (1.0) Like you said (0.2) two years are enough for Journalism (0.8). Four years are too long. These two years are a big loss for a young man. He starts university at 18 years, and he will finish at 22 years.(0.2) Like, you know (0.2) 22 years (0.2) It is useless.**

Silence might also be practised when a speaker is trying to compare two persons or two things. In this sense, the speaker tends to be silent in order to recollect his or her thoughts in order to find the differences and the similarities between those persons or things and to be competent and reasonable. In addition, s/he is trying to avoid error correction or s/he is trying to be realistic and knowledgeable. In other words, each speaker tends to show him or herself that s/he has sufficient knowledge about those persons or things, and this knowledge makes him or her capable of making this comparison. In extract (17) below, **fu:q** is comparing the graduate ceremony of Yarmouk University with the one at the University of Science and Technology in the North of Jordan. **fu:q** says that the latter is more organised and interesting than Yarmouk University's ceremony. **fu:q** remains silent on ten occasions in her turn between line 386 and line 389. The longest period of silence is of 0.7 seconds in line 387

after saying 'it is in the stadium, it is very nice, very nice, really it is well-organised'. These silences function as a means of looking for similarities and differences between the two graduate ceremonies. In addition, **fu:q** aims to show herself as more knowledgeable and convincing.

**Extract (17), fu:q & Yadi:r (Females, Strangers)**

384 **fu:q**: FPP→↑yeʕni ʔinti bes [iyna:du: ʕale:k]ibtismaʕi:f ismik ʔinnuh ʔadʒa du:rak iʕrifti ʔ↓  
 385 **Yadi:r**: SPP→ ↑ [ heh heh ] (0.2) ʔa:h  
 386 **fu:q**:Post Exp→ ↑fahe:k biʕhisi we:n taxri:dʒhum ʔwi:n taxri:dʒ ittikno:↓ (0.5)↑ iltikno: ʔiʕdʔirtuh,↓ (0.2)  
 387 laʔinh bilʔusta:d ↓(0.2) ↑bidʒanin, ʔw ʕilo: ʕilo: ʕan dʒad imratab.↓ (0.7)↑ ʔawal Ji itʕula:b  
 388 ʔibʕa:d laʔnuh bitsʕi:r ilaha:li↓ .(.)↑ illi ibinhum ho:n ʕina, ʔw bitxaraʕʒ ,ʔw bitʕlaʕ ʔismuh binazlo:  
 389 ʔahluh laʕinduh.↓ (0.5) ʔa:h binazlo: ʔahluh laʕanduh ʔw bitbalʕi ↓(0.3). ↑fa yeʕni bisʕafi ʔaxir  
 390 wa:ʕad ʔwa:xir ʔiji ha:da mij malzu:m ʕa ittaxri:dʒ.↓

391 **Yadi:r**: ↑ʔa:h ʔabadan heh heh.↓

**fu:q**: Like, when they call you, you do not hear your name. However, it is your turn, you know?

**Yadi:r** heh heh (0.2) Yeah

**fu:q**: So, there is a difference between Yarmouk University's graduation ceremony, and the ceremony at the University of Science and Technology.(0.5) I attended the Science and Technology one.(0.2) It was in the stadium. (0.2) It was fantastic. It was very nice, and it was really well-organised.(0.7) Firstly, the students are separated from the invitees. The family (.) of the son graduating come down to him.(0.5) Yeah his family come down to him. Therefore, you, as a graduate, cannot (0.3) hear your name when they call you to take your certificate because of the chaos.

**Yadi:r** : Yeah, absolutely heh heh.

Speakers tend to interpret the other's speech pragmatically. That is to say, they can anticipate or guess what the other speaker wishes to say, or what s/he does say. Silence may be employed in conjunction with making inferences. The recipient tends to remain silent after the current speaker completes his or her turn, because s/he is thinking and evaluating what has been said. Silence therefore performs an essential role in making an inference. In extract (18) below, **ʔAyman** tells **Haya** that he wishes to visit Germany, and then he is silent for 5.5 seconds in line 311. This lapse is significant, because it functions as a means of making an inference. **Haya** deduces that he is fond of cars. This is why he wishes to visit Germany, since German cars are very popular in Jordan, especially Mercedes. This can be seen from his response 'ʔa:h bahtam' ( yeah sure) in line 315.

**Extract (18), ʔAyman & Haya(Male-Female, friends)**

311 **ʔAyman** : FPP→duwal bara (2.2) maʕalan ʔa::h bihib ʔaro:ʕ ʕala ʔalma:nya  
 312 (5.5)  
 313 **Haya**: SPP→ʔaki:d ʔibithtam bisaya:rat.  
 314 **ʔAyman** :Post Exp→ʔa:h bahtam

?Ayman : overseas (2.2) for example, I would like to go to Germany.

(5.5)

Haya: You must be interested in cars.

?Ayman : Yeah, sure.

### 3. Silence to Initiate a new Topic

The results of the study indicate that silence may be used to initiate a topic, while the speaker is organising his or her thought. Moreover, interlocutors may be keen to keep the conversation flowing, because a longer silence means disengagement and withdrawing from the conversation. They therefore tend to think of an appropriate topic to maintain the conversation. The period of silence varies depending on the relationship between the speakers. It is longer between friends and shorter between strangers. This silence may be interpreted as a lapse while each speaker is waiting for the other to commence a new topic. In extract (19) below, **Nami:r** initiates a new topic after a lapse of 4.7 seconds in line 515. **Nami:r** plays a pivotal role in this conversation, because she is trying to keep the flow of the conversation going. In addition, she is more talkative than **?Asma:?**. This is why she tends to have longer turns than **?Asma:?** and she dominates the conversation by initiating more topics. **?Asma:?** is therefore depending on **Nami:r** to initiate a topic. She waits for **Nami:r** to initiate a topic in order to participate in it.

#### Extract (19), ?Asma:? &Nami:r (Females, friends)

- 315 **Nami:r**: FPP→ ↑?ah binnisbih ili mafhu:m is'eda:qeh ?ini ↑ya'ni↑ ma ba'it'i leqab s'adi:q (0.5) le?ai heda  
316 bihki ma'oh ↓  
317 **?Asmaa?** :SPP→°?ah'  
318 (0.3)  
319 **Nami:r**: Post Exp→ [↑ ma ya'ni]  
320 **?Asmaa?**: ° [↑momkin ] [zami:leh ↓ ]  
321 **Nami:r**:= [↑?ah ] (0.2) ↑ zam:il ?kθar fi hi bitifa' zami:l la?nnuh. ↓=  
322 **?Asmaa?**:=↑ ?ah  
323 **Nami:r**: >↑la?nnoh [p'bid't'ari tihki ma'oh ↓ < ]  
324 **?Asmaa?**: [↑ ?ah zami:l, ] ↑?au ma'rifih (1.0) bes fi ilmuqarabi:n ?kθe:r momkin tihki  
325 s'adi:q. ↓  
326 (1.0)  
327 **Nami:r**: ↑?ah (0.9) kema:n zai ma hake:tlik ?e::h lazim ?enhat' ?an wiya:h ib?kθar min mawqif (0.3) lazim  
328 hata ?ahkom akthar ?ahkom 'ale:h ?iθa hu: bista:hal ?innoh yku:n ?e:::h s'adi:qi ?aw la? ↓  
329 **?Asmaa?**: ↑ma'fik h'ag ↓  
330 (4.7)  
331 **Nami:r**: ↑hata (0.7) ?aw bil?awal ?awal ma futna 'a: ittaxas'us' ↓ (0.9) ↑?a::h ?it'arafna: 'ala bana:t min  
332 ba'ii:d laba'ii:d ↓ (0.5) ↑zai ?ala:? (0.4) ↑ma kuna: ?i'hna: wiya:ha s'u'ha bes kuna in'ufha: min  
333 ba'ii:d ↓ (0.7) ↑ye'ni kuna ?in'fw:ha min ba'ii:d kunt ?afu:fha ka:f ma' ilbana:t (0.8) ha:i issanh  
334 ?aw bis'i:f ↓

335  
336

(0.2)

?Asma:?: ↑ ?ihih

**Nami:r:** For me the meaning of friendship is that I do not ascribe the term ‘friend’ to everyone that I talk to.

?Asmaa?: He may be an acquaintance.

**Nami:r:** Yes! A colleague, the best way to describe it.

?Asmaa?: Yes!

**Nami:r:** Because you are obliged to talk to him.

?Asmaa?: Yes! Or an acquaintance, but those who are close, you can say a friend

**Nami:r:** Yes! As I have told you I must, I must be in more situations with him to judge whether he deserves to be my friend or not.

?Asmaa?: You are right.

(4.7)

**Nami:r:** Because you are obliged to talk to him

**Nami:r:** Even (0.7) or firstly, at the beginning of my study (0.9) a::h we know some women superficially, (0.5) such as ?Ala:? (0.4) We were not friends with her, I just watched her in the distance.(0.7) That is, I was watching her far away, I was watching her with other women (0.8) this year or this summer.

(0.2)

?Asma:?: Yeah.

Silence may also accompany the initiation of a sensitive topic, such as relationships between males and females, or sexual or political issues in general, because these topics are considered taboo in Jordanian society. The speaker therefore tends to remain silent before initiating this topic as an indication of shyness, especially between female speakers. In extract (20) below, **Nami:r** remains silent for 16.0 seconds in line 188 before she starts talking about the relationship between a man and a woman at university. **Nami:r** says that she does not believe in friendship between men and women, because this relationship may be sexual which is prohibited in Jordanian society. Another significant silence is 1.4 seconds in line 189. This silence is important, since **Nami:r** is carefully selecting her words. Once again, all silences in this extract allow the speaker time to select the appropriate words.

**Extract (20), Nami:r&?Asama:?: ( Females, Friends)**

180 **Nami:r:** FPP → ↑ weka?inha hi ↑ belafat min ?awal yu:m ?ana wiya:ki bilja:mʕa (0.5) leʕata ma ?itʕarafna ʕala  
181 baʕodʕ ?aw leʕata (2.1) ↑ ?ana binnisbih ?ili he:k ʕan ?Ala:?. ↑ ma beʕrifif ju: ibtʕirfi ?inti ? ↓

182 (1.2)

183 ?Asma:?: SPP → ↑ ?ah nafs ?il?i: kont ?e:h (0.4) ↑ la?noh ka:net sʕoʕbitha: meʕ ↑ ʕAlya (0.9) ↑ ma ka:nat  
184 ?mgerbih ?ilna ?kʕe:r ↓

185 (0.2)

186 **Nami:r:** Post Exp → ↑ ?ah

187 ?Asma:?: ↑ bes ?itʕarafna ʕele:ha ?ekʕar ?au ?axeʕna meʕha mewa:d ?u:: he:k (1.1) ↑ sʕa:rat ?egrab ?ilna ↓

188 (16.0)

189 **Nami:r:** FPP → ↑ ma ba?a:min kʕi:r bisʕada:qit ilbint wijab ↑ ma:: (1.4) ↑ ?inuh yku:n baynhum ↑ sʕada:qah  
190 yeʕni bes sʕada:qa ma ba?amin ↓ =

191 ?Asma:?: SPP → = ?ah

192 (0.9)

193 **Nami:r:** Post Exp → ↑ xasʕatan ?iʕa ka:n maʕalan heh heh heh bwxʕu:: ↓ (0.8) ↑ ?a::h ?ih nafs ?ilmasa:qa:t.

194 (1.0)  
 195 ?Asma:?: ↑ ?ila ma yidʔel naðʔrit ill ilðakar yonðʔor ilha: ka ?onθa: ↓ (0.8) ↑ ma ba:=  
 196 Nami:r: = ↑ ?a:h

Nami:r: We all started university at the same time. (0.5) We knew each other and until (2.1). I do not know, to me this is all about ?Ala:?, what do you know about her?

(1.2)

?Asma:?: Yes! The same thing, I was ?e:h (0.4), because she was a friend of ?Alia (0.9). She was not close to us.

Nami:r: Yes!

?Asma:?: When we knew her well, and we took some courses with her. (1.1) She became close to us.

(16.0)

Nami:r: I do not believe in friendship between women and men, I don't (1.4) they are just friends, like just friends, I do not believe in that.

?Asma:?: Yeah.

(0.9)

Nami:r: Especially, if they, for example, heh heh heh take (0.8) a:::h, the same courses together.

(1.0)

?Asma:?: He will look at her as a female (0.8) I do not.

Nami:r: Yeah

Silence also appears to be used when referring to a woman who has a relationship with a man. The speakers tend to talk about her indirectly in order to avoid deprecating her or mentioning her name. In extract (21) below, Saʔad and ?ixlasʔ are talking about a woman who has a boyfriend. Both of them are trying to talk in a roundabout way about this woman. Saʔad remains silent for 1.1 seconds and 2.1 seconds in line 495, because he is cautiously selecting his word to avoid being rude in front of ?ixla:sʔ.

Extract (21), Saʔad and ?ixlasʔ: (Male- Female, friends)

492 Saʔad: FFP → ↑ ?a:h ?a:h ?a:h ?a:h, ?iʔrifitha: ? ha: ju: ?ismu:h ? (0.7) sʔa: hbi::t ,sʔa: hbi::t. ↓

(0.8)

494 ?ixlasʔ: SPP → ↑ sʔa: hbi::t sʔa: hbi. ↓

495 Saʔad: Post Exp → ↑ sʔa: hbi::t sʔa: hbit ↓ (1.1) ↑ Sʔaqu:r (2.1) ↑ ?iʔrifti::ha: ?

496 ?ixlasʔ: ↑ la? (click the tongue)

(0.6)

498 Saʔad: ↑ sʔa: hbi::t Su: ʔa:d.

(0.7)

500 ?ixla:sʔ: ↑ ?a:h

Saʔad: Yeah, yeah, yeah, yeah, do you know her? This is, what is that? (0.7) the friend, the friend

(0.8)

?ixlasʔ: The friend, the friend

Saʔad: The friend of (1.1) Saqir's friend (2.1), do you know her?

(0.6)

?ixla:sʔ: No (click the tongue)

Saʔad: The friend of Su: ʔa:d.

(0.7)

?ixla:sʔ: Yeah.

Silence may be also used when the current speaker completes his or her turn and the recipient initiates a similar topic. In this sense, the recipient listens to the current speaker carefully, and then s/he is silent for a while before initiating a similar topic to the prior one. This silence is



purposeful, because it serves to make sure that the current speaker has completed his or her turn. In extract (22) below, **Hiba** has told **Yasmi:n** about her argument with Mohammad recently. **Yasmi:n** is silent until **Hiba** completes her turn. She is therefore practising the role of listener on the one hand, and she is thinking of initiating a similar topic when **Hiba** completes hers. This can be seen in line 356, when she remains silent for 0.3 seconds in order to make sure that **Hiba** has completed her turn. She then initiates a related topic.

**Extract (22), Hiba & Yasmi:n ( Females, Friends)**

- 354 **Hiba:** ... FPP→bes bitʃirfi ʔinnuh itsʻa:lehna: saʃi:tha: bes ɔʔel layu:me:n (0.3) ʔana mistaħiyih minoh ʔo ho  
 355 mistahi minni.  
 356 (0.3)  
 357 **Ya:smi:n:**SPP→ʔah hadi:k ilmarreh ʔana ʔo Rand he:k sʻa:r fi:na (0.3) ʔe::h ʔaħki:lik ʃaʔi:f (0.6) ibtitzakari  
 358 **Hiba:**Post Exp→ ʔah  
 359 **Yasmi:n:** heh heh (1.6) .hhh lama roħit maʃa:ki ʃaliqtisʻa:d  
 360 (1.7)  
 361 **Hiba:** ʔah  
 362 **Yasmi:n:**↑ laʔ mij ʃeʃa:n he:k Rand feka:retrni (0.4) ↑ ʔana ʔinnoh beħke:lha Yallah Rand hi feka:retrni ʔana  
 363 daymen leʔni bidi ʔeru:ħ biha:d ilwaʔit (0.5) ↑ daymen beru:ħ fema bedʻelni ʔa:ʃdih meʃa:hom ʔinoh  
 364 ʔeʒe:t bidi ʔeru:ħ meʃa:ki (0.4)↑ hi ma ka:net tiʃrif ʔinnoh bidna inru:ħ hona:k bes ʃeʃa:n niʃteri ʃa:l  
 365 ʔo ha:i fekerit ʔinnoh xelesʻ bidi ʔetrokha waru:ħ ʔinnoh (0.2) ʔo hi ʔa:litli ʔana bidi ʔa:ɖʒi meʃa:ku:  
 366 (0.3). mij hi ħeket ʔistennu: ʔiʃwai?↓

**Hiba:** You know. Two days after I was reconciled with him, we were (0.3) ashamed of looking at each other.

(0.3)

**Yasmi:n:** Yeah, that day. It happened to Rand and me (0.3) I will tell you the reason(0.6) do you remember?

**Hiba:** Yeah.

**Yasmi:n:** heh heh (1.6) .hhh when we went together to the Economics Faculty.  
 (1.7)

**Hiba:** Yeah

**Yasmi:n:** When I told Rand that I would like to leave(0.4), she thought that I do not like to stay with her. I always leave by this time. (0.5) She did not know that would like to go with you (0.4) to the market to buy a scarf. She thought that I would like to leave her alone (0.2). She said I would like to come with you. (0.3) Did she say wait for me?

Silence may be utilised at the TRP in order to mark the boundary of each utterance, to expect a response, or to take a breath. In addition, some speakers do not speak rapidly and successively. This is why they are silent for a time in order to give the other participant the chance to understand what has been said. In extract (23) below, **Tʻa:riq** is telling **ʔAri:ɖʒ** about the capability of instructors who give training courses. He says that it varies from one person to another. Those who are older and have more experience are more capable than

young people. He has four silences in his turn. These silences are significant, because they take place at TRP. He tends to remain silent at the end of each utterance in order to give **?Ari:dʒ** the chance to grasp what has been said.

**Extract (23), Tʿa:riq &?Ari:dʒ:(Male-Female, strangers)**

354 Tʿa:riq:FPP→↑ bes baʕde:n ?ibtityayyar ?il?omu:r.↓ (0.7)↑ yeʕni ?e::h (1.0) ↑ibtixtalif min↑ ?axisʕ la ?axisʕ.  
 355 (0.8) ↑?o:: ?e::h (1.2) ?o↑ illdawra:t ha:i ikwayisih ikθi:r bitfi:d biʕjoyol=  
 356 ?Ari:dʒ:=SPP→↑ bes ma sʿa:r ji, yeʕni ?alo:lina reh yiʕtʿu:na jiha:dih baʕde:n kol illi ?axaðna:h↓ ...  
**Tʿa:riq: But after that everything will change.(0.7) Like, ?e::h (1.0) It varies from one person to another,(0.8) and ?e::h (1.2) and these courses are useful in work.**  
**?Ari:dʒ: But nothing happened, like they said they will give us a certificate.**

Silence appears to be also used when a speaker is trying to change the current topic. In this sense, silence plays an essential role in switching the direction of the conversation. The recipient is silent to see whether the current speaker desires to add some information about the other prior topic or not. Next, s/he initiates a new topic, which is different from the prior one. In extract (24) below, **?Ayman** is asking **Haya** about a man who was studying with them at school. **Haya** does not remember this man. **?Ayman** is therefore trying to give her some information about him in order to help her to remember this man. In line 294, she tells him that *‘anyway I do not know him’*, and she remains silent for 1.2 seconds in line 295. This silence is significant, because it is an indication to **?Ayman** to complete his prior turn about this man. **?Ayman** therefore initiates again and he tells her that this man knows **?Ayham**. Next, there is a lapse of 9.6 seconds in line 297. **?Ayman** is expecting a response from **Haya**. However, she does not wish to comment on the topic, because she does not like to talk about *‘?Ayham’*. She therefore changes the topic, and she asks **?Ayman** whether he likes football matches. **Haya** is trying to escape from the topic. She therefore, starts talking about a different one.

**Extract (24), ?Ayman &Haya ( Male- Female, friends)**

293 ?Ayman : FPP→↑ ?a:h bodrus maʕai ( )  
 294 Haya:SPP→↑ ?ahuh bidi ?ahki ma: ʕrifithu:f, ma ʕomri:f joftoh ʕala kol ha:l↓  
 295 (1.2)  
 296 ?Ayman : Post Exp→↑ biʕrif ?ayham?↓  
 297 (9.6)  
 298 Haya:↑FPP→ ?ilak ʕalmubaraya:t ? bitta:biʕ muba:raya:t?↓  
 299 ?Ayman : ↑SPP→↑la? Kama:n irryadʔah ma le:f ʕale:ha bilmarah↓  
**?Ayman : Yeah, he is studying with me.**  
**Haya: Yeah, this is why I don’t know him, I haven’t seen him, anyway?**  
 (1.2)  
**?Ayman : He knows ?Ayham.**

(9.6)

**Haya:** Do you like football matches? , do you watch them?

**?Ayman :** No, I don't like sport at all.

Silence can be used to escape from the topic, especially when the current speaker does not have adequate knowledge about the current topic. S/he therefore produces a general utterance, which is not directly relevant. In addition, s/he tends to remain silent in order to escape from the topic. In extract (25) below, Haya is asking ?Ayman whether he uses the internet in the right way. ?Ayman's response is delayed, since it comes after 1.6 seconds in line 12, 1.2 seconds in line 15, and 0.4 seconds in line 17. ?Ayman is trying to escape from the topic, which he has not anticipated. This can be seen from his utterance 'zai he:k' (like this) in line 21 which is an exit. This response is a turn exit in Jordanian society. It means that the speaker does not have anything to add, or s/he is trying to escape from the topic. Again, he changes the topic in line 25 after being silent for 0.8 seconds in line 24. This silence is significant, because it is preceded by the continuer '?ah' (Yeah). Haya is expecting him to complete talking about how the young men use the internet. However, he changes the topic, and he asks her about the time when the study in her college starts.

**Extract (25), Haya & ?Ayman :( Female-Male, Friends)**

- 11 **Haya:**↑FPP→ tʻayib hel ʔintih maθalan bitstaxdim innit biʃfekil isʻehi:h xale:na niʃki?↓  
12 (1.6)  
13 **?Ayman :** SPP→ [↑yaʃni. ]  
14 **Haya:**Post Exp→ [↑ʔao ʔintih] fiʃet dʒe:lek yeʃni fiʔet↓ (0.3)↑ iʃeba:b nafishom ʔilli min ʃomrek yaʃni?↓  
15 (1.2)  
16 **?Ayman :** [↑ʔe::h ]  
17 **Haya:**FPP→ [↑ʃo: ʃa:yif? ↓ ]  
18 (0.4)  
19 **?Ayman :** SPP→↑yeʃni ʔana bidi ʔehke:k ʔela isʻaʃe:d iʃaxsʻi,↑ ʔana nawʃen ma (0.7) ↑ʔatwaqaʃ(1.2)  
20 ↑ikwayis (0.4) ↑biʃfekil ʔidʒa:bi biʃteħ meθelan ʃala ilfacebook ikθi:r mara:t.↓(0.3) ↑betsʻefeħ  
21 meʃlo:ma:t ʃa:mih ↓(0.3)↑ bestaxdim merra:t mawqiʃ iʃdʒa:mʃeh, ilʔi:me:l, betra:sel maʃ  
22 iddeka:trih keða. (0.4) ↑zai he:k yaʃni.  
23 **Haya:** Post Exp→ ʔaħ  
24 (0.8)  
25 **?Ayman :**FPP→↑ ʃo: xalasʻo ʔe:h(0.8) koliyit ilħedʒa:wi (0.7) metet bidawmo:ʔ↓  
26 (0.8)  
27 **Haya:**SPP→↑ Mmmm ilʃesʻil yeʃni itta:ni yeʃni ʔeki:d ilʃesʻil iʃdʒa:i.↓

**Haya:** Okay, do you use the internet in the right way?

(1.6)

**?Ayman :** Like.

**Haya:** Or young men who are of your age?

(1.2)

**?Ayman :** ʔe:h

**Haya:** What do you think?

**?Ayman :** Personally, I (0.7) think (1.2) it is okay (0.4) like it is positive. I use Facebook regularly, (0.3) I read general information.(0.3)I surf the university website. I send e-mails to my professors like (0.4) like this.

**Haya: Yeah**  
(0.8)

**?Ayman : Have they completed the building of Alhadza:wi College?(0.7) When will they start studying in the new building?**

(1.3)

**Haya:Mmm the second semester like, sure next semester.**

#### 4. Silence as a Repair Mechanism

The current study finds that silence accompanies repair mechanisms. The speaker tends to remain silent when s/he says something semantically, phonetically, or grammatically wrong. This silence is significant because the speaker realises s/he has made an error, and therefore s/he is trying to repair it. This type silence is also used to correct pronunciation (phonology), to select words (semantics) and to structure the utterance (syntax). In extract (26) below, **Nami:r** is talking about the writing of the C++ program. She says that the outcome of the program is a number, in line 352, then she remains silent for 1.0 second in line 352 before correcting herself and saying the outcome is ‘words’ instead of numbers. She therefore corrects herself after being silent.

##### Extract (26), **Nami:r** & **?Asma:?** ( Females, Friends)

352 **Nami:r:** ↑innati::dʒh ʃiba:reh ʃan reqam↓ (0.6)↑ wilmuxradʒa:t hiyih ʔarqa::m ↓(0.6) ↑ ʔaw: ʔe::h (1.0)↑  
353 kalmia:t dʔal yeʃni reh↓ (1.2)↑ taʔ ʔarakah bes i:tʔa reh itxarbitʔlik ʔa::h [barna:midʒ ka:mil.]  
354 **?Asma:?:** [ ha:i muʃkilt ]  
355 ilumtiʔena:t ill multiple.

**Nami:r:** The result of the process is a number (0.6), and the outcomes in general are numbers (0.6), or a::h (1.0) words, like, it will (1.2) taʔ a simple movement changes a::h the whole process.

**?Asma:?:** This is the problem of multiple choice exams.

Sometimes the recipient asks the current speaker for clarification or explanation of what s/he has said. In this case, the recipient is silent for a period, because s/he is processing what has been said in the prior turn. When s/he does not understand what the other speaker means or s/he is doubtful, s/he asks for clarification. In extract (27) below, **ʃAbdullah** and **ʃissa** are talking about a woman with whom **ʃissa** would like to have a relationship. **ʃAbdullah** tells **ʃissa** that, ‘you are over confident’ in line 277. Next, **ʃissa** asks **ʃAbdullah** to explain what he means, and then he keeps silent for 0.6 seconds in line 278. **ʃAbdullah** tells him that she will ignore him. This silence therefore functions as a means of waiting for a clarification, or this silence may be made by **ʃAbdullah** to seek a response.

##### Extract (27), **ʃAbdullah** & **ʃissa** (Males, Friends)

277 **ʃAbdullah:** FPP→ ʃu:f sʔadaqit yeʃni iʃrifit nafsak ?  
278 (0.6)

279 **Ɔisa:** SPP→]lo:n ?  
 280 **ƆAbdullah:** Post Exp→?innak titnekas.  
 281 **Ɔissa:** ?aki::d

**ƆAbdullah: You are over confident.**  
 (0.6)

**Ɔissa: What do you mean?**

**ƆAbdullah: She will ignore you.**

Silence may be also employed when one speaker says something and the other misunderstands or does not listen to him or her. In this sense, s/he remains silent after the first speaker finishes his or her turn. In extract (28) below, **SaƆad** and **?Ixla:s<sup>Ɔ</sup>** are talking about the right of women to work like men. **SaƆad** has a different opinion, which is that a woman should not work. Instead, they she should be active at home. However, **?ixla:s** opposes this view. She tells him that *'not everyone thinks like you'* in line 267, and then there is a period of 0.5 seconds silence in line 268. This silence is reflected in **SaƆad**'s turn, as he is thinking of what she has said. It seems that he thinks that it is a kind of insult to him that he still has this old-fashioned view. This silence is therefore significant, because it serves as a means of asking for clarification.

**Extract (28), ?ixla:s<sup>Ɔ</sup>& SaƆad ( Female and Male, friends)**

267 **?ixlas<sup>Ɔ</sup>:** FPP→↑t'ab mij kol innas bitfakir zayak?↓  
 268 (0.5)  
 269 **SaƆad:** SPP→ka::f?=  
 270 **?ixlas<sup>Ɔ</sup>:**= Post Exp→mij kol innas bitfakir zayak he:k?=  
 271 **SaƆad:** ka::f?  
 272 **?ixla:s<sup>Ɔ</sup>:** ↑yeƆni meθelan ?ena mefru:d' ?atxeredʒ (0.5) ↑ma ?eʃteylif Ɔela ?asa:s ?innu: ?iqteneƆit bikela:mak  
 273 Okay.  
**?ixla:s<sup>Ɔ</sup>: Okay, not everyone thinks in this way.**  
 (0.5)

**SaƆad: What?**

**?Ikla:s<sup>Ɔ</sup> : Not everyone thinks like you.**

**SaƆad : what?**

**?Ikla:s<sup>Ɔ</sup>: For example, I will not work after graduation (0.5), because I am convinced in your point of view**  
 The findings of the study demonstrate that silence can be employed with false starts which take place when a speaker intends to say something, and then s/he aborts his or her utterance and starts again. This aborted utterance is referred to as a false start and the new information that substitutes it as a fresh start (Tree, 1995, p. 710). Silence may occur after a false start and before the fresh one. Silence may be employed in conjunction with false starts, since the speaker recognises that s/he has said something wrong. S/he therefore remains silent in order to correct what s/he has been said in the prior utterance. In extract (29) below, **?Are:dʒ** says that, because she is studying Television and Journalism, she will be a presenter. However, she does not wish to be a presenter. **T'a:riq** utters the false start *'bes ma hi ?asa:san yeƆni ?il*

*ʔilmoðe:ʕeh ʔilha'* ( basically, like the... the presenter has) and then he remains silent for 0.5 seconds in line 3. This silence is significant, because it functions as a means of reorganising his ideas and avoiding direct criticism of her. This can be seen from his following utterance. He starts talking about the requirements of working in Radio and Television in general.

**Extract (29), ʔAre:dʒ & T'a:riq: (Female-Male, stranger)**

3 **ʔAre:dʒ:** FPP → yeʕni kawni ʔiða:ʕeh ʔo tilfizu:n ʔake:d reh ʔes'e:r moðe:ʕeh bes mij fertʕ ʔini ʔaku:n moðe:ʕeh.  
 4 (0.5)  
 5 **T'a:riq:** SPP → bes ma hi ʔasa:san yeʕni ʔil ʔilmoðe:ʕeh ʔilha (0.5) ʔaw ilʕemal bilʔiða:ʕeh witlfizyu:n ʔilo  
 6 moqewima:t moʕeyenih.  
 7

**ʔAre:dʒ:** Like because I am studying Radio and Television, I am most likely to be a presenter. However, I do not want to be a presenter.

(0.5)

**T'a:riq:** But basically, like the... the presenter has (0.5) or working in the Radio and Television has certain requirements.

**5. Silence and Telling a Story**

This section investigates the perception and practice of silence during storytelling. Silence is also found when the current speaker is telling a story. Silence is frequently used at TRP, since the speaker is thinking of the details of the story on the one hand and s/he is trying to draw the attention of the recipient on the other. Besides, the current speaker is often trying to act out the real situation of the story, especially when the story is emotional. This is why s/he tends to pause frequently in order to see whether the recipient sympathises with his or her story. In extract (30) below, **Hiba** is telling **Yasmi:n** the story of her difficulties with her friend Mohammad. **Hiba** pauses 26 times in her turn while telling her story. The longest period of silence is 1.2 seconds in lines 335 and 337. This situation is hard for **Hiba**, which is why she tends to keep silent from time to time to win the sympathy of **Yasmi:n**. **Yasmi:n** remains silent during this period, for she is paying attention and sympathising with **Hiba's** story.

**Extract (30), Yasmi:n & Hiba: ( Females, Friends)**

333 **Yasmeen:** FPP → ↑ zai halaʔ lama ka:n wala laʔ ye:rʔ ↓  
 334 (0.2)  
 335 **Hiba:** SPP → ↑ laʔ Taqri:ban zai **he:k** ↓ (.) ↑ ʔana tilqa:ʔiyan ma ʕindi ʔinnu: ʔaʕas'ib ʔw **he:k** ↓ (1.2) ↑ fadʔhikit  
 336 ʔw **he:k** fa: ʕammo:dih ↓ (0.2) ↑ ð'al s'a:fin fi:, ʔw dʒa:ʕirni min baʕi:d ʔinu: ʔayra:n ↓. (0.4)  
 337 ↑ ʔinuh le:j ʔinti **he:k** ? ↓ (1.2) ↑ ʔaɖzi:t ʔana baʕdi:n ma ifhimit ilmuʕkilih ↓ (0.7). ↑ baʕdi:n ð'ale:t  
 338 ʔarin ʕale:h wala rad ʕalai ↓ (0.4) baʕdi:n ruʕit ʕala ill ↓ (0.6). ↑ ʔa::h s'a:r ittalafo:n la yumkin  
 339 iliti:s'a:l bihi ↓ (0.4) ↑ mudʒered ma s'a:r la yumkin iliti:s'a:l bihi ↓ (0.4) , ↑ maʕna:tuh  
 340 biqisim ↓, (0.6) ↑ ruʕna ʔindawir ʕale:h faɖʒʔh laqa:na:h bi:n ʕifri:n binit w ho: laha:lul ʔab  
 341 bi:na:thum ↓ (0.3), ↑ ʔw ibtiʕirfi bana:t ilqisim kulay:thum bizabtʕu fi:h tʕabʕan ↓ (0.3) ↑ ʔana izʕlit  
 342 bizya:dih yeʕni ʔinu: ʔintih ma bitrud ʕalai , ʔw ʔana barin ʕale:k ʔw sakarit ilxatʕ ibwidʒhi  
 343 isʕʕubuʕh ↓ (0.4) ↑ rani:t ʕale:h (0.4) min telefo:n ʕala talafo:n muʕa:ð, ʔw muʕa:ð wada:lul  
 344 ittalafo:n ↓ (.) ↑ sakar ittalafo:n (0.9) ↑ faʔana ikθi:r ʔizʕilit minnuh ↓ (0.8). ↑ ʔw baʕdi:n

345                   ʔadʒa(0.5) yu:mha: ʔadʒi:na ilmaɰa↓ (0.3) ↑witʿa:wafna (0.6) fatahna ilhaki witʿa:wafna: ismiʕtuh  
 346                   ħeka ʔifi mifi imli:ħ ʔana ikθi:r↓ (0.5). ʔinsi ilmawdʔu:ʕ ʔinfallah ma bitʃo:fi:ni wana imʕasʕib mij  
 347                   imli:ħa bilmarah wʔan imʕasʕib ↓(0.8).↑bes ʕi:r ʔħki ħaki bizaʕil inna:s mazbo:tʕ↓ (1.0)↑ʔw  
 348                   baɰreħ , (0.4) ↑ma: ʔaznaxni: (0.5)↑ bes ʔaʕasʕib xalasʕ ʔinsi ilmawdʔu:ʕ.↓

**Yasmi:n**: like now when he was, or is it different?  
 (0.2)

**Hiba**: No! It is nearly like this (.). I do not get angry like this immediately (1.2). Then, I laughed and so, Muhammad (0.2) He looked at me and he gazed at me from afar to indicate that he is jealous (0.4) why do you behave like this? (1.2) After that I did not understand the problem (0.7) Then, I kept ringing him, but he didn't answer (0.4). Next, I went to the (0.6) e::h. His mobile got out of the coverage area (0.4) as soon as it is out of the coverage area. (0.4) That means he is in the department (0.6). Then, I went to look for him. Suddenly, I saw him among 20 women and he was the only man there (0.3) you know, all the women in our department love him. Of course,(0.3) I felt angry, because I was ringing and he was not answering. In addition, he cut off my call this morning (0.4) I rang him (0.4) from Muʕa:ð's phone and Muʕa:ð sent him the telephone(.). He hung up (0.9), I felt angry with him (0.8). Next, we met (0.5) in the evening (0.3) and we argued with each other (0.6). We started talking, and we argued with each other, I heard him say a bad word, I was very (0.5) forget it, God willing, you will never see me when I am angry, I was really very bad at that time (0.8), because I started speaking words which might hurt the other's feelings (1.0), and I hurt his feelings (0.4). How bad I am (0.5) When I am angry! Forget it.

Silence may co-occur with telling a heartbreaking story, because the speaker is emotionally affected while telling this story. Silence therefore performs a significant role in shaping the boundaries of the story. The speaker tends to be silent in order to attract the sympathy of the other speaker. The period of silence varies from one situation to another in the story, depending on the importance of the episode. In extract (31) below, **Raza:n** is talking about the tragedy of one of her sisters who was divorced a long ago, and she has not seen her son since that time. Her son is 18 years old now, and she does not know what he looks like, because his father took him away from Jordan. **Raza:n** tends to remain silent from time to time during the telling of her story, as she is emotionally affected by it. The longest silence is 1.4 seconds in line 540 after saying, *'her son is in a secondary school now and she has not seen him'*. This is the most sympathetic utterance in her story. This is why she remains silent for longer.

**Extract (31), Raza:n &Rana (Females, Strangers)**

537 **Rana**: FPP→↑ tadmi:r la ʔilik ʕam bidamri ʔinsa:n (0.2) ʔaw ħata: [ʕam bidamri  
 538 **Raza:n** : SPP→ [Xa:sʕatan ] ʔinnuh fi ʔinsa:n mij dʔāhiyah  
 539                   bidi ʔasami fi baby binusʕ (0.5), ʔw ha: illi sʕa:r (0.8), ʔinuh ʔuxti ma: ja:ʔ Allah ʔibinha: tawɰʒi:hi  
 540                   laħad ʔila:n meħro:meh minoh,(1.4) taxayali ʔiħna: xa:la:toħ ma ibniʕrfuh (0.3) yeħni subħa:n Allah  
 541                   muħliklitha, (0.5) ʔa::ħ (0.4) dʔal xatʕ ʔħmar laxawa:ti kolhom ʔinnuh ʔisʕho:, rakzo:, ʔiʕifo:,(0.3)  
 542                   ka:nat tʕaybih ikti:r ikti:r (0.4) ʔw:: xisrat yimkin ikti:r ikti:r bes ʕaħa:n ʔibinha itdʔāhi (0.4) fa sa?  
 543                   Fahala? Hu: imsa:fir (0.2) fama ibniʕrif ʔxba:ruh (1.0) ha:da ilʔifi biʕtʕi:na ʕan dʒad ʔinu::ħ (0.3)  
 544                   sʕāhsʕiħi ʔw rakzi.

**Rana**: You destroy yourself, you are destroying a human being (0.2) or you are **destroying**

Raza:n:

Especially, when they have a baby (0.5). This is what happened (0.8). My sister's son, God willing, is in grade 12 and she is prevented from seeing him (1.4) Imagine! We, his aunts we do not know him (0.3) like, glory to God, her tragedy (0.5) a::h (0.4) is an alert for all my sisters, like wake up, concentrate, understand (0.3) she was very naive. This is why she lost so much, because she sacrifices her son (0.4) Now, he is travelling abroad (0.2) and she does not know anything about him (1.0) Really, this situation puts us on the alert (0.3). Wake up! Be alert.

Silence may accompany a quotation, when the speaker is preparing him or herself to say the actual words of somebody else, especially when telling a story. In addition, this silence serves to give an indication to the recipient that the current speaker will report exactly what other people have said. This is why the current speaker tends to change the tone of his or her speech when saying the other's words. In extract (32) below, **T'a:riq** and **?Ari:dʒ** are talking about some useful training courses that are offered by the university. These courses are important to students in the future, because they learn how to write résumés and how to prepare for a job interview. **?Ari:dʒ** is telling **T'a:riq** about a course that she took with someone who just asked each student to stand up in front of his or her classmates and to talk about him or herself. In addition, he asks students to act as if they are in an actual job interview. **?Ari:dʒ** is silent for 0.9 seconds in line 198 after quoting the lecturer's word. Again, she remains silent for 0.5 seconds in line 198 before uttering the second quotation. **?Ari:dʒ** is trying to be specific in her description to the lecturer's way of teaching.

**Extract (33):T'a:riq & ?Ari:dʒ ( Male-Female: strangers)**

195 **T'a:riq:** FPP→↑bes beʕde:n ?ibtityayar ?il?omu:r↓ (0.7) yeʕni ?e::h (1.0)?ibtixtelif min ʒaxsʕ laʒaxsʕ. (0.8) ʔo::  
196 ?e::h (1.2) widdawra:t ha:i ikwaysih ikθi:r bitfi:d biʒuʔul=  
197 **?Ari:dʒ:** SPP→=↑bes ma s'a:r ʒi yaʕni ?a:lu:lina raħ yiʕtʔw:na: ʒiha:dih baʕdi:n kul ?ili ?axdna:h biddawrah  
198 btiʕrif ?inuh bas baħki:lak ↑' ?u:m wa?if' (0.9) ?e::h (0.5) '↑?iħki ʕan ħa:lak ?iʕtabir ħa:lak  
199 xirri:dʒwhala?bidak tiʕmal muqa:balih maʕ ʒarika'

**T'a:riq:** But, after a while everything will be changed. (0.7)That is to say, (1.0) it varies from one lecturer to another (0.8) and (1.2) these courses are useful when you start looking for a job.

**?Ari:dʒ:** But, he has not done anything. He said that he would give us a certificate, and the thing that we were taught in this course was, you know, he said 'stand up' (0.9) ?e::h (0.5) 'talk about yourself, you are a graduate and you have a job interview with a company'.

## 6. Silence to Signify Agreement

The results of the study also show that silence may accompany both agreement and disagreement responses. The speakers may tend to remain silent before the dispreferred response (disagreement) or before the preferred response (agreement). In this sense, silence plays a significant role, because it lessens the disagreement response on the one hand, and it



is a chance for the recipient to think of appropriate words to say on the other hand. The most important function of conversation is continuity and it is essential for both speakers to keep the conversation flowing. Direct disagreement response is dispreferred, and it is considered rude. Silence may be used to weaken the psychological effect of this response. In this section, the researcher presents findings about the perception and practice of silence in conjunction with preferred and dispreferred responses. According to Pomerantz (1984), there are four kinds of agreement response: upgrade assessment, weak assessment, partial agreement and the same agreement. The researcher would also add silence as an agreement response. The following five subsections are some examples for the perception and practice of silence with agreement responses in Jordanian society.

### ***6.1. Upgrade Agreement***

Upgrade assessment is a kind of strong agreement where the recipient produces an agreement response with a rising intonation contour (Pomerantz, 1984). This assessment is used as an acknowledgement or a continuer for the current speaker's prior turn. The current study shows that silence can accompany upgrade or strong agreement. In this sense, silence plays a pivotal role, because it serves as a means of processing what has been said in the prior turn. In addition, it exhibits the recipient's surprise at, and acceptance of, what s/he has heard. Again, it serves to select the best agreement words. In other words, silence before the upgrade assessment is reflected in the recipient's turn, because s/he is thinking of what type of assessment to say, while silence after the upgrade assessment is reflected in the current speaker's turn because s/he is happy to hear upgrade assessment, and this will encourage him or her to continue speaking. In extract (34) below, **ʕAbdullah** criticises the way the professors deal with students at university. He says that, when he becomes a professor, he will be friendly towards the students. Next, he is silent for 1.0 seconds in line 26. This silence is significant, because it functions as a means of waiting for agreement or disagreement from **ʕI:sa**. Again, this silence is reflected in **ʕI:sa**'s turn, since he is processing what has been said in the prior turn. He then utters the upgrade assessment or agreement '*?i: wa Allah*' (literary meaning: Yeah, by God) with rising intonation. Pragmatically, this utterance means, 'I strongly agree with you'.

**Extract (34): ʕAbdullah & ʕI:sa (Males, friends)**

24 **ʕAbdullah:** FPP→↑yeʕni begolak meθalan ibu:m min ilʔaya:m sʕorit daktu:r (0.8) ʔagolak wa Alluh la dʔrob  
25 sʕohbeh maʕ itʔtʕula:b↓.

26 (1.0)

27 **ʕI:sa:**SPP→↑ ʔi: wa Alluh!

**ʕAbdullah: I will say something to you. If I became a professor, (0.8) by God I would be friendly with students.**

(1.0)

**ʕI:sa: Yeah by God (*Literal meaning*). Yeah, I would do the same (*Pragmatic meaning*)**

Silence may appear after an upgrade assessment, since it functions as an acknowledgement and a sign for the current speaker to continue. In extract (35) below, **Yasir** is asking **Salman** about his experience on the Internet. **Salman** tells him that he is an expert in using the Internet. **Yasir** therefore produces the upgrade assessment '*mumta:z wallah*' (*God, excellent*) with rising intonation, and then he remains silent for 0.6 seconds in 34. This silence is noteworthy, because it serves as a continuer and an acknowledgment to **Salman**'s prior turn.

#### Extract (35), Yasir & Salman ( Males, Strangers)

28 **Yasir:**FPP→↑qadi:h fu: wadʔʕak ʔ

29 **Salman:**SPP→ ↑ʔa:h (0.5) min 98 taqri:ban.

30 **Yasir:** FPP→↑dʒad ʔ

31 (0.4)

32 **Salman:**SPP→↑ xibrah xibrah fi:ha=

33 **Yasir:** Post Exp→ ↑mumta:z wallah!

34 (0.6)

35 **Salman:** idma:n feylit idma:n le ye:r

**Yasir: what is your level?**

**Salman: Yeah, (0.5) nearly 1998.**

**Yasir: Really?**

(0.4)

**Salman: I am so experienced in it.**

**Yasir: God! Excellent!**

(0.6)

**Salman: It is just addictive.**

Silence can be also used when one speaker asks for confirmation from the other speaker in order to see whether s/he is following him or her. Jordanians tend to ask the recipient for confirmation from time to time, especially in long turns. Silence is often found after asking for confirmation. In the following example, the researcher just quotes the main part of confirmation, as this turn is long. In extract (36) below, **fu:q** is telling **Yadi:r** about her suffering while recording a program in the orphanage, since the manager was unhelpful, because she gave **fu:q** appointments which were not suitable for her. These appointments coincided her lectures at university. She therefore has the option either to record the program

or not to attend the lecture, or vice versa. Both of these decisions are not beneficial for her. In line 202, she asks **Yadi:r** ‘*iʕrifti ?*’ (Do you understand?) and then she is silent for 0.4 seconds, since she is waiting for a confirmation from her in order to move to another topic.

**Extract (36), fu:q & Yadi:r ( Females, Strangers)**

211 **Ju:q:** FPP→↑iʕrifti ?  
 212 (0.4)  
 213 **Yadi:r** : SPP→↑ʔa:h  
**Ju:q:** do you understand?  
 (0.4)  
**Yadi:r** Yeah

**6.2. Silence as an Agreement Response**

The findings of the current study also show that silence might be used as an agreement response. The recipient remains silent when s/he is asked for confirmation by the current speaker. This silence will encourage the current speaker to continue speaking or expand the topic. In extract (37) below, **D’iya:ʔ:** is talking about the negative use of tribalism in Jordanian society. That is to say, some university students are using the concept of tribalism to trigger conflicts with other students. In line 214, he asks **Xa:lid** for confirmation ‘*s’eħ wala la? ?*’ (Is that right or not?). Next, there is a silence of 0.4 seconds in line 214. This silence is significant, since it exhibits **Xa:lid**’s agreement response. It is customary in Jordanian society for the recipient to respond after this question ‘*s’eħ wala la?*’ verbally. Silence may be used as an agreement, or it may imply a disagreement response, but the recipient does not wish to show it in order to save face and to respect the current speaker. In this sense, it exhibits agreement, because in the previous turns **Xa:lid** talks about the negative aspects of racism and tribalism.

**Extract (38): D’iya:ʔ &Xa:lid (Males, Friends)**

214 **Xa:lid:** FPP→ ↑ha:i ilmaʕa:kil=  
 215 **D’iya:ʔ:**SPP→ =↑yeʕni ʔiħna tʕol ʕomrina keða, ʔiħna tʕo:l ʕomorna keða↓ (0.6) ↑maʕ kol ilʔurdon yeʕni law  
 216 irɔʕiʕna lelʔosʕu:l ʔola:d ħama:yil ʔolʕaʕa:yir ʔola:d ʔosʕu:l ↓(0.4). ↑bes ʔinnuh la: yisteʕamlo:  
 217 ilʕaʕi:rih ʕo: biʔoslu:b selbi ↓(0.5) ↑s’eħ wala la? ʔ(0.4)↑bes ʔoslu:b ilmoʕkilih ʔinnak tirdʕaʕ  
 218 lelʕaʕi:rih ↓(0.9) ↑ʔoslu:b ʕo: ? (0.9) meʕa:kil↓.

**Xa:lid:** This is the problem=

**D’iya:ʔ:** Like, all the time, we always refer to tribalism, we always refer to tribalism (0.6). However, all Jordanians have good ancestors and origins (0.4), but they should not use tribalism in a negative way (0.5) Is that right or not? (0.4) Therefore, tribalism is the main problem (0.9) What is tribalism?(0.9) it is problematic.

### 6.3. Silence and Weak Agreement

Weak agreement is a kind of agreement that is uttered with a falling intonation contour (Pomerantz, 1984, p.68). The function of this agreement is to push the conversation forward, and to show respect and interest in the current speaker's speech. The results of the study indicate that silence may accompany a weak agreement. This silence functions as a means of showing interest in and acceptance of the other speaker's prior turn, on the one hand, and it serves to avoid expanding the current topic. In this sense, it can be disagreement rather than agreement. In extract (39) below, **D'iya:ʔ** is talking about some students who were good at school, but they have changed their behaviour at university. **D'iya:ʔ** is asking **Xa:lid** whether this is true or not 's'a:ħ wala la? ʔ'. This kind of question in Jordanian society is common, since the speaker is expecting agreement from the other speaker. In addition, disagreement is unacceptable, and it would be a kind of embarrassment to the current speaker. **Xa:lid** therefore utters the weak agreement response 's'eħ'(true) and then he remains silent for 0.3 seconds in line 222.

Extract (39), **D'iya:ʔ** & **Xa:lid** ( Males, Friends)

220 **D'iya:ʔ**:FPP→↑ʔw baʔdi:ha biħawalo: bildʒa:mʕa s'a:ħ wala la? ʔ↓

221 **Xa:lid**: SPP→°s'eħ

222 (0.3)

**D'iya:ʔ**: And they have changed at university, is that right or not?

**Xa:lid**: True

(0.3)

### 6.4.Silence and the Same Agreement

Another significant finding is that silence can accompany the same agreement response. In this sense, silence serves as a means of showing a degree of agreement with the current speaker. The two utterances may overlap. In extract (40) below, **Raza:n** tells **Rana** about the tragedy of her sister who was divorced a long time ago, and she is still prevented from seeing her son, who is now 18 years old, and she does not know what he looks like, because his father took him away from Jordan. Next, she is trying to comfort **Raza:n** ' this problem is a lesson for every woman'. Then, she utters the word '*bitwa:si*' (Literally, it comforts), (Pragmatically: your sister's tragedy is a lesson for every woman). **Rana** sympathises with **Raza:n**'s story, therefore she says that a woman must be careful when she selects her partner. **Raza:n** repeats the same agreement '*bitwa:si*' (it is a comfort). Their agreement overlaps.

This response comes after a period of 0.5 seconds silence in 532. In addition, **Rana** remains silent for 0.4 seconds in line 533 after the overlap.

**Extract (40), Rana & Raza:n: (Females, Strangers)**

528 **Rana:** FPP → ↑ ju:fi wala ?inak itʕi:ʃ maʕ wa:ħad, (0.2) [mitʕazbih, mityalbih yimkin yitʕlaʕ mij meli:ħ.]  
 529 **Raza:n:** SPP → ↑ [ ho: tadʒrubit ?uxti yeʕni katadʒrubat ?uxti ] (0.3) ikti:r  
 530 kama:n waʕat  
 531 **Rana:** ↑ bitwa:si.  
 532 **Raza:n:** ↑ lisa: bitʔo:li (0.5) [ bitwa:si ]  
 533 **Rana:** ↑ [ bitwa:si ] (0.4) yeʕni ?ana ?insa:n bidi ?eʕe:ʃ meʕa:h=  
 534 **Raza:n:** = ↑ sʕeħe:ħ=  
 535 **Rana:** at least ?rbʕe:n senih (1.2) mezbu:tʕʔ [ Law bidi ?eħsobha ?etzawaḏ 21, 22 senih ]  
 536 **Razan:** [ ma ja:ʔ Alluh ( ) ] ↑ imbela sʕeħ ħekyik  
 537 ↑ ma ja:ʔ Alluh ?omi wʔau:i teʔre:ben 44,45 senih meʕ beʕodʔ. ↑ helaʔ ?ʃit meʕha ?ekØer min  
 538 ?omi. ↓

**Rana:** Look! It is better than living with someone (0.2), and you will suffer and. He may not be good.

**Raza:n:** My sister's experience, like my sister's experience (0.3), makes us careful.

**Rana:** It comforts.

**Raza:n:** She is still saying (0.5) [ it is a comfort ]

**Rana:** [ It is a comfort. ] (0.4) like a man with whom I will live =

**Raza:n:** That is right.

**Rana:** At least 40 years. (1.2) Is that right? If I get married at the age of 21 or 22.

**Raza:n:** God willing ( ). Yeah, you are right. God willing, my dad and mother have been married for 44 or 45 years. He says I have lived with my wife more than I lived with my mother.

Silence might be employed when the recipient is thinking of the words that the current speaker has said. It seems that the recipient is searching for the appropriate word to describe the situation. S/he therefore focuses on the last word that the current speaker says and s/he repeats it as an agreement. This agreement is usually uttered with rising intonation, and it is preceded by a period of silence. In extract (41), Raza:n is criticising the friendship of some women nowadays. Those women exploit other women who are good-hearted. Raza:n's agreement '*istiyla:l*' (exploitation) comes after a silence of 0.7 seconds in line 297. This silence is noteworthy, because Raza:n is searching for the right word to describe the strange behaviour of those women. This can be seen from her body language, as she points her finger toward Rana, and she utters '*istiyla:l*'. In Jordanian society, this sign means 'I am looking for this word'.

**Extract (41), Raza:n & Rana:( Females, Strangers)**

295 **Raza:n:** ↑ ?aw na:diran yeʕni ?inti ?olti tʕaybih ?w habal biʕtabru:ha ʕalbarakah ha:i ilbinit.=  
 296 **Rana:** = ↑ ?inha heblah bestayilha:.  
 297 (0.7)  
 298 **Raza:n:** ↑ istiyla:l. [Pointing by finger]

Raza:n: Or it is rarely, like you said, they consider this woman as good-hearted or stupid.

Rana: She is stupid. Therefore, I will exploit her.

(0.7)

Raza:n: Exploitation

### 6.5. Silence and Partial Agreement

It is a kind of agreement where the recipient signifies disagreement in a polite way. S/he introduces weak agreement and then s/he displays his or her disagreement. It is interesting to note that silence can accompany partial agreement. Such silence is significant, because it serves as a means of lessening the disagreement response, on the one hand, and of selecting the best words to disagree with what has previously been said on the other. In addition, the recipient is considering the current speaker's feelings. In extract (42) below, **Yasir** says that he is not convinced by the idea of Facebook. He says that people waste their time talking or writing to each other. However, they could use the internet for something useful. He gives an example of English language students who should make a special room for chatting in English. So that they could improve their English. On the other hand, **Salman** is convinced by **Yasir**'s response. He therefore produces partial agreement '*kala:mak s'aħi:h*' (*you are right*) in line 44, and then he is silent for 0.6 seconds before uttering the disagreement response which is that he knows most of his male and female friends through Facebook. **Salman**'s silence is meaningful, since it serves as a means of thinking of a reasonable response to what has been said before and to convince **Yasir** that he is right.

Extract (42), Yasir & Salman (Males, strangers)

38 **Yasir:** FPP→↑marħaba (.)↑ke:f ħa:lak? (0.2) ↑intih ju:ʔismak ʔ(0.5) ↑ħata ʔinnu: yistafi:d min innit bjakil  
39 s'aħi:h maθalan ʔiħna t'ula:b luyah inqli:ziyeh. (0.4)↑le:ʃ ma iminfataħ, maθalan ha:↑sala  
40 ru:m s'eħ?

(0.7)

42 **Salman:** SPP→↑s'eħ=

43 **Yasir:** FPP→↑le:ʃ?=

44 **Salman:** SPP→↑kala:mak s'aħi:h (0.6) ʔint ibtiħki ilfacebook wala imʔamin fi:h ʔabadan↓=

45 **Yasir:**=Post Exp→↑biðʔabtʃ.

(0.3)

47 **Salman:** ↑ʔakθar ijjabab illi itʃarafit ʃale:hum min wara ilfacebook↓ (0.6) ↑wis'aba:ya: illi maʃa:l illi itʃarafit  
48 ʃale:hin

(.)

**Yasir:** Hello (.) how are you? (0.2) you, what is your name?(0.5) They should make use of the internet.

For example, we are English language students (0.4) why don't we open a practice room, right?

(0.7)

**Salman:** Right.

**Yasir:** Why?

**Salman: You are right (0.6). You said that I am not convinced by Facebook.**

**Yasir: Exactly!**

**(0.3)**

**Salman: Most young men that I know are from Facebook (0.6) and all my girl friends, I also know them from Facebook.**

## **7. Silence to Signify Disagreement**

There are two main types of responses: first, 'go-ahead' (preferred response) and 'blocking' (dispreferred response). The key issue around preferred and dispreferred response is the alignment in which a Second Pair Part stands to a First Pair Part. For example, the response of a recipient should be relevant to the prior turn (Schegloff, 2007, p. 59). Schegloff (2007, p. 60) divides interactional responses into two main types: '+response' or preferred response, i.e. acceptance, granting, agreements and '-response' or dispreferred response, i.e. rejections, declining and disagreements. However, there are some exceptions to this rule. For example, agreement can be dispreferred response, i.e. 'I am so stupid'. Preferred and dispreferred responses refer to 'a structural relationship of sequence parts'(Schegloff, 2007, p. 61). However, there are more complicated responses, especially those that have complaint sequences. Schegloff (2007, p. 61) confirms that the preferred and dispreferred responses relate to the social interaction not to the psychological preference or dispreference responses. One of the limitations with this declaration is that it does not explain why Schegloff excludes the psychological and the linguistic preference and dispreference response. Certainly, dispreferred response affects the psychological state of the speaker.

There are also two main forms of dispreferred response: first, 'mitigation', which means reducing the seriousness of blame attached to an action. Second, 'elaboration', that is, dispreferred response tends to be longer and more explainable. It is also accompanied by accounts (I got a lot of things to do), excuses (I have to leave in about five minutes), disclaimers (I do not know) and hedges (I don't wanna make anything definite) (Schegloff, 2007, p. 66). The elaborated dispreferred response could be apology and appreciation. However, preferred responses are designed to be shorter, more to the point, but not accountable (Schegloff, 2007, p. 66). There are five positions for dispreferred SPP: first, intra-turn gap, the transition place between the end of the first turn and the start of the dispreferred second turn which is usually overlong (Schegloff, 2007, p. 67). In other words,

the recipient of the First Pair Part (second speaker) does not initiate a response turn. Silence therefore breaks the possibility of the first and the second pair part (Schegloff, 2007, p. 67).

Second, turn-initial delay occurs when the current speaker completes his or her FPP, the recipient starts his or her SPP with a delay response, or a 'pre-pausal' such as 'uh' or a delay at the beginning of SPP *per se*. In addition, the turns commencing may be composed of hedges, like 'I dunno' or other discourse markers 'well' with or without silence (Schegloff, 2007, p. 69). Third, dispreferred response is also accompanied by hedges, accounts, excuses, and appreciations. These elements are placed initially in the turn to delay the SPP. All silences and non-second pair part turn-initial components can function 'as signals of upcoming dispreferred second pair parts' (Schegloff, 2007, p. 69).

Fourth, 'pro forma' agreements are supportive responses, which serve to delay the dispreferred response, for example, 'yes, but' (Schegloff, 2007, p. 70). Fifth, pre-emptive reformulation with reference reversal is another aspect of the organisation of preferred and dispreferred response which is produced by the speaker of the FPP. It adds considerably to 'the interactional "density" of this sequential arena-after a first pair part and before its second pair part' (Schegloff, 2007, p. 70). Silence response can be reversed as an indication of a disagreement response. The speaker of first pair part employs some practices that contribute considerably to the interaction after the FPP and before its SPP (Schegloff, 2007, p. 70).

Delayed or dispreferred response is a kind of response, which comes after a period of silence, because the recipient is thinking of suitable words to say, in order to avoid embarrassment, or to save his or her face. In addition, silence plays a crucial role in forming and producing the delayed response, since the speaker tends to remain silent when s/he feels that his or her response will put him or her in an embarrassing situation. According to Zimmerman and West (1975, p. 123), silence that occurs before the delayed response shows the recipient's doubts about the current state of the conversation. This may be partially true, as the recipient remains silent when s/he is looking for an appropriate response or avoidance of embarrassment. In some cases, silence is an acceptable response in its own right in Jordanian society. That is to say, there is a proverb in Jordanian society that says, '*gilit irrad rad*' (Literally meaning: No response is a response). Pragmatically, silence is a response which substitutes for the dispreferred response. This kind of silence is common in mixed-sex



conversations. In this section, the researcher will present some examples where Jordanians use silence to accompany delayed or dispreferred response.

In extract (43) below, **?Ixla:s<sup>f</sup>** tells **Saʕad** that she will travel to the gulf countries to work there after graduation. He is surprised, because it is unacceptable for a female to travel abroad alone for work or for study. He therefore asks her whether her family will agree or not. **?Ixla:s<sup>f</sup>**'s response occurs after a silence of 0.8 seconds in line 21. Instead of saying the word 'la?' (No), she clicks her tongue as an indication of a 'No' response and then she remains silent for 0.8 seconds in line 22. **?Ixla:s<sup>f</sup>** is trying to delay her response, because this reply is unacceptable and strange to **Saʕad**. This can be seen from his following response 'w Allah' (Literally: by God). Pragmatically, you swear by God. Silence therefore plays an important role in delaying her response in order to save face.

**Extract (43), Saʕad & ?Ixla:s<sup>f</sup> (Male-Female, friends)**

- 20 **Saʕad:** FPP→hmmm ↑ma: fi:h ma:niʕ ↑  
 21 ma: bima:nʕo: ilʔahil ʔ↓  
 22 (0.8)  
 23 **?Ixla:s<sup>f</sup> :** SPP→( 'No'click the tongue) (0.8) ↑ʔabadan laʔ=  
 24 **Saʕad:**=Post Exp→↑ w Allah!  
**Saʕad:** hmmm there is no objection, your parents do not object.  
 (0.8)  
**?Ixla:s<sup>f</sup>:** ('No 'click the tongue) (0.8) absolutely.  
**Saʕad:** Literally: (By God). Pragmatically (Are you serious?)

Silence might be employed with a delayed response, especially when the response is sensitive or embarrassing to the recipient. For example, when sexual or political topics are initiated, the possibility of a delayed response will be higher. In extract (44) below, **Haya** asks **?Ayman** whether he uses the internet in the right way or like other young men who use the internet to access sexual websites. **?Ayman's** response in line 13 is delayed, since it comes after a silence of 1.6 seconds. This silence is observable, because **Haya's** question is direct and unanticipated. In addition, he is reluctant, since he is searching for appropriate words to say. Again, he is silent for 1.2 seconds in line 15. Once again, he is trying to delay his response in order to prepare a suitable response and to avoid discomfiture.

**Extract (44), Haya: & ?Ayman : (Female-Male, friends)**

- 11 **Haya:**FPP→↑ tʕayib yaʕni, hai ʔintih, hai intih maʕalan ibtistaxdim innit bijakil isʕahi:h xali:na niʕki?  
 12 (1.6)  
 13 **?Ayman :**SPP→↑ yaʕni=  
 14 **Haya:**=Post Exp→↑ʔaw ʔintih fiʔat dʒi:lak yaʕni, fiʔat ijʕabab nafishom illi min ʕomrak yaʕni.↓

15 (1.2)  
 16 ?Ayman: [↑ ?a:::h  
 17 Haya: [↑ ju: ja:yif?]

Haya: Okay, you are, you are. For example, do you use the internet in the right way?  
 (1.6)

?Ayman : Like.

Haya: or like the people of your age, like young men who are studying at Yarmouk University.  
 (1.2)

?Ayman : a:::h

Haya: what do you think?

Silence may accompany a disagreement response. The speaker tends to be silent before or after a disagreement, because the speaker is thinking of a way to explain his or her disagreement response. This is why the disagreement response is expanded. Silence therefore plays a pivotal role in shaping the disagreement response. In extract (45) below, **ʕAbdullah** is telling **ʕI:sa** that the woman will ignore him when he goes to talk to her. However, **ʕI:sa** tells him that she will not do that because she is very polite, and she will not behave like this. **ʕI:sa**'s disagreement 'la:::' is followed by a silence of 0.5 seconds in line 286. In addition, this response is lengthened. It is also followed by a clarification. Silence functions as a means of thinking of a clarification to the disagreement response. Again, **ʕI:sa** remains silent for 2.2 seconds in line 286 after lengthening the negation particle 'la' (No). Once again, he is trying to provide more explanation to support his view that the woman will not reject him.

**Extract (45), ʕAbdullah & ʕI:sa ( Males, friends)**

284 ʕI:sa:FPP→↑ yeʕni ju: itnakisni, yeʕni itgo:li ru:ħ ma bidi:f la=  
 285 ʕAbdullah:= SPP→↑ ?a:h=  
 286 ʕI:sa: =Post Exp→↑ la::: (0.5) xa:yif yeʕni law inha: ?adʒat (0.2), itgo:li↑ 'la' (2.2)↑ yeʕni law inha giblat ?w  
 287 ra:ħat tiħfi maʕi ?w ?axir ?ifi itgoli la mij ha:i tanki:sih ?ana mij qas'di ʕan ittanki:sih min ?awal ma  
 288 ?aru:ħ ʕale:ha=

ʕI:sa: Like, how does she ignore me? Like, she says 'go away, I do not like you.

ʕAbdullah: Yeah.

ʕI:sa: No::: (0.5), you mean I am worried when she comes (0.2) and she will say 'No?'(2.2) like if she will agree to talk to me, and then she rejects me and says 'No'. This is not ignorance. I am not talking about her rejection to me from the first time.

## 8. Silence and Specification

The findings of the study indicate that silence may accompany the phrases of specification, such as numbers, colours, and measurement. In addition, when the speaker is enumerating some items, s/he remains silent for a period of time in order to be specific and to avoid error correction. In extract (46) below, **ʕadi:r** asks **ju:q** about the courses that she is studying this

semester. **fu:q** therefore starts mentioning these courses. **fu:q** remains silent for 0.7 seconds in line 26 after mentioning the first course. Again, she has two periods of silence in line 28. The longest of these is 0.5 seconds in line 28. Once again, she remains silent for 0.5 seconds in line 30 and then for 0.3 seconds in line 32. In this extract, silences mark the start and the end of each utterance.

**Extract (46): Yadi:r & fu:q: (Females, strangers)**

- 23 **Yadi:r** : FPP → ↑ ?e:ʃ imnazlih maʷa:d haðʔa ilfasʔol ? ↓  
 24 (0.5)
- 25 **fu:q**: SPP → ↑ ?a:h imnazlih ʃind iddaku:r Maḥmu:d ʃalabiyih ↓  
 26 (0.7)
- 27 **Yadi:r** : Post Exp → ↑ ?a:h
- 28 **fu:q**: ↑ ?w ʃind iddaku:r ↑ iMḥammad liqdʔa:h, (0.5) ↑ wildaktu:r ʷa:lib ʃatʔna:wi, (0.3) ↑ widduku:r iʃq:b  
 29 ʃawafrih, (0.3) widduku:r ↑ iḥsi:n iʃba:da:t.  
 30 (0.5)
- 31 **Yadi:r** : ↑ ?a:h  
 32 (0.3)
- 33 **fu:q** : ↑ a:h yeʃni maditi:n inqli:zi yeʃni wilba:qi sʔaḥa:fa.  
**Yadi:r** : **What courses are you studying this semester?**  
 (0.5)  
**fu:q**: **Yeah, I have a course with Dr. Mahmoud Shalabiyih**  
 (0.7)  
**Yadi:r** : **Yeah.**  
**fu:q**: **and a course with Dr. Mohammad Ilqu:dah (0.5), and Dr. ʷa:lib ʃatʔna:wi (0.3), and Dr. iʃq:b**  
**ʃawafrih (0.3) iḥsi:n iʃba:da:t.**  
 (0.5)  
**Yadi:r** : **Yeah**  
 (0.3)  
**fu:q**: **Yeah, like two English courses and the rest are Journalism courses.**

Silence co-occurs with giving a definition of a certain term or concept. Silence performs a significant function, since the speaker is looking for the most appropriate word to define that term or concept. In extract (47) below, **ʃana:n** is telling **ʃAbdullah** that he should be knowledgeable of everything around him, and he should be cultured. He asks about the meaning of being cultured in the previous turn. Next, she is silent for 0.6 seconds in line 176. This silence is meaningful, because it is followed by the pause filler ‘?e::h’ and a silence of less than 0.2 seconds. She is thinking of the best words to define being cultured. This can be seen from her silences 0.2 seconds and 0.9 seconds in line 176.

**Extract (47), ʃana:n & ʃAbdullah ( Female-Male, strangers)**

- 172 **ʃa:nan**: FPP → ↑ kol ʔiʃi ʷaʃni, lama yoʔʃod tiḥko ʃan iʃʃu:ʃiyih ʷiḥki biʃʃu:ʃiyih ↓ (.). yoʔʃod ʷiḥku: bilʔisla:m  
 173 tiḥki bilʔisla:m (.), ʷʔʃodu: ʷiḥko bilʃadʔa:ʔ, ʷoʔʃodu: ʷiḥku: ʃan illibra:liyih tiḥki ʃan illibra:liyih=

174 **ʕAbdullah:** SPP→ ↑ʔa:h=  
 175 ʕa:nan:Post Exp→↑ fa xale:ni ʔahke:lek maqu:lih bimeʕneh iθaq:fiḥ yeʕni bitlexisʕ kol .hhh↓ (0.6)  
 176 ↑iθaqa:fiḥ lilʔasaf nise:t lame:n↓ (0.6) ʔe::h(.)↑ ʔan taʕarif (0.2) je:ʔ (0.9) ↑ʕan kol je:ʔ ʔo kol  
 177 je:ʔ ʕan je:ʔ ↓(0.7) ʔint halaʔ taxasʕosʕak ʔingli:zai,↑ sʕaḥʔ  
 178 **ʕAbdullah:** sʕeḥ.

**ʕa:nan:** Like everything, for example, when they talk about communism, you should talk about communism (.). When they talk about Islam, you should talk about Islam(.).When they talk about astrology, liberalism you should talk about liberalism.

**ʕAbdullah:** Yeah

**ʕa:nan:** Let me tell you a saying which summarises the meaning of being cultured .hhh (0.6) being cultured, sorry I forget who said it (0.6) ʔe:h (.). ‘You know (0.2) something (0.9) about everything or everything about something’. (0.7) You are studying English language, is that right?

**ʕAbdullah:** That is right.

Silence appears to be employed in order to give a clarification to what has been said in the prior turn. Jordanian speakers tend to utter the word ‘*yeʕni*’ (that means) frequently in conversation. This word is accompanied by silence. This word serves to give a clarification to what the speaker has said in his or her prior utterance. It may also function as a pause filler, because its deletion will not affect the syntactic and the semantic meaning of the sentence. In extract (48) below, **Nami:r** is talking to **ʔAsma:ʔ** about one of her friends, **ʔala:ʔ** and how she knows her. **Nami:r** tends to make clarifications frequently in her turns by using ‘*yeʕni*’ (that means). This word is accompanied by silence. The first significant silence is of 0.9 seconds in line 275. This silence is preceded by a pause filler ‘*ʔe::h*’ and the word ‘*yeʕni*’. This silence is important, because it serves to make a clarification of what has been said in the prior turn. Again, **Nami:r** is silent for 0.7 seconds in line 277 before uttering the word ‘*yeʕni*’, and giving another clarification. Once again, she is silent for 0.2 seconds in line 281 after uttering the word ‘*yeʕni*’ in order to give another clarification. **Nami:r** also remains silent for 0.4 seconds in line 282 to clarify what she has said. In addition, **Nami:r** utters ‘*yeʕni*’ as a pause filler in line 282 when she says, ‘*min ʔawal yeʕni xila:l sane:n ra:qabtha*’ (I was watching during two years). The word ‘*yeʕni*’ is redundant in this utterance. In other words, the deletion of this word will not affect the syntactic and the semantic meaning of the utterance.

**Extract (48), Nami:r&ʔAsma:ʔ: (Females, friends)**

275 **Nami:r** ↑:ḥata (0.7) biʔaw biʔawal ʔwal ma fotna ʕetaxasʕusʕ(0.9) ʔe::h ↑yeʕni ʔitʕarafna ʕala banat min  
 276 ʔbʕi:d labʕi:d (0.5) ↑zai ʔala:ʔ (0.4) ↑ma konna ʔiḥna wiya:ha sʕuḥbih bes kona ʔinju:fha min  
 277 ʔbʕi:d↓(0.7) ↑ yeʕni kont ʔafu:fha min ʔbʕi:d, kont ʔafu:fha ke:f maʕ ilbana:t (0.8). hai issenih ʔaw  
 278 bisʕi:f.↑  
 279 **(0.2)**  
 280 **ʔAsma:ʔ:** ʔe:h

281 **Nami:r**: ↑ʔikθiir garebat minna yeʕni (0.2)ħase:tha sʕa:rat dʕimin ʔgru:bna yeʕni, sʕorna Nami:r, ʔAsma:ʔ,  
 282 ʔala:ʔ gru:p wa:ħed bilja:mʕa↓ (0.3) maʕ ʔnnuh(0.4)↑ ma tʕarafna ʕale:ha ʔana wiya:ki min ʔawal  
 283 yu:m bilja:mʕa ʔtʕarrafna ʕa baʕudʔ winsajamna ʔkthe:r ʔwdʔale:na mafji:n(0.2)↑ hi faatat jade:deh  
 284 bes lamma fa:tat (0.3) ʕala jilitna yeʕni (1.0) ma fa:tat ʕari:bih ʕalwadʔiʕ.↓  
 285

286 **ʔAsma:ʔ**:↑ ʔah  
 287 (0.4)

288 **Nami:r**:↑ fahmih ʕalei? (0.4) ↑yeʕni ma ħase:ha bilmerah ʕariibih xalasʕ ,min ʔawal yeʕni xila:l sane:n  
 289 ra:qabtha ʔmin bʕi:d ʔu jofna:ha bes ʕan dʕad lama fa:tat ħase:tha xalasʕ he:ka gari:bih ʕalai ʔkθeer  
 290 ʕala galbi(0.6). ʔawl ma belafit ʔeħki meʕha ʔe::h kont ʔeħisha ʕen dʕed fa:hmi:tni jo: beħki↓ (0.4)  
 291 ↑ʕa:rʕih jo: ibniħki? (0.4)↑ iʕriffi?

**Nami:r** :Even (0.7) at the beginning, when we start our field of study(0.9) ʔe:h, That means, we know some girls superficially(0.5) like ʔAla:ʔ (0.4), we were not friends with her, but we were observing her with other girls (0.8). This year or in the summer.  
 (0.2)

**ʔAsma:ʔ**: Yeah.

**Nami:r**: Now, she has become close to us, I feel that she is within our group, we become one group at the university (0.3): **Nami:r**, **ʔAsma:ʔ**, **ʔAlaaʔ**. However,(0.4) we did not know her well previously. Recently, we knew each other, and we got along with each other (0.2). That means,(1.0) she entered our group newly, but (0.3) she is not a stranger to us.

**ʔAsma:ʔ**: Yeah

(0.4)

**Nami:r**: Do you understand me?(0.4) That means, I did not feel that she was a stranger at the beginning. That means, I saw her that means, for two years. I observed her and we saw her, but really, when she entered our group, I felt that she was close to my heart. (0.6)When I started talking to her, I felt that she understood me (0.4). Do you know what I mean? (0.4) Do you understand?

## 9. Silence and Lack of Contribution

Another significant finding of the study is that silence may co-occur with lack of contribution. In some conversations, some speakers are more dynamic than others. In other words, some speakers initiate topics more than others. In addition, some speakers rely on others to initiate topics in order to participate. This is why there are long periods of silence between turns. Moreover, the current speaker will be obliged to extend his or her turn by producing increments of talk (Schegloff, 1996, p.75). In extract (49) below, **Nami:r** asks **ʔAsma:ʔ** whether she is happy with Geology. **Nami:r**'s initiation comes after a lapse of 3.6 seconds in line 1. Again, **ʔAsma:ʔ** is silent for 2.4 seconds in line 5 after answering **Nami:r**'s question. **ʔAsma:ʔ** shows a lack of contribution during the conversation, since **Nami:r** tends to initiate topics and encourages her to participate. **ʔAsma:ʔ** rarely initiates a topic; she has long period of silences. In other words, she depends on **Nami:r** to initiate topics.

Extract (49), **Nami:r** & **ʔAsma:ʔ** (Females, Friends)

1 (3.6)  
 2 **Nami:r**:FPP→ mabsʕo:tʕ ibtaxasʕusʕ ildʕu:ʔ  
 3 (0.3)  
 4 **ʔAsma:ʔ**:SPP→ ʔa::h ikθi:r imni:ħ  
 5 (2.4)

6 **Nami:r** : Post Exp→bes bithisi ?illi bigher bilju: Mmmm (0.3) bil (0.5) biljam? motet<sup>c</sup>eleba:t koliyit ?il?olu:m,  
 7 (0.7)ye?ni (0.3) lau nitxas<sup>c</sup>as<sup>c</sup> i?na bidrasat taxas<sup>c</sup>us<sup>c</sup> wa?ad bes (1.3) biku:n alwad<sup>c</sup>?i? ?e?sen min  
 8 ?innuh i?na nid<sup>c</sup>t<sup>c</sup>er nodros mewa:d (0.3) min ?lfiezya, alkiemya?, walirya:d<sup>c</sup>?iya:t.(0.6) ?ewal ji ?ah  
 9 ka ?ela:mih (.) hi bitnezil min ?ilmo?del ?ik?e:r (0.2) ya?ni ?innoh ?ibtodros me?lan rya:d<sup>c</sup>?ya:t  
 10 wa?ad lama bes (0.6) yinjeh fe:ha. ?tola:b bihissu: bes yinjahu: ?Jan yoxlos<sup>c</sup> minha:

(3.6)

**Nami:r**: Do you enjoy Geology?

(0.3)

?Asma:?: Yeah, it is very nice.

(2.4)

**Nameer**: But, what is the most frustrating thing for me in Geology is the requirements of the Faculty of Science. For example, I have to study courses such as Chemistry and Maths. These courses affect my average negatively. For example, students study Maths one just to pass it regardless of the benefits of this course.

Silence seems to be used as an indication of a lack of contribution, the current speaker tends to expand his or her turn by producing increments of talk (Schegloff, 1996, p.75). That is to say, the current speaker tries to introduce additional information about the current topic in order to keep the conversation flowing and to minimise the lapse. The longer the lapse, the higher the possibility of withdrawing from the conversation. In extract (50) below, **Nami:r** is criticising an instructor who has a traditional way of delivering the lecture. She is silent for 2.3 seconds in line 371. **Nami:r** is waiting for a response from **?Asma:?**, when **?Asma:?** does not respond. **Nami:r** commences a new utterance, since she is expanding the current topic. Again, **Nami:r** expects a response from **?Asma:?** in line 374. This is why she keeps silent for 1.5 seconds. She continues expanding the topic by uttering increments of talk, extra and additional information about the current topic.

**Extract (51), Nami:r &?Asma:?** (Females, friends)

370 **Nami:r**: FPP→↑Okay we:n yilt<sup>c</sup>u: ? re? yid<sup>c</sup>el yifre? ilma:dih ibnafas il?islo:b, ↑?atwaqa? ye?ni ila i?a  
 371 ithasan ilwad<sup>c</sup>?i? ifwai↓ (2.3) ↑?ata ilcalculus ha?e:k ilmarah ?ako:li ilbana:t ?innuh ?imil ilimti?na:n  
 372 nus<sup>c</sup>i:n↓(1.0): ↑nus<sup>c</sup> multiple ye?ni homoh nus<sup>c</sup> il?ala:mih multiple ?afar ?as?ilih su?a:le:n  
 373 ?inj?:?i↓=

374 **?Asma:?**: SPP→= ?a:h imni:h<sup>c</sup>=

375 **Nami:r**: Post Exp→↑kama:n ha:i fi:ha da?aim ?i?na lama ?xa?na:ha ka:net multiple ↓.↑?a:h (1.5)↑ ?irta?na  
 376 minha, bes ibti?irfi kama:n ilmultiple bithisi ?inha lalt<sup>c</sup>ula:b illi ma ibudorso: birai?o:↓

(2.2)

**Nami:r**: Okay! What are their mistakes? He will not explain the course in the same way. Therefore, I think the situation will be better (2.3). Last time, the girls told me that he divided the Calculus exam into two parts: (1.0) the first part is 10 multiple-choice questions. While the second part is two writing questions.

?Asma:?: Yeah, cool.

**Nami:r**: In addition, he helps students with marks. When we took this course, it was multiple-choice exam, Yeah (1.5) it was easy, you know, a multiple-choice exam is good for students who do not study.

Silence appears to be utilised as a strategy for giving the other participant a chance to respond to what has been said. Actually, it is required that the current speaker remain silent when s/he is waiting for a response from the recipient, and not to interrupt him or her, because it is a kind of seizing his or her turn. This silence varies, depending on the nature of the relationship between the speakers. When the period of silence is longer, the recipient tends to interfere, either by co-operative interruption or by changing the topic, because s/he recognises that the other speaker is trying to avoid giving an answer. Moreover, the current speaker may ask the recipient to speak by uttering ‘*mehna binso:lif meʕak*’ (I am speaking to you). Pragmatically, ‘I am speaking to you’. In extract (52) below, **Yasmi:n** and **Hiba** are talking about a misunderstanding that occurred between **Hiba** and her friend Mohammad. **Yasmi:n** asks **Hiba** about the reason for this misunderstanding in line 323 and then she remains silent for 0.7 seconds in line 324, as she is waiting for a response. Again, **Hiba** is also waiting for a response, after asking **Yasmi:n** whether she has some information about the problem. **Hiba** therefore remains silent for 0.4 seconds in line 326, while she is waiting for a response.

**Extract (52), Hiba & Yasmi:n ( Females, friends)**

- 323 **Yasmeen:** FPP → ↑ ʔah sʕ ka:f itsʕalaħtu:ʔ ↓ (0.7)
- 324
- 325 **Hiba:** → ↑ ʔe::h, ʔinti iʕrifti ʕala ʔi:j ʔitʕa:wafna:ʔ ↓ (0.4)
- 326
- 327 **Yasmeen:** Post Exp → ↑ ʕaʕa:n ʔnuh biħki maʕ ilbana:t w: he:k. ↓
- Yasmi:n: How will you become reconciled with him?** (0.7)
- Hiba: ʔe::h, do you know the reason for the conflict?** (0.4)
- Yasmi:n: because he is speaking with women and so on.**

Silence may be unintentionally employed in casual conversation, especially when the current topic has been completed and both speakers have nothing to add to the prior turn. This silence indicates the ending of the prior topic and the beginning of a new one, or it may indicate disengagement from the conversation. This kind of silence is common in conversations between friends. In extract (53) below, **Nami:r** is telling **ʔAsmaaʔ** what friendship means to her. **Nami:r** says that she has to deal with this person for one more time in order to test whether this person deserves to be her friend or not. In line 515, there is a significant silence of 4.8 seconds. This lapse is significant, because it indicates that **Nami:r** and **ʔAsmaaʔ** have nothing to add to the conversation. This silence therefore adumbrates the ending of the sequence.

**Extract (53), Nami:r & ʔAsmaaʔ: ( Females, friends)**

500 **Nami:r:** FPP → ↑ʔah binnisbih ili mafhu:m isʔeda:qeh ʔini ↑yaʔni↑ ma baʔtʔi leqab sʔadi:q (0.5) leʔai ʔeda  
501 biʔki maʔoh ↓  
502 **ʔAsmaaʔ:** :SPP → °ʔah°  
503 (0.3)  
504 **Nami:r:** Post Exp → [↑ma yaʔni.]  
505 **ʔAsmaaʔ:** ° [↑momkin] [zami:leh ↓] [↑ʔah] (0.2) ↑ zam:il ʔkθar ʔi hi bitifaʔ zami:l laʔnnuh. ↓ =  
506 **Nami:r:=** ↑ ʔah  
507 **ʔAsmaaʔ:=** ↑ ʔah  
508 **Nami:r:** >↑laʔnnoh [ʔbidʔtʔari tiʔki maʔoh ↓ <] ° ↑ʔau maʔrifih (1.0) bes fi ilmuqarabi:n ʔkθe:r momkin tiʔki  
509 **ʔAsmaaʔ:** [↑ʔah zami:l,] ° ↑ʔau maʔrifih (1.0) bes fi ilmuqarabi:n ʔkθe:r momkin tiʔki  
510 sʔadi:q. ↓  
511 (1.0)  
512 **Nami:r:** ↑ʔah (0.9) kema:n zai ma ʔake:tlik ʔe::h lazim ʔenʔatʔ ʔan wiya:h ibʔkθar min mawqif (0.3) lazim  
513 ʔata ʔaʔkom akthar ʔaʔkom ʔale:h ʔiða hu: bista:hal ʔinnoh yku:n ʔe::h sʔadi:qi ʔaw laʔ ↓  
514 **ʔAsmaaʔ:** ↑maʔik ʔag ↓  
515 (4.8)  
516 **Nami:r:** ↑ʔata (0.7) ʔaw bilʔawal ʔawal ma futna ʔa: ittaxasʔusʔ ↓ (0.9) ↑ʔa::h ʔitʔarafna: ʔala bana:t min  
517 baʔi:d labaʔi:d ↓ (0.5) ↑zai ʔala:ʔ (0.4) ↑ma kuna: ʔiʔna: wiya:ha sʔuʔba bes kuna infuʔha: min  
518 baʔi:d ↓ (0.7) ↑yeʔni kuna ʔinju:ha min baʔi:d kunt ʔaju:fha ka:f maʔ ilbana:t (0.8) ha:i issanh  
519 ʔaw bisʔi:f ↓  
520 (0.2)  
521 **ʔAsma:ʔ:** ↑ ʔihih  
522

**Nami:r:** For me, the meaning of friendship is that I do not ascribe the term ‘friend’ to anyone that I talk to.

**ʔAsmaaʔ:** He may be an acquaintance.

**Nami:r:** Yes! A colleague, the best way to describe it.

**ʔAsmaaʔ:** Yes!

**Nami:r:** Because you are obliged to talk to him.

**ʔAsmaaʔ:** Yes! Or an acquaintance, but those who are close, you can say a friend

**Nami:r:** Yes! As I have told you I must, I must be in more situations with him to judge whether he deserves to be my friend or not.

**ʔAsmaaʔ:** You are right.

**Nami:r:** Even (0.7) or firstly, at the beginning of my study (0.9) a::h we know some women superficially, (0.5) such as ʔAla:ʔ (0.4) We were not friends with her, I just watched her from a far.(0.7) That is, I watched her far away, I watched her from a far with other women(0.8). This year or this summer.

(0.2)

**ʔAsma:ʔ:** Yeah.

## 10. Silence and Humorous Topics

The current study shows that silence can accompany humorous topics. The current speaker keeps silent before and after saying something comical. The speaker is silent after saying something comical in order to see the reaction of the recipient. This is why speakers produce comical topics in order to keep the conversation flowing. In extract (54) below, **ʔI:sa** is talking about an example that he had the day before. He is laughing at someone who said, ‘Used to’ is formal. Next, he remains silent for 0.5 seconds in line 15. Again, **ʔAbdullah** is surprised. He is therefore silent for 0.5 after repeating the word ‘*fasʔi:ha*’(formal) in line15.

**Extract (54), ʔI:sa & ʔAbdullah (Males, Friends)**



- 12 **¶I:sa:** FPP→↑ yazam sʻaʻʻub sʻaʻʻub tʻiliʻʻli wa:ʻhad biquli ‘used to fasʻi:ʻha’ heh .hhh fasʻi:ʻha↓  
 13 (0.5)  
 14 **¶Abdullah:**SPP→ ↑ fasʻi:ʻha !  
 15 (0.5)  
 16 **¶I:sa:** Post Exp→↑ʔa:h qa:l fasʻi:ʻha.↓  
**¶I:sa:** Oh, mate! It is difficult, it is difficult, there was one guy said, ‘used to is formal’ heh .hhh formal  
 (0.5)  
**¶Abdullah:** Formal!  
 (0.5)  
**¶I:sa:** Yeah, he said, ‘formal’.

## 11. Silence and Paraphrasing

The findings of the current study indicate that silence seems to be employed in conjunction with rephrasing what the current speaker has said in the prior utterance. Some speakers feel that their prior utterance is not clear to the recipient. This is why s/he tends to rephrase what s/he has said, or s/he says something in the prior utterance, and then s/he retreats. In this occasion, silence plays a prominent role in shaping or reforming the rephrased response. In extract (55) below, **Haya** asks **ʔAyman** about the internet service in general in line 1. Next, she is silent for 1.8 seconds in line 1, and then she asks a more specific question after this silence by saying ‘do you benefit from it or not?’ She expects a response from him, but when he does not initiate, she rephrases her question by making it even more specific. This silence is significant, because it aims to have much time to reform what has been said in the prior utterance. Once again, she rephrases the question in line 5, when **ʔAyman** remains silent for 2.1 seconds in line 3.

**Extract (55), Haya &ʔAyman : (Female-Male, friends)**

- 1 **Haya:** FPP→↑ʃu: ʻha:b tiʻʻki ʻiʻʻʻke:liʻʻ ʻʻan ʻʻe::h↓ (0.8)↑ʃu: raʻʻyak biʻʻxidmit innit ʻʻ yaʻʻni↓ (1.8)↑ʻinnu ʃu:  
 2 ja:yifhaʻ ʻʻinu: biʻʻtistafi:d minha yeʻʻni wala he:kʻʻ↓  
 3 (2.1)  
 4 **ʔAyman :**SPP→↑ yeʻʻni (clearing throat) ↑ʻilintar=  
 5 **Haya:** Post Exp→=↑yeʻʻni btistaxdmuh biʻʻjakil isʻʻsʻʻeʻʻh he:k yaʻʻni?  
**Haya:** What would like to talk about? ʻʻe::h (0.8) What is your opinion of the internet service? Like, (1.8)  
 Do you benefit from it or not?  
 (2.1)  
**ʔAyman :** like (Clearing throat) the internet  
**Haya:** Like, do you use it in the right way?

## Summary

The findings of the study demonstrate that silence can be used intentionally to perform different sociolinguistic or conversational functions in Jordanian society. Silence is culturally and linguistically required in conversation. One speaker speaks at a time, and the other listens (Sacks et al., 1974). Furthermore, silence is a part of the speakers' culture where they have to remain silent in certain situations in order to perform some cultural functions during conversation. Silence is therefore used by speakers to think of what has been said, or of what will be said. In addition, silence may co-occur with agreement responses. Moreover, it is used in association with selecting suitable words, telling a story, making a justification, specification, as a repair mechanism, for comparison, for lack of contribution, paraphrasing, and making inferences. The speaker covertly expresses his or her feelings by remaining silent. In some cases, the speaker is silent due to his sympathy for the current topic.

## **2. Pragmatic Functions**

In light of data analysis, the findings of the study indicate that silence is perceived and practised in order to perform several pragmatic functions in casual conversation in Jordanian society. When a speaker remains silent, s/he says nothing, but s/he may mean something (Tannen, 1985). Pragmatics concerns the intentional meaning of a speaker. It also focuses on the context of the situation to interpret that meaning. This is why this study depends on pragmatic to interpret what a speaker means when s/he remains silent in a certain context. However, silence can be unintentional and not meaningful, such as the end of the current topic. This is not the focus of the current study. The current study focuses on intentional or pragmatic silence. Silence can be employed in conversation to communicate or transfer ideas that are better be transmitted by silence rather than words. In addition, certain words may not exist in our linguistic capacity as human beings, such as expressing sadness, surprise, or happiness. The findings of the study, based on the Jordanian data, demonstrate the following pragmatic functions of silence in Jordanian society.

### **A. Politeness Functions**

The findings of the study demonstrate that silence can be used to serve several politeness functions. Silence has a denotative meaning, as it is polite to be silent while the other speaker is talking. Interruption is also dispreferable, because it seizes the other speaker's right to complete his or her turn. Jordanian speakers may express their annoyance about verbal interruptions, especially between friends. They may say to the other speaker something like

*'meħna: binso:lif'* (I am still speaking), or *'billah latga:t<sup>ni</sup>'* (by God, do not interrupt me). In conversation between unacquainted people, the interrupted speaker remains silent, as s/he is hesitant to express his or her displeasure about the interruption. In addition, silence is used when the current speaker is hesitant, particularly when s/he does not have an adequate knowledge about the topic raised. Being silent while the other speaker is talking is socially required, since this helps to extend the conversation. This section will explore the perception and practice of silence as a politeness strategy in three areas: saving face, social courtesy and expressing feelings.

### 1. Silence and Saving Face

One of the more significant findings to emerge from this study is that silence can be used as a face-saving strategy. The recipient tends to be silent before saying something that could be embarrassing to the current speaker. This silence is significant, because the recipient is selecting his or her words carefully in order not to discomfit the current speaker. In extract (56) below, **ʕAbdullah** is telling **ʕana:n** that he is very shy about showing himself among his genuine friends, and he feels embarrassed when someone looks at him while he is speaking. **ʕana:n** asks him whether he thinks this behaviour is genuine or not. She is selecting her words carefully in order to avoid hurting his feelings, and to avoid humiliating him. Once again, **ʕAbdullah** is trying to hide his embarrassment in line 13, when he remains silent for 1.0 second. This silence is significant because it is preceded by lengthening the cause particle *'ʔinno::'* (because) and it is also followed by lengthening the pause filler *'ʔe::h'*, and then *Mmm*. Actually, this silence serves as a means of exhibiting his awkwardness, since **ʕana:n**'s question is direct and unexpected. He is therefore looking for a way to escape from the topic in order to save face. Once again, he is trying to escape from the topic by saying, *'as I said earlier'* in line 13.

#### Extract (56), ʕana:n & ʕAbdullah (Female-Male, Strangers)

- 10 **ʕana:n:** ʔe::h bitʃo:f ʔinno ha:d ʔilʔiji s<sup>e</sup>ħ wala ʔalat<sup>f</sup>(0.7) bidfaʕak lilʔama:m ʔaw bishabek lalxalf?  
 11 (1.2)  
 12 **ʕAbdullah:** ʔe::h ha:ð<sup>a</sup> ilʔiji ʔe::h mmm ʕa:di wesat<sup>f</sup> (0.3) yeʕni la ho bidfaʕni lilʔama:m wala illa ilxalf(0.2)  
 13 bad<sup>ʔ</sup>el maħeli miθil ma:ʔana bes ʔinno::(1.0) ʔe::h Mmm ke:f bidi ʔaħki:ha: zai ma ħake:tlik  
 14 banħeridʒ ikθi:r maθalan lema bebga ga:ʕid maʕ ijfabab lema ʔaso:lif ʔiji (0.2) kolhom  
 15 **ʕana:n:** ʔahhuh  
 16 **ʕAbdullah:** kolhom intiba:hom ʕalai bebat<sup>f</sup>il ʔaso:lif.  
 (1.4)  
**ʕana:n: ʔe::h, do you think this thing is right or wrong? (0.7) does it push you forward or backward?**  
 (1.2)  
**ʕAbdullah: ʔe::h, This thing is Mmm usual (0.3) like, it does not push me forward or backward (0.2), I will be in the same situation, but because (1.0) ʔe::h Mmm , how can I say it? I feel embarrassed, for example, when my friends look at me while I am talking**

(0.2)

ʃana:n: huh huh

ʃAbdullah: I stop talking.

## 2. Silence and Social courtesy

The current study reveals that silence seems to be utilised by interlocutors, when they are waiting for the recipient to remember what s/he is going to say. During a conversation, a speaker can be suddenly silent while telling a story in order to remember information related to the story. The other speaker therefore remains silent so as not to interrupt, especially in conversations between strangers. This silence is significant, because it indicates the other speaker's interest in the current topic. In some cases, the other speaker may interrupt the current speaker co-operatively, especially in conversations between friends. In extract (57), **Yasir** is talking about his argument with his girlfriend and how the relationship between them has ended. During his turn, **Yasir** pauses several times and the periods of silence vary in length. The most important silence is 1.8 seconds in line 171. **Yasir** is emotionally affected by this story. **Salman** therefore tolerates **Yasir's** silences by remaining silent during this period and by avoiding interrupting him. **Salman** plays the role of an active listener, since he is paying attention to **Yasir's** turn.

Extract (57), **Yasir & Salman (Males, strangers)**

170 **Yasir:**FPP→↑ biðʃabtʃ ʔawal ʔibʔawal lama tarakna baʃudʔ, batʃalat itrin hi ʔo: betʃalit ʔarin↓ (0.5). ↑merrāt  
171 ilʔayya:m,(0.5) ʔadʒi:t lage:tha ga:ʃdih maʃ jeb ʔa:ni, ibyu:m ʔa:ni ↓(1.8)° ↑tʃale:t bidak isʃsʃidig  
172 ʔinbes atʃiʃ↑ ʔallah xale:ha itlagi:lha wa:ʃad ʔa:ni ʔana la xalasʃ, laʔinuh mij ʔilha:↓ (0.4) ↑ʔana  
173 mij ʃa:s ʔilha: ʔiji ibgalbiʃ(0.4). fatarakitha (0.9) bilfatreh ilʔaxe:reh yumkin sʃurit ʔaʃa:kis bana:t ʔu  
174 ʃijit dʒaw he:k [ʔakʔar ʃurriyih(0.4) ya ʃilo: ʃabi:bian ʔaʃibak.  
175 **Salman:** SPP→ [ Heh heh heh heh ]

**Yasir:** We stopped ringing each other gradually after finishing our relationship. (0.5) After several days,(0.5) I saw her sitting with another man on a different day. (1.8) I looked at her. Frankly, I was happy, and I said to myself ‘ let her find someone else, I am not for her (0.4) I am not for her, I do not feel that I love her’.(0.4) So, I left her (0.9). I have recently started flirting with women, so I have great freedom now (0.4). Oh, sweetie! Oh, darling! I love you!

**Salman:** heh heh heh heh

Silence can be used by the recipient as a means of waiting for the current speaker to complete his or her turn. The recipient remains silent and s/he does not interrupt the current speaker. In addition, s/he may produce continuers and acknowledgments to the current speaker. The findings of the current study support Lehtonen and Sajavaara (1985, p.195) who find that when one speaker takes the turn, the second practises the role of a listener. Listening does not

mean that the listener is silent, simply because this is a type of backchannel behaviour. For example, a recipient may nod or shake his or her head, purse lips, raise eyebrows or s/he may utter continuers or backchannel such as ‘Mm, Yeah, Okay, cool’. Moreover, the speaker is trying to check whether his or her speech is understood by asking the recipient questions such as, ‘Do you understand what I mean?’

In extract (58) below, **Nami:r** is criticising the study plan for her field of study, Geology. She thinks that there is no need to study chemistry, physics, and mathematics, since these courses are very difficult, and they have affected her average. In her turn, **Nami:r** has nine silences. The longest one is of 2.6 seconds in line 42. Again, there is another silence of 1.7 seconds in line 38. **Nami:r** is looking for reasons to support her judgement. Interestingly, **?Asma:?** does not interrupt her during this period, because she is trying to give her enough time to complete her turn, before she initiates. In addition, she saves **Nami:r**’s face by not interrupting her. This can be seen from the next turn, when she tries to convince **Nami:r** that she will use calculations in her field of study, Geology. Therefore, **?Asma:?** remains silent in order to avoid embarrassing **Nami:r**.

**Extract (58), ?Asma:? &Nami:r : ( Females, Friends)**

- 31 **?Asma:?** FPP→↑ reḥ tistaxdimi alhisabat raḥ tistaxdmi.↓  
 32 (1.0)  
 33 **Nami:r** :SPP→ ↑hai alhisabat nefisha eḏa kanat mat’lu:beh reḥ nid’t’ar nistaxdimha: fi: kol mesa:q↓.(0.5) ↑  
 34 yaḥi iḏa iḥna maḏalan istaxdemna ḥisaba:t ma:dit ↑ilhydru:lu:gya. ↑?ke:d reḥ nodroha d’min  
 35 almasa:q maḥ nefis idektu:r(0.3) he:k biku:n.↓  
 36 **?Asma:?** : Post Exp→↑?ah=  
 37 **Nami:r** : =↑?ḥsan (0.5) ?ḥsan ma ?nik tudrsi ryadyat 101, ?ḏa jo: raḥ ?stafe:d min altakamol waltefa:d’ol ?ila  
 38 ?iḏa ?innoh nazzal moḥadali (0.5). bes ?kḏar(1.7), ↑Jofti Keman?iḥna mwa:d ilke:mya(1.5) t’ab ?ḥna  
 39 hai almawad kuna nudrisha xila:l ?yam ilmadrased, xilal 12 saneh ?ḥna darasna ke:mya, darsna fi:zya,  
 40 derasna riyadyat (0.3) le:ʃ tanḥiedhin biljamḥa :? Seḥ ?aw la? ? ?ḥna axaḏna ilfikrah ḥanhom,(0.4)  
 41 yḥani ḥa:liyan ?na maxḏeh fikrah ḥan ilke:mya(0.6). lakin mutat’elab mini ?adros masa:qe:n,  
 42 moxtabare:n ki:mya↓ (2.6) fi: ?il?afya:? (1.0) ḥan yeḥni ḥan jad hi ili nezalat moḥedali.

**?Asma:?: You will use formulas. You will use them.**

**Nami:r: If these formulas, themselves, are required, we will use them in every course. That means, for example, we use the formulas in Hydrology. Sure, we will study them within the course with the professor himself.**

**?Asma:?: Yeah**

**Nami:r: It is better, it is better than studying Maths 101. What is the benefit that I will get from Integration and Differentiation? They bring down my average (1.7). You see. The chemistry courses are also not useful. Okay, we studied this course at school for 12 years. We studied Chemistry. We studied Physics. We studied Maths, why must we study them again at university? Am I right or not? We studied Physics, Maths and chemistry, but I must take two chemistry labs (2.6). These things (1.0) like, really, they reduce my average.**

Silence may also be used when one speaker asks the other speaker to start the conversation as an indication of politeness. In this sense, both speakers hesitate to start speaking. This is why they select each other as the next speaker, especially in a mixed-sex conversation. In extract (59) below, **Safad** selects **?Ixla:s<sup>f</sup>** as the next speaker by uttering the utterance ‘*t<sup>f</sup>ayib ma:fi*’ (Okay) and then he remains silent for 1.0 second in line 1. When **?Ixla:s<sup>f</sup>** does not take the floor, he utters the continuer ‘*?ah*’ (yeah) and then he is silent for 1.6 seconds in line 2. Again, **?Ixla:s<sup>f</sup>** selects him as the next speaker by using the continuer ‘*?aywa*’ (Okay), and she remains silent for 1.2 seconds in line 4. This is an indication to him to start the conversation, as the pragmatic meaning of ‘*?aywa*’ is ‘keep talking, I am listening to you’.

**Extract (59): ?Ixla:s<sup>f</sup> & Safad (F-M, Friends)**

- 1 **Safad:** FPP→↑ t<sup>f</sup>ayib ma:fi(1.0) ?ah ?ah↓  
 2 (1.6)  
 3 **?ixlas<sup>f</sup>:** SPP→↑ ?aywa  
 4 (1.2)  
 5 **Safad:** ↑ ye?ni ?ena:::: kont imfekir ?e:::h (1.4) be?id ittaxarod?.  
 6 (0.3)  
 7 **?ixlas<sup>f</sup>:** ↑ ?ah  
 8 **Safad:** ↑ is<sup>f</sup>ehe:h ?:f bidik ti?meli be?d ittaxarod? ↑ me?elan ?eke:na: bihalmawd<sup>?</sup>u:f ?
- Safad:** Okay (1.0) yeah yeah (1.6)  
**?ixla:s<sup>f</sup>:** Okay (1.2)  
**Safad:** Like, I was thinking ?e:::h (1.4) after graduation. (0.3)  
**?ixla:s<sup>f</sup>:** Yeah  
**Safad:** Right, what will you do after graduation? Have we talked about this subject?

**3. Silence and Expressing Feelings**

The findings of the study bring to light the possibility that silence might be used in conjunction with surprise. Surprise occurs when the recipient hears an unexpected utterance from the current speaker. S/he therefore tends to be silent after exhibiting his or her surprise. This silence is noteworthy, because it functions as a means of eliciting a response from the other speaker. In extract (60) below, **?ana:n** is talking about the advantages of the communist system. She explains that this system provides people with food, accommodation and everything they need in life. However, **?Abdullah** seems to be unconvinced, because he asks her what people will pay for these things. She exhibits her surprise by uttering ‘*muq: bil ?e:f !*’ (The price of what?), and then she is silent for 0.5 seconds in line 374. This silence serves as either a means of showing her discomfort about what she has heard from him, since

she is enthusiastic about communist views, or it functions as a way of thinking of a response to support her point of view.

**Extract (60), ʕAbdullah & ʕana:n ( Male- Female, strangers)**

- 372 ʕAbdullah: FPP→↑ tʕab muqa: bil ʔe: j ha:ðʔ↓=
- 373 ʕana:n : =SPP→↑ muq: bil ʔe: j !↓
- 374 (0.5)
- 375 ʕAbdullah: Post Exp→↑ wela bidu:n moqa: bil ʔinnoh meθelan biʕtʕu: ki iʔeyla: t [ha:iʔ↓
- 376 ʕana:n : ↑ [ma hu: ] ʔinta ibtiʔteyl (0.4)
- 377 ibtiʔteyl moqa: bil mebley zahe:d.
- 378 ʕAbdullah: ↑ laʔ ʔinnoh ibtiʔteyl? (0.5) ʕidhom biaʔamnu: lek wadʕe: fi hʔ↓=
- 379 ʕana:n: =↑ ʔah

**ʕAbdullah: Okay, what is the price that I will pay for that?**

**ʕana:n: The price of what?**

(0.5)

**ʕAbdullah: Do they give you these things for nothing?**

**ʕana:n: No, You have to work for a small amount of money.**

**ʕAbdullah: No, do you work? (0.5) Do they offer you a job?**

#### 4. Silence and Embarrassment

The findings of the study demonstrate that silence can be used in conjunction when speakers are embarrassed, since the interlocutors are exhibiting their discomfiture by being silent. This section explores some cases where Jordanian speakers use silence in order to exhibit awkwardness.

##### 4.1. Silence and Hesitation

The study finds that silence may accompany hesitation. In this sense, the speaker is hesitant about speaking because of an unexpected question or situation. For example, when the current speaker asks him or her an unanticipated question. The recipient is silent for a while, because s/he does not know what to say, because s/he is preparing an answer to that question. In this case, the speaker tends to lengthen the pause filler ‘ʔah’ or the last syllable of the last word before s/he is silent in order to have much time to think of what to say, or to escape from the topic. The speaker may produce a spate of talk in order to avoid answering the question directly. In extract (61) below, ʕana:n is asking ʕAbdullah whether he would like to nominate himself for the students’ Guild election. ʕana:n’s question is unanticipated by ʕAbdullah. This is why he lengthens the pause filler ‘ʔah’ before saying ‘laʔ’ (No) in line 5.

Again, he is silent for 0.6 seconds in line 8 after lengthening the particle ‘*la?inuh*’ (because). This silence comes after the unexpected question from **Ƒana:n** ‘*le:f*’ (Why). This can be seen from his facial expressions and body language, since he does not keep eye contact with her and his voice tone is turbulent. He aims therefore to minimise the period of silence and to look for a logical reason for this question. He has five periods of silence in his turn; all these silences function to display his embarrassment. The longest silence of 0.8 seconds is in line 10. This silence occurs after prolonging ‘*ʔo*’ (And). This silence is meaningful, because it also occurs after saying that ‘*I sometimes feel embarrassed when some people look at me*’. He produces increments of talk in order to provide an indirect answer.

**Extract (61), Ƒana:n & ƑAbdullah( Female-Male, Strangers)**

- 4 Ƒana:n: FPP→ ↑laʔ ʔinti:xaba:t iɓɓa:mɓ, Ƒomrak fekarit tinzil laʔintixa:ba:t ʔ↓=
- 5 ƑAbdullah:SPP→= ↑ʔa:.....h laʔ↓
- 6 (0.3)
- 7 Ƒana:n :↑ le:fʔ
- 8 ƑAbdullah: ↑laʔanu:.....↓ (0.6) ↑itrabe:t ʔino:: ma ʔaɓɓlob ilʔintiba:h ikθi:r lalʔe:lih↓ (0.3)↑ yaʔni:..... lal
- 9 laʔaxsʔi ʔana mabaʔibif ʔaɓɓlob ilʔintiba:h laʔino:.....↓ (0.5) ↑ʔaʔya:nen ʔiɓa ʔasi:t ʔino:: fi na:s
- 10 ikθi:r ibtintabihli benʔaridɓ ʔo:.....↓ (0.8) ↑min innawʔiyih illi ma itʔawatif, maθalan yeʔni
- 11 ʔino:↓(0.3) ↑ʔatʔlaʔ ʔala ittɓifizu:n ʔaw ʔatʔlaʔ ʔiji fe: mustaʔi:l↓.

**Ƒana:n: No! The university’s election, do you think of nominating yourself to the election?**

**ƑAbdullah: aʔ:.....h , no!**

(0.3)

**Ƒana:n: why?**

**ƑAbdullah: because (0.6) I was brought up not to draw attention to my family.(0.3) like, I don’t like to draw attention to myself, because (0.5) I sometimes feel embarrassed when people look at me, and (0.8) I am from those who do not, for example, like to (0.3) appear on Television, or something like that. It is impossible.**

**4.2. Silence and Interruption**

Interruption is common in casual conversation, and occurs when one speaker cuts off the flow of the speech of the other speaker. This is called intrusive interruption. In addition, one speaker may interrupt the other speaker’s turn co-operatively in order to help him or her to remember something or to correct some information that s/he produces in his or her turn. Interruption violates the current speaker’s right to complete a turn (Zimmerman & West, 1975, p.124). Zimmerman and West (1975, p. 124) also observe that, ‘when the interrupting man completes his utterance, the woman pauses before she speaks again’. They do that to show ‘points at which the foci of topic development must be recollected after interruption’ (Zimmerman & West, 1975, p.124). The results of the study denote that silence may be used in conjunction with intrusive interruption, seizing the other speaker’s turn. This silence is



purposeful, because it serves either to change the topic of the conversation, or to exhibit the speaker's annoyance due to seizing his or her right in completing the turn. Interruption therefore plays an important role in shaping this silence. In extract (62) below, **ʕAbdullah** is trying to tell **ʕana:n** that he believes in a saying about Hitler. She interrupts him before he says this saying by asking him 'Have you read Hitler's book, 'My Struggle'? Next, he is silent for 0.8 seconds in line 411, since her interruption is unexpected. He is therefore thinking of a response to her question, or his train of thought has been cut off because of interruption. This is why he is silent.

**Extract (62), ʕAbdullah & ʕana:n (Male-Female, strangers)**

406 **ʕAbdullah:** FPP → ↑ʔana fi:h fikreh ga:lha wa:hed (1.3) Hitlar  
 407 **ʕana:n:** SPP → ↑ʔa:h  
 408 (0.7)  
 409 **ʕAbdullah:** Post Exp → ʔinnuh [ʔill ]  
 410 **ʕana:n:** [qareʔit] kita:b Hitler Kifa:hi ?  
 411 →(0.8)  
 412 **ʕAbdullah:** ʔe:h la? Bes baʕrif ʕan h̄aya:t Hitler ikθi:r.

**ʕAbdullah:** There is an idea said by someone (1.3) called Hitler.

**ʕana:n:** Yeah

(0.7)

**ʕAbdullah:** Like

**ʕana:n:** Have you read Hilter's book, 'My Struggle'?

→(0.8)

**ʕAbdullah:** No! But I know many things about Hitler.

## 5. Silence and Criticism

Another significant result to emerge from the data is that silence seems to be employed when criticising someone or something or when someone criticises him or herself. Silence serves as a means of selecting the most suitable words, while the speaker is considering the other speaker's feelings or his or her point of view. In addition, Jordanian speakers, as mentioned before, try to avoid saying words which may provide evidence against them in the future. In addition, Jordanian speakers tend to make criticism in an indirect way. In extract (63) below, **Xa:lid** is criticizing some students who are careless and cause trouble on campus. During his turn, **Xa:lid** pauses several times. One of the most significant silences is of 0.8 seconds in line 193. This silence occurs after the contrastive particle 'bes' (but). This silence serves as a means of selecting the appropriate word. This can be seen from his following utterance, when he says, 'this university is for intelligent students'. Again, he keeps silent for 0.8 seconds in line 193 after uttering the ironical word 'ilʔaḏkiya:ʔ' (intelligent). The most important lapse is

4.9 seconds in line 194. This lapse is meaningful, since it indicates the speaker's bewilderment that these kinds of students are at university, according to **Xa:lid**'s point of view. Once again, this lapse indicates that silence is more eloquent than words in this situation. That is to say, whatever the speaker wishes to say will not convey or explain the whole idea.

**Extract (63), Xa:lid & D'iya:?** (Males, Friends)

189 **Xa:lid**: FPP → ↑wi muθaqafi:n, (0.5) ↑lakin ↑wallah s'adiqni ya s'adi:qi↓ (0.6), ↑?ini fofit bidzamfa ha:i,  
 190 (0.3)↑na:s la yastaḥiqu: inhum yikwnu: t'ula:b ↓(0.2). ↑min d'iminhum (0.4)↑ min f'indana min  
 191 nafis↓ (0.2) ↑ilmaka:n illi ana sa:kin fi:h (0.4). ↑?a:h mafru: fi:n (0.3) ↑ilba:t ma biduxlu: h ila:  
 192 iθalaθih is's'ubuh (0.6). ↑?w maḥ ḍa:lik (0.5) ?a:h (0.4) ↑?w hama:lih ↑daradziḥ ?wla:h, ↑?w  
 193 kθi:r ho:n bildza:mfa (0.3). ↑la:kin itfa:dza?it ?innuh t'ab ?ana ha:i ildza:mfa:. bitku:n bes↓ (0.8)  
 194 ↑bifu:tu:ha lala ?a::h il?aðkiya:? (0.8), ↑lakin itfa:dza?it s'areḥatan (4.9). ↑yaḥni, bilmarḥalih  
 195 ila?xe:rah lama bitquli ?a::h↓ (0.5).↑ ilmafa:kil ildza:miḥiyih illi ho:n bits'i:r↓ (0.8) ?e::h (0.7)  
 196 ↑?aylab ilaḥya:n.  
 197 **D'iya:?** :SPP → [↑zuḥra:n] kulhum lamam ka s'a:rat yeḥni ↓(0.3)↑ lamam zuḥra:n↓=  
 198 **Xa:lid**: [↑zuḥra:n]  
 199 (0.5)  
 200 **D'iya:?** : ↑yeḥni dzaḍ bat'lat fi:ha θiqah, ↓ (1.1) ↑fi:h ?ala:t ḥa:dih qa:ḥdi:n bifi:lo:ha bifauto:ha  
 201 ḥaldzamfa:t.↓

**Xa:lid**: And they are well-educated (0.5) but, Oh God, believe me, my friend, (0.6) I saw in this university (0.3) some people who don't deserve to be students. (0.2) Some of them (0.4) are from the same (0.2) place where I live (0.4). Ah, they are well-known (0.3). They do not get back home until 3:00 a.m. (0.6) However, (0.5) ah, (0.4) and they are morally decadent. There are many of them at our university, (0.3) but I was surprised that this university is only for (0.8) for clever people, (0.8) but, honestly, I was astonished (4.9). Like, you told me in the previous days, ah (0.5) the conflicts that occurred between students at university (0.8) a::h (0.7) most times.

**D'iya:?**: [Decadent people]

**Xa:lid**: [Decadent people]

**D'iya:?**: Like, really, there is no trust (1.1) as they bring sharp tools to university.

Moreover, silence appears to be practised when the speaker is making self-criticism. This silence serves as a face-saving strategy, because the speaker is talking directly about him or herself. The other speaker remains silent during this period in order not to utter a word, which may be rude. In addition, silence is required in this situation and agreement is a dispreferred response. In extract (64) below, **?Ari:ḍ** is criticising herself because she does not have a good enough voice and appearance to help her to be a successful presenter. In addition, she suffers a lot in order to be accepted to present a news brief at Yarmouk Radio. She is silent for 0.2 seconds in line 12. This silence is preceded by lengthening the negative particle 'ma:' (Nothing). Again, she is silent for 0.2 seconds in line 12. This silence is also preceded by a false start and a hesitation 'mif hada:k ill mm' (Not that Mm). These silences exhibit her reluctance to criticise herself.

**Extract (64), T'a:riq & ?Ari:ḍ**: (Male-Female, strangers)

10 T'a:riq: FPP → ↑tʰab le:f yeʕni le:f ?↓  
 11 (0.3)  
 12 ?Ari:ɖɔ: SPP → ↑laʔanu ʔata lama daxalit iliða:ʕeh ↑ma: (0.2) miʕ hada:k ill mm (0.2) yeʕni isʕu:t illi ʕindi miʕ  
 13 hada:k isʕu:t iliða:ʕi yeʕni itʕibit kθi:r ʔata sʕurt ʔtʰlaʕ mawa:ɖɔ:z biidə:ʕit ilyarmu:k (0.6) mmm miʕ  
 14 yeʕni ʕa:di ʕa:di ʕa:di yeʕni miʕ hada:k iffakil ilmatʰlo:b biliða:ʕah (0.4) binafs ʔa:sih ʔinnuh(0.2)? ana  
 15 bimunta:ɖɔ ʔaftʰar.

T'a:riq: Okay why?, that is, why?

(0.3)

?Ari:ɖɔ: because, when I started working in the Radio (0.2) not that Mmm (0.2) that is, my voice is not like that the one which is required in the radio, that is, I suffered a lot I got the chance to present news briefs in Yarmouk Radio(0.6). Mmm, my appearance is usual, that is, I do not have that appearance which is required as a presenter (0.4). I feel that (0.2) I am better in doing montage.

Silence can also be used when the current speaker criticises the recipient. The current speaker tends to be silent before uttering the criticising utterance, because s/he is thinking of the appropriate words to say in order to save face for the recipient. In addition, this utterance may be uttered with a rising intonation contour and in a form of question. In extract (65) below, **ʕana:n** is telling **ʕAbdullah** that he should strengthen his character. He tells her that it is still early to do that. Next, she asks him about his age, and he says that he is 22 years old. Subsequently, there is a silence of 0.9 seconds in line 26. This silence is reflected in **ʕana:n**'s turn, because she is thinking of the best words to say to him. Her response is a criticism of him i.e. he is 22 years old and he has a weak personality, and he should do it now, because it will be too late for him as a man. Her silence is significant, since it heralds the criticising utterance.

Extract (65), **ʕana:n** & **ʕAbdullah** (Female-Male, strangers)

24 ʕana:n: ʔadi:f ʔomrek ?  
 25 ʕAbdullah: ʔiθne:n ʔoʕijre:n saneh  
 26 (0.9)  
 27 ʕana:n: fi dʰal waʔit ʔinnak bidak ʔitʔaowi ʔaxsʰiytak !

**ʕana:n: how old are you?**

**ʕAbdullah: I am 22 years old**

(0.9)

**ʕana:n: Do you still have time to develop a strong character?**

Silence seems to be employed when the current speaker is trying to avoid saying something discomfiting, such as cursing, or criticising something or somebody. The current speaker utters part of the critical word, and then s/he remains silent. S/he then draws back and compliments that person or that thing. In extract (66) below, **ʕissa** is criticising a writing course, because he is upset over it. This can be seen from his turn in line 21, when he starts cursing this course as 'Allah yinʕan' (damn). Next, he is silent for 0.8 seconds in line 21.

This silence is significant, since he recognises that he is saying something awkward. This is why he remains silent. He then recoils and compliments this course in order to adjust what he has said.

**Extract (66), Fissa & Abdullah (Males, friends)**

- 21 **Fissa:**FPP→ ↑ ju: ḥasabu:lak? ʔint? writing ya zam Allah yiʕan (0.8) ↑bes mali:ḥ  
 22 [ mali:ḥ wallah ʔinha mali:ḥa ]  
 23 **Abdullah:** SPP→ wallah bitdʒanin walluh ʔarwa] minha ma fi:h ʔilma:dih ya zammih ʔaqlak 90, ʔaqlak breḥ  
 24 ti dʒibithin.  
**Fissa: Which course did they consider for you? Oh, mate! Writing course, damn. (0.8) but it was Okay, it was Okay. By God, it was okay.**  
**Abdullah: By God, it was very nice. By God, it is fantastic. Oh, mate! I will tell you, I will tell you, I got 90 easily**

Silence may be also used when talking about a political issue, because Jordanian people think that talking about politics is risky, despite the fact that the Jordanian constitution guarantees freedom of speech. Silence plays a pivotal role in political conversations, since each speaker tends to choose his or her words carefully. In extract (67) below, **Ahmad** is asking **Abdulna:sʕir** about his opinion of the Jordanian government. **Abdulna:sʕir** remains silent twice for 0.5 seconds in line 235 after saying ‘what shall I say about the government?’ He is selecting his words carefully, and he is trying to avoid saying a word that could be inappropriate. Again, **Abdulna:sʕir** keeps silent for 1.4 seconds in line 236 after saying ‘Jordan is a sick body which is dying’. It seems that he recognises that he is saying something which is politically sensitive. Then he is silent for 0.9 seconds before explaining that there is financial corruption in Jordan. He also remains silent for 0.3 seconds in line 237. Once again, he utters the false start, ‘we do not like this’, and then he remains silent for 0.9 seconds in line 237. **Abdulna:sʕir** is trying to avoid talking about this issue. This is why he tends to be silent from time to time. In addition, **Ahmad**’s question is unexpected to him, as he finds himself in a situation that he cannot avoid.

**Extract (67), Ahmad & Abdulna:sʕir (Males, strangers)**

- 234 **Ahmad:**FPP→ ↑ ʔw qa:dit ilraʔi fi ilmudʒtamaʕ ju:raʔyak bilḥukw:mah ʔ↓=  
 235 **Abdulna:sʕir:**SPP→= ↑ yeʕni ju:bidi ʔaqlak ʕan ilḥukw:mah ↓(0.5)ḏ ilḥukw:mah(0.5) ↑yeʕni ilurdun  
 236 kulya:tha dʒasad mari:dʔ qarab yxlusʕ(1.4) ↑yeʕni lazim inyir ʔant bitqw:l tʕa:lib bitayy:r↓ (0.9)  
 237 ↑ya zamih ʔilfasa:d wa:sʕil↓ (0.3) ↑yeʕni ma bina:f haḏʕa↓ (0.9)↑ bes ʕindana fasa:d ikθi:r ihna

**Ahmad: Or the opinion leader in the society, what is your opinion of the government? =**

**Abdulna:sʕir: Like what can I say about the government (0.5) the government (0.5) Jordan as a whole is like a sick body that is dying (1.4) like we should change, you said I should call for change.(0.9) oh, mate! There are many cases of corruption (0.3). That is, we do not like this (0.9) but we have a lot of corruption.**

Silence may also co-occur with counter argument, especially between friends. The recipient keeps silent for a while before starting his or her counter argument against what has been said in the prior turn. This silence is noticeable, since the speaker is waiting for the current speaker to complete his or her turn in order to re-evaluate the idea that was initiated in the prior turn. In extract (68) below, **?Ixla:s<sup>f</sup>** is telling **Saʕad** that she is thinking of having a job after graduation, because of the negative social view toward females who graduate and do not find work. However, **Saʕad** thinks that a woman should not work after graduation. Instead, she should stay at home taking care of her children and her husband. **Saʕad** remains silent for 2.2 seconds in line 295 before he starts his counter argument. This silence is essential, since it functions as a means of thinking of the best words to show his counter argument. In addition, he is selecting his word carefully in order to be polite with her.

**Extract (68), ?Ixla:s<sup>f</sup> & Saʕad : ( Female-Male, friends)**

- 288 **?Ixla:s<sup>f</sup>:FPP** → ↑ yeʕni maθalan ʔana mafru:dʔ ʔatxaradʒ ↓ (0.5) ↑ ma: ʔaftaylij ʕala ʔasa:s ʔinnuh ʔqtanaʕit  
 289 ibkala:mek okay=  
 290 **Saʕad** : SPP → ↑ ʔa:h=  
 291 **?Ixla:s<sup>f</sup>**: Post Exp → ↑ ma ʕad yeʕni (0.2) ↑ law kont ʔana befi:d illi ʕawa:lai, ʔaw he:k, ↓ ↑ mij ilkol  
 292 ʕe:yifhamni illi ʔintah ʕam tiʕke:h biʕko: ↑ 'tʕil dersat ʔw qaʕdat mailha:ʕ wa θʔe:fiʕ ma: ʔilha:ʕ ʔai  
 293 ʔiji' ↑ ʔifhimit ke:fʔ(0.4) ↑ yeʕni he:k ilmudʒtamaʕ ʕina ʔiʕna lazim illi bitxaradʒ yiftayil sewa:ʔ  
 294 Ka:net binit ʔaw jeb. ↓  
 295 (2.2)  
 296 **Saʕad**: ↑ ʔahuhh naθʔreh xa:tʕiʔah baʕtabirha yeʕni ʔinu: illi bitxaradʒ. ↓

**?Ixla:s<sup>f</sup> : Like, I will graduate. (0.5) I will not work because I am convinced by what you have said. Okay**  
**Saʕad: Yeah**

**?Ixla:s<sup>f</sup> : Like nobody. (0.2) I will do something useful for people, or like this. Not all people will agree with you. They will say, 'look, she studies and she does not have a job, she has nothing to do'. Do you understand?(0.4) like, this is the society's view, when you graduate, you should work whether you are a man or a women.**

(2.2)

**Saʕad: Yeah, I consider it to be wrong, like when you graduate.**

## 6. Silence and Swearing

Jordanian speakers may use silence in conjunction with swearing. Culturally speaking, when someone swears by God or by honour (especially men), it is a blasphemy but also indicates that s/he is honest. People tend to swear in order to confirm what they have said. They therefore tend to keep silent after swearing in order to get the attention of the other participant. In addition, it is an opportunity to watch the other speaker's reaction. In extract

(69) below, **¶I:sa** is telling **¶Abdullah** about a hard-working instructor who is dedicated to his work. **¶I:sa** is silent for 1.5 seconds in line 268 after swearing by God, ‘*wa Allahi ilʕadʕe:m*’ (By God Almighty). This silence is common in Jordanian society, since it functions as a means of informing the other speaker that what will be said will be the truth.

**Extract (69), ¶I:sa & ¶Abdullah ( Males, friends)**

- 268 **¶I:sa:FPP**→ ↑ya zamih (0.3) ↑ʔa:h wa Allah ʕazi:z Sʕubhi (0.4)↑ ya: ʕi:ni (0.2)↑ wa Allahi ilʕadʕe:m (1.5)  
 269 (Yawn). ↑bitla:qe:h biʕreḥ min kol galb ʔwrab.↓  
 270 (1.1)  
 271 **¶Abdullah:SPP**→ ↑ tʕayib yeʕni ha:ðʕa xu:f rabuh bixa:f. ↓  
**¶I:sa: Oh, mate! (0.3) yeah, by God ʕazi:z Sʕubhi(0.4) is very nice(0.2) by Almighty God (1.5) (yawn) he explains the lesson very well.**  
 (1.1)  
**¶Abdullah: Okay, this man feels that God is controlling him.**

## Summary

The analysis of data shows that silence may be employed by Jordanian speakers in order to exhibit politeness. It can be used when one speaker is waiting for the other in order to complete his or her turn. Silence is required while the current speaker is talking. Silence is practised in conjunction with embarrassment to indicate hesitation and interruption. Interruption is unwelcomed by Jordanian speakers in casual conversation, whether the interlocutors are friends or strangers. The interrupted speaker may ask the interrupter to give him or her chance to complete his or her turn. For example, he may say, ‘*mehna binso:lif*’ (I am still speaking), ‘*?ismaʕ*’ (listen), ‘*billah la ?iga:tʕiʕni*’ (by God, do not interrupt me). Silence therefore is an indication of politeness to the current speaker while s/he is talking. In addition, silence is practised to allocate turns between speakers i.e. the current speaker gives the turn to the recipient by remaining silent. Silence may be also used when someone criticises him or herself or another speaker.

## B. Discourse Functions

Another pragmatic function of the use of silence is that it can be used to draw the boundaries of utterances. It is therefore a signal used by a speaker to show the end of the current utterance. The findings of the study indicate the following discourse functions of the use of silence in Jordanian conversations.

## 1. Silence before and after Sequence-Closing Third

The current study demonstrates that silence can be used in conjunction with ending the current sequence and starting a new one. The period of this silence varies from one conversation to another. It is longer in conversations between friends, while it is shorter in conversations between strangers. Therefore, the relationship between the interlocutors affects the length of this silence. This silence occurs before or after Sequence-Closing Third (SCT), which is an utterance that indicates the ending of the topic (Schegloff, 2007). This silence serves as an indication to close the sequence, since both speakers exhibit their desire not to initiate more turns about the current topic. In extract (70) below, **ʕAbdullah** and **ʕI:sa** are talking about the suffering of school teachers in Jordan. **ʕI:sa** supports his point of view by giving an example of a teacher who is more than 40 years old and has become depressed from school teaching. Actually, **ʕAbdullah** wishes to close the sequence by uttering the closing phrase ‘*si:di Allah yiyassir*’ (May Allah help us). This phrase is common in Jordanian Arabic, especially when one speaker wishes to withdraw from the conversation or to end the current sequence. It may also be used to change the topic, since it is a hint to the other speaker that s/he is not interested in the current topic. This phrase is usually preceded by a period of silence. **ʕAbdullah** is silent for 4.9 seconds in line 444 after uttering this phrase, as he exhibits his desire not to talk more about this topic. After this lapse, **ʕI:sa** changes the topic and he talks about teachers in general.

### Extract (70), ʕAbdullah & ʕI:sa (Males, Friends)

- 440 **ʕAbdullah:** FPP → Allah yiʕi:nhom ilʔasa:tsih ↓ =  
441 **ʕI:sa:** SPP → = ↑ bes wedʔoh ilma:di yeʕni male:h, bes bidʒu:z ho bihibij ligʕu:d ho bihib yidʔel tʔaffa:j bedre:j  
442 ʕannuh ↓ =  
443 **ʕAbdullah:** SCT → ↑ si:di Alluh yiyassir. ↓  
444 (4.9)  
445 **ʕI:sa:** wallah ʔosta:d bega ʕomoh yizabid who yifreħ wallah ilʕaðʔe:m [ gad ma ka:n ]  
446 **ʕAbdullah:** [ gad ma ka:n ] =  
447 **ʕI:sa:** = ↑ yihu:n ʕee:h, yihu: ʕee:h ma ħada yitʔlaʕ fa:him .(0.7) ↑ moħtereme:n, moħtereme:n wallah.  
**ʕAbdullah: May Allah help teachers.**  
**ʕI:sa: But he is financially okay, he was working for pleasure. He does not like being unemployed. I do not know.**  
**ʕAbdullah: May Allah help us**  
(4.9)  
**ʕI:sa: By God, the teacher was working hard. By the greatest God, he was.**  
**ʕAbdullah: He was.**  
**ʕI:sa: He was upset when someone did not understand what he was explaining to us.(0.7) By God, they were very nice teachers.**

## 2. Silence and Response Tokens

Response tokens are minimal responses that a recipient usually utters as a response to what s/he has listened to in the prior turn. They work as a means of pushing the conversation forward, because they function like assessment, acknowledgement or continuers to what has been said. Gardner (2001) differentiates five types of response tokens: continuers, acknowledgement tokens, newsmaker group, the idea connector 'right', and the change-of-activity tokens 'okay, alright'. This section of the study investigates the occurrences of response tokens with silence.

### 2.1. Silence with acknowledgement and continuers

The findings of the study reveal that silence can be used with acknowledgment and continuers to perform the following pragmatic functions:

#### The continuer 'ʔaywa' and 'tʔayib' (Okay)

One of the significant findings to emerge from this study is that silence may accompany continuers. In Jordanian Arabic, there are five common continuers or phatic signals: 'ʔaywa' (and), 'tʔayib' (okay), 'ʔah' (yeah), 'Mm' and 'ʔobaʔadi:n' (and then). These particles function as continuers. Continuers are employed by the recipient in order to show that 'he or she understands that [a unit of talk] is in progress but is not yet complete'. In addition, their usage has 'less to do with the sociability of the participants than it has with the sequential structure of the turns into which the talk is organised' (Schegloff, 1993, p.105). In other words, continuers play a pivotal role in conversation by increasing the possibility of having more extended turns. This section sheds light on the use of silence with some of these particles. Silence here functions as a means of giving the other interlocutor the chance to pass up more turns in the conversation, since interruption prevents him or her from moving smoothly into his or her turn. In extract (71) below, **Saʔad** and **ʔixla:sʔ** have just started the conversation. They are puzzled as to how to start the conversation. This can be seen from his turn 'It is okay'; he is then silent for 1.0 second in line 1. Next, she utters the continuers 'ʔaywa' in order to encourage him to initiate, and then she is silent for 1.2 seconds in line 3. Culturally speaking, in a conversation between a male and a female, the man should start the conversation. It is a kind of politeness to let the man start.

#### Extract (71), Saʔad & ʔixla:sʔ ( Male- Female, friends)

- 1 Saʔad:FPP→↑ tʔayib ma:ʔi (1.0) ↑ʔah ʔah
- 2 ʔixla:sʔ:SPP→↑ ʔaywa
- 3 (1.2)



4 **Saʕad:** ↑yeʕni ʔena::: kont imfekir ʔe:::h (1.4) beʕid ittaxarodʒ.  
 5 (0.3)  
 6 **ʔixlasʕ:** ↑ʔah  
 7 **Saʕad:** ↑ isʕeʕe:h ʔ:ʃ bidik tiʕmeli beʕd ittaxarodʒ? ↑meθelan ʕeke:na: bihalmawdʔu:ʕ ʔ

**Saʕad:** It is Okay (1.0) yeah yeah

**ʔixlasʕ:** And

(1.2)

**Saʕad:** Like, I was thinking ʔe:::h (1.4) after graduation.

(0.3)

**ʔixlasʕ:** Yeah

**Saʕad:** Right, what will you do after graduation? Have we talked about this subject?

## 2.2. The weaker acknowledgment Mm

The results of the study also reveal that silence might be employed with the weaker acknowledgement *Mm* token. *Mm* is weaker than *Yeah*, and it is pronounced with a falling intonation contour (Gardner, 2001, p.35). It is weaker than the other continuer tokens, because the speaker of the weaker acknowledgement *Mm* rarely initiates after *Mm*, unlike other tokens such as ‘*ʔa*’ (yeah). In addition, it has the same function as continuers when the listener agrees with the previous turn of the current speaker. It may differ from continuers in that it does not hand the floor back the prior speaker, but it is more retrospective than continuers (Gardner, 2001, p.35) are. Silence plays a noticeable role, since it functions as an acknowledgement to the current speaker on the one hand and as a continuer on the other hand. In extract (72) below, **Saʕad** is telling **ʔixlasʕ** about what he will do in the future. He is waiting for a scholarship from the Malaysian Embassy to complete his masters degree there. In case he does not get it, he will go to the Gulf countries to work, where his brothers are also working. **ʔixlasʕ** utters the weaker *Mm* in line 29 and then she remains silent for 0.6 seconds in line 30. This silence serves as an acknowledgement and as a continuer to **Saʕad**’s prior turn.

### Extract (72), Saʕad & ʔixlasʕ ( Male-Female, friends)

27 **Saʕad:** FPP→↑fi ʕa:l ʔinnuh ma::: (0.3)zabtʕat ʔe:::h (0.5) ʔixwa:ni yeʕni bilxale:dʒ  
 28 (.)  
 29 **ʔixlasʕ:**SPP→↓Mmm  
 30 (0.6)  
 31 **Saʕad:** ↑ʔinnoh miʕtʕe:hom dim ʔinno [:::h ]  
 32 **ʔixlasʕ:** [↑ tʕeb] nefis ilwadʔiʕ illi ʔan fi:h kema:n nefis ilwadʔiʕ↓  
 33 (.)  
 34 **Saʕad:** leʔ bes ʔana ma bima:nʕu: ʔahli ʔinti bima:nʕu:  
**Saʕad:** In case, I do not (0.3) get it (0.5) my brothers are in the Gulf countries.

(.)

**?ixla:s':Mmm**

(0.6)

**Safad: I will alert them before that**

**Safad: No, because my family will not object, yours will object.**

**?ixla:s':Okay, your situation is similar to mine. It is the same situation.**

### 2.3.Silence and the Continuer 'ʔah' (Yeah)

The findings of the study also show that silence seems to be used to accompany continuers. 'ʔah' is uttered with rising intonation. It indicates that the recipient is interested in the topic. However, when it is uttered with lower intonation, it shows that the recipient does not desire to take the floor or that s/he is not interested in the current topic, and s/he wishes to practise the listener's role. S/he therefore utters continuers to the current speaker in order to avoid arguing with him or her. This phenomenon is popular in Jordanian society. In extract (73) below, **fu:q** is telling **Yadi:r** that she is studying 18 hours this semester, and she is living in Irbid (A city in the North of Jordan). **Yadi:r** utters the continuer 'ʔah'(yeah) with rising intonation in line 21 before remaining silent for 0.4 seconds in line 22. **Yadi:r** is eliciting some information from **fu:q**, about her life and her study. This can be seen in the following turns when **fu:q** starts talking about her family.

**Extract (73), Yadi:r & fu:q ( Females, strangers)**

- 19 **fu:q:**FPP→↑ʔana imnazil 18 laʔini xiri:dʒih↓. (0.5) ↑ʔw sa:knih hu:n yeʔni ibʔirbid min suka:n ʔirbid.↓  
20 (0.2)
- 21 **Yadi:r :** SPP→↑ʔa:h.  
22 (0.4)
- 23 **fu:q:** Post Exp→↑ʔwbiro:h ʔw ba:dʒi yeʔni ʕala ʕasab ilmuʕa:dʔara:t, ʔw muʕa:dʔara:ti kulha kulha wara  
24 baʕudʔ waqti ,bri:ki bako:n maʕ sʕa:hba:ti. (0.4) ho:n dʒuwa ildʒa:mʕa: mumkin niʕmal ʔai ʔiʕi.  
**fu:q: I am studying 18 hours this semester, because I am a graduate (0.5), and I am living in Irbid, I am from Irbid.**
- Yadi:r : Yeah**  
(0.4)
- fu:q: and I just come to university for my lectures, and all my lecture times are successive, I spend the break with my girlfriends (0.4) here inside the university. We do different things.**

In addition, silence may be employed after the continuer token 'ʔah' (Yeah) as an agreement or acknowledgement to what has been said in the prior turn, while silence serves to initiate a new topic. In extract (74) below, **Haya** remains silent for 1.3 seconds in line 23 after uttering the acknowledgement token 'ʔah' (yeah). She initiates a new topic, which is different from the prior one. This silence therefore functions as a means of acknowledging the prior topic and of initiating a new topic.

**Extract (74), Haya &?Ayman : ( Female-Male, friends)**

24 **Haya:** FPP→ ↑?ah (1.3) ↑?ihki:li jo: jofit baʕid ma fotit taxasʕosʕak ? ↑maθalan (0.4) ↑ħa:b ħa:boh jo: ja:yif  
25 tatʕbi:q ʕamali lelʔifi ʔilmaxu:ð.↓

26 (1.4)

27 **?Ayman:** SPP→ ↑[ħo: itaxasʕosʕ ]  
28 **Haya:** Post Exp→ ↑ [ wala yeʕni ] modʒerad he:k ʔinnu: ma ħabe:t taxasʕosʕoh.↓

29 **?Ayman:** ↑ laʔ bilʕeks.↓

**Haya: Yeah, (1.3) tell me what did you observe when you start your study? For example, (0.4) do you like it? Do you practise what you study?**

(1.4)

**?Ayman:** The field of study

**Haya:** or you do not like it?

**?Ayman:** No! On the contrary.

**2.4. Silence and the Newsmaker Group ‘Oh’**

The change of state token *Oh* is used to introduce new information on the part of the speaker. Usually, *Oh* is pronounced with rising intonation, and it may be accompanied by a period of silence. On the basis of Jordanian data, the findings of the study illustrate that silence can be employed in association with the newsmaker *Oh* to exhibit the current speaker’s emotional state i.e. surprise, and it shows the recipient’s anticipation of what will be said. In extract (75) below, **Hiba** has told **Yasme:n** about her problem with her friend **Mohammad**. Next, **Yasme:n** tells **Hiba** about her trouble with her girlfriend **Rand**. **Yasme:n** starts her turn with lengthening the newsmaker ‘*ʔa:h*’ and then she is silent for 0.3 seconds in line 364. This silence is significant because it functions as a means of drawing **Hiba**’s attention to her story.

**Extract (75),Yasme:n &Hiba ( Females, friends)**

356 **Yasme:n:** ↑ʔa::h (0.3) ↑hade:k ilmarreh ʔana ʔaw Rand he:k sʕa:r fe:na↓ (0.3) ↑ʔe::h ʔaħke:lek ʕa?:ʔ (0.6)  
357 .hhh (1.6) ↑heh heh=

358 **Hiba:** =↓ ʔah=

359 **Yasme:n:** =↑ ibtitzakeri lema roħit meʕa:ki ʔaliqtisʕa:d↓=

360 **Hiba:** =↓ ʔah

361 **Yasme:n:** =↑ laʔ mij ʕejan he:k Rand fekaretni ʔana,↓(0.4) ↑ʔino Yallah Rand hi fekaretni ʔana dʔAyman laʔni

362 bidi ʔaru:ħ biha:d ilwaʔit.↓ (0.5) ↑dʔAyman baru:ħ fema beðʕelni ʔa:ʕdih meʕa:hom ʔino ʔadʒe:t

363 bidi ʔaru:ħ meʕa:ki.↓ (0.4) ↑hi ma ka:net tiʕrf ʔino bidna inru:ħ hona:k bes ʕeja:n niʕteri ja:l, ʔw ha:i

364 fekaret xalasʕ ʔino bidiʔarokha aw ʔaru:ħ ʔino↓. (0.2) ↑aw hi ʔaletli ʔana bidi ʔadʒi meʕako, (0.3)

365 ↑mij hi ħeket ʔisteno ʔijawi?↓

**Yasme:n: O::h (0.3), last time, Rand and I had the same problem(0.3) shall I tell the reason (0.6) .hhh heh heh.**

**Hiba: Yeah**

**Yasme:n: Do you remember when we went to the Faculty of Economics together?**

**Hiba: Yeah**

**Yasme:n: Not for this reason Rand thought that (0.4) I would like to leave her alone because I do not like to stay with her at that time(0.5), and I went with you (0.4). She did not know that we were going**

to the market to buy a scarf for you. She thought that we would not like to stay with her like (0.2), and she told me I would like to come with you (0.3). Did not she say that you should wait for me?

### 3. Silence and *Mm*'s Type

*Mm* responses are short responses which are considered as non-response tokens. A recipient produces them to perform different linguistic functions. This section will introduce the pragmatic functions and the co-occurrence of *Mm* responses with silence in Jordanian society.

#### 3.1. Silence and the Short Lapse Terminator *Mm*

The study denotes that the short lapse *Mm* may come after a short period of silence. It indicates a re-engagement in the conversation or a resumption of the previous turn. In this sense, silence serves as a means of reconnecting to the conversation. In extract (76) below, **T<sup>a</sup>:riq** is telling **?Ari:dʒ** that smoking hookah is a social phenomenon, because a person finds him or herself obliged to smoke, especially when s/he goes out with his or her friends. **T<sup>a</sup>:riq** is silent for 0.3 seconds after the short terminator *Mm* in line 340. This silence is momentous, because it functions as a means of reconnecting to the prior topic.

Extract (76), **T<sup>a</sup>:riq** & **?Ari:dʒ**: (Male-Female, friends)

340 **T<sup>a</sup>:riq**:FPP→↑ *Mmm*(0.3) fa: (0.3) bes yeʕni (0.2) ↑zai ma: bigu:li male:h yaʕni↓(0.3)↑ hi kema:n ð<sup>a</sup>:hireh

341 ?idʒtima:ʕiyih↓ (0.3)↑ laʔinnuh bidik tit<sup>ʕ</sup>laʕi maʕ s<sup>a</sup>:hba:tik maθalan kolhom biʔargilu:↓

342 **?Ari:dʒ**: SPP→↑ʔa:h (h)

**T<sup>a</sup>:riq**: *Mmm* (0.3), so (0.3) but like (0.2) as you said, it is okay like (0.3) it is also a social phenomenon(0.3) because you will smoke hookah with your friends, when they all smoke it.

**?Ari:dʒ**: Yeah

#### 3.2. Silence and the Hesitation Marker *Mm*

Another finding of the study is that the hesitation marker *Mm* is a token that seems to be filling a pause in the speaker's turn (Gardner, 2001, p.87). It always occurs in the middle of the turn to demonstrate that the speaker is still holding the turn. In addition, it has 'a flat continuative intonation contour' (Gardner, 2001, p.87). In extract (77) below, **Saʕad** is talking to **?Ixla:s<sup>ʕ</sup>** about a woman whose boyfriend prevents her from talking to him. He is silent for 0.4 seconds in line 502. This silence is preceded by the hesitation *Mm*, and it is preceded by the utterance '*mifʕa:rif he:k*' (I do not know). He is hesitant, since he is thinking

of how to tell **?Isla:s'** that the woman's boyfriend is having a few problems because of her. In this sense, silence functions as a means of showing hesitance of what to say about this woman. In addition, he is selecting his words carefully, because it is highly sensitive to talk about a relationship between a man and a woman in Jordanian society.

**Extract (77), Saʿad & ?Isla:s' (Male-Female, friends)**

502 **Saʿad:** FPP→↑ mij ʕa:rif he:k yeʕni Mmm (0.4)↑ bidʕal ?innoh yiḥki laSoʕa:d ʔe::h timʕe:f maʕoh tigafi:f  
 503 maʕoh. ↓ [ ( ) ]  
 504 **?Isla:s':**↑ [ʔa:h Mmmm]

**Saʿad:** I do not know, like Mmm (0.4) he told Soʕa:d, not go out with him, not to stand beside him  
**?Isla:s':** Yeah, Mmmm.

### 3.3. Silence and the Answering *Mm*.

The answering *Mm* occurs as an answer to a question. It is used instead of 'No' or 'yeah' (Gardner, 2001, p.95). The findings of the study point out that silence may accompany the answering *Mm* token. In this sense, silence functions as a means of acknowledgement to the current speaker. It also serves as a continuer. In addition, it exhibits the recipient's desire not to initiate. In extract (78) below, **ʕana:n** is wondering about **ʕAbdullah**'s response in the prior turn and wondering why he feels self-conscious when people look at him while he is talking. She is puzzled, because he is studying English language, and he will be a teacher in the future. She asks him whether he will become a teacher in the future in line 20. His response comes after a silence of less than 0.2 seconds in line 23. Again, this silence is followed by lengthening the *Mm* response in line 24, which means 'yes'. This can be seen from uttering the word 'ʔosta:ð' (Teacher). This silence is significant, because it serves as a means of preparing a short response.

**Extract (78) ʕana:n: & ʕAbdullah (Female- Male, Strangers)**

20 **ʕana:n:** PFF→↑ ʔinta ʔibtodros ʔingli:zi sʕeḥ?  
 21 **ʕAbdullah:** SPP→↑ sʕeḥ  
 22 **ʕana:n:** Post Exp→↑ yeʕni fi ilmoštaqbel itku:n ʔe::h moʕalim (0.4) ʔosta:ð Mm::: ʔosta:ð?↓  
 23 (.)  
 24 **ʕAbdullah:**↑ Mm::: ʔosta:ð ʕa:di Mm::: ma: ʕindi fi:h ma:niʕ.↓

**ʕana:n:** You are studying English, right?

**ʕAbdullah:** That is true.

**ʕana:n:** that means, you will be a teacher in the future (0.4) a teacher Mm::: a teacher?

(.)

**ʕAbdullah:** Mm::: a teacher, which is normal Mm::: I do not have a problem with that.

### **Summary of the Jordanian Case Study**

Silence may be employed with pause fillers in order to gain enough processing time on the one hand, and to minimise the period of silence on the other. Jordanian speakers are keen to minimise the period of silence by using a whole utterance as a pause filler, such as '*Alluħħuma s<sup>ʕ</sup>a:li ħala sayidina Moħammad*' (May the mercy of Allah be upon our master Mohammad). Silence may be also employed to select the next speaker. The current speaker tends to silence the recipient when s/he interrupts him or her by using a standard utterance such as '*mehna binso:lif*' (I am still talking) or '*billah la itga:t<sup>ʕ</sup>iħni*' (by God, do not interrupt me). Silence might be also used with an intrusive interruption, as it is unexpected. Therefore, this silence is used either to change the topic or to express the speaker's annoyance about what s/he has heard. Silence can be utilised before decision-making to avoid error correction and to support the speaker's point of view.

In addition, silence seems to be accompanied by initiating a topic. Longer silences mean disengagement or withdrawing from the conversation. The length of the recipient's silence can be interpreted, as the recipient is dependent on the current speaker to initiate topics. It also indicates that the current speaker is more talkative. The recipient therefore prefers to play the role of the listener in the conversation. Moreover, silence while listening to the current speaker is not an absolute silence. However, it is an essential element of the conversation. That is to say, the recipient interacts physically and psychologically with the current speaker. This is why s/he produces continuers and acknowledgements. His or her silence is meaningful, because it is a form of participation in the conversation, and it serves as a means of thinking of a comment or a response after the current speaker completes his or her turn. Silence is therefore as important as speech. In other words, in any conversation, there are two directions: silence and speech. When one of them overlaps with the other, the one stops the other. At one time or another, each person in the conversation plays the role of speaker, listener and recipient. These roles are interchangeable. For instance, the recipient may be the current speaker and vice versa.

In Jordanian society, silence appears to accompany sensitive topics, such as sexual or political topics. Silence plays a pivotal role in managing the sensitivity of these topics. Silence is therefore utilised to exhibit the shyness of the speaker. In addition, silence

is used when talking about an illegal relationship between a man and a woman in order not to deprecate her. This is very sensitive in Jordanian society, since it is related to the man's honour and when other people know about this relationship, there will be serious problems for her and the man. Moreover, silence is used with repair mechanisms. This is when a speaker produces a semantic, phonological or syntactic error. Furthermore, silence is used to avoid saying inappropriate words, especially when the speaker utters a word that might be understood as critical. After this silence, the speaker tries to adjust what s/he has said by complimenting that thing or that person. Silence can be also used when talking about political issues, since some people think that it is risky to talk about politics. Moreover, silence might be employed with selecting appropriate words, because people fear that their words can be used as evidence against them, especially when they are talking about political or sexual issues.

Silence seems to be used to evaluate what has been said by the current speaker in order to select the appropriate response. Silence may be employed in conjunction with quotation, because the speaker is preparing him or herself to say the actual words of someone else. In some situations, silence is more eloquent than speech, especially when criticising someone or something, and criticising oneself, because the speaker is confused. Silence is also utilised when the current speaker criticises the recipient.

Silence may co-occur with telling a story to draw the attention of the recipient to its significance, because the current speaker thinks that his or her story is important in this situation. This is why s/he practises silence during the telling of the story. In addition, s/he is trying to see whether the recipient sympathises with him or her. Moreover, silence seems to be utilised to exhibit social courtesy. The recipient remains silent while the current speaker is talking and remembering some details of his story. Silence accompanies agreement response. Silence can also signify disagreement. In addition, silence before upgrade agreement is reflected in the recipient's turn, since s/he is thinking of an assessment, while silence after acknowledgment is reflected in the current speaker's turn, because s/he is happy to hear a compliment from the recipient, and this will encourage him or her to initiate again. Silence may be used in conjunction with weak agreement, partial agreement, and the same agreement response. Furthermore, silence is utilised with disagreement response, since the speaker is thinking of a clarification to his or her disagreement.

Silence may co-occur with lack of contribution. The current speaker is therefore silent because he is thinking of extending the current topic. Silence is used after the following utterances in order to attract the current speaker to the current topic and to ask for confirmation: *'Ikrifit ke:f?'* (Do you understand?), *'Ikrifit fo: ibnihki'* (Do you know what I mean?), *'fa:him salai?'* (Do you understand?).

Additionally, silence might be used to escape from the topic, especially when the current speaker does not have adequate knowledge about the current topic. Silence is also used when the current speaker is comparing two people or two things. Silence is utilised at TRP in order to mark the boundary of the utterance, to expect a response, or to give the other participant the chance to grasp what has been said. Silence is employed in conjunction with swearing in order to attract the attention of the recipient to what will be said next is true.

Silence can be employed in conjunction with expressing counter argument. It is also used with rephrasing what has been said in the prior turn. Silence can be used to make inferences or guesses of what the current speaker wishes to say or to do. In addition, silence is utilised when the current speaker is imagining or planning what s/he will do in the future. Silence seems to be employed when the current speaker finds it difficult to express his or her thoughts.

Silence may be used to perform psychological functions such as hesitation, and surprise. Silence can be also employed to perform polite functions, such as a face-saving strategy, waiting for the other speaker to complete his or her turn. Moreover, silence may be employed to perform linguistic functions such as marking the boundaries of each sequence. In addition, it might be used with continuers and acknowledgments in order to encourage the current speaker to extend his or her turn.

Silence can also be unintentional where the speaker does not intend to be silent. It is the nature of some speakers to pause frequently in conversation, especially at TRP. In addition, the speaker may pause for breath, when s/he has nothing to add to the current topic, or when s/he loses his or her train of thought.



## **B. Silence: An Empirical Case Study in Australian Society**

### **Background**

Australia is located southeast of Asia and is bound to the north by the Timor Sea, the Arafura Sea, and the Torres Strait; on the east by the Pacific Ocean; to the west by the Indian Ocean; and to the south by the southern Ocean. According to the 2006 census, Australia has a current population of approximately 20.7 million (See Australian Bureau of Statistics, 2006). The principal language is Australian English. The dominant religion is Christianity. The largest religious denomination is Roman Catholic (25.8% of the population). The next largest is the Anglican faith, at 18.7%. Members of the Uniting Church accounted for 5.7% of the population. Presbyterian and Reformed 3.0% and 18.7% claimed no religion. Australians are descended from different races and ethnicities: Aborigines, Torres Strait Islanders Australians and the descendants of Europeans who came during the colonial and the post-war period. Aboriginal and Torres Strait Islander peoples comprise 2.4% of the total Australian population. The estimated resident Indigenous population as at June 2001 was 458,500. Torres Strait Islanders comprised 11% of the Indigenous population of Australia (See Australian Bureau of Statistics, 2006). In the last thirty years, other races such as Arabs, Africans, Asians and Europeans have emigrated to Australia and have obtained its citizenship.

### **Introduction**

This section investigates the communicative functions of silence in Australian society. It also explains how Australians perceive and practise silence in casual conversations. There are two main functions of silence in casual conversation: sociolinguistic functions, which include communicative and polite functions, and pragmatic functions. The analysis focuses on each phenomenon according to its frequency of occurrence in the data. The researcher will concentrate only on the repeated cases of silence functions in the data. When a certain function occurs one or two times, the researcher did not consider it as a separate phenomenon. The researcher provides just one example of each case in order to make it clear to the reader. There is a summary at the end of each section in order to sum up the main ideas of that section. Diagram (9) below summarises the functions of silence in Australian society.

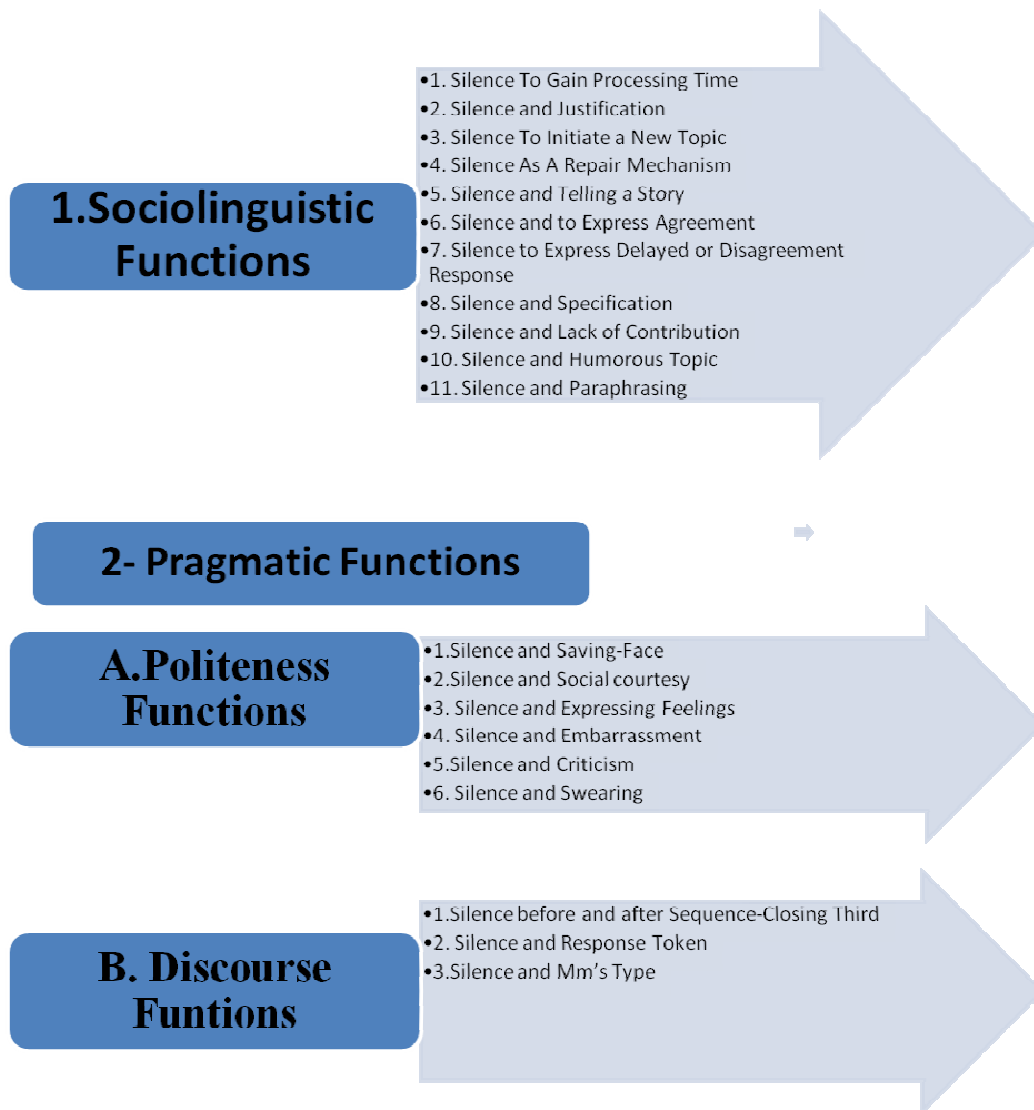


Figure 9 Functions of silence in Australian Society

## **A. Sociolinguistic Functions**

Language is employed to perform social rapport between interlocutors in any speech community. Silence is part of a language, because it communicates meanings the same as speech does. The interlocutors co-operate with each other in the conversation recorded to produce a continuous conversation, since both of them are keen to maintain the conversation. In each conversation, there are two crucial roles that must be fulfilled to guarantee its continuity: the role of the speaker, and the role of the listener. Casual conversation is therefore a reciprocal or a generative process. Where one finishes his turn, the other starts talking directly, or after a period of silence. Additionally, the speaker may respond directly without any period of silence, or s/he may produce a delayed response after keeping silent for a while. On the one hand, the speaker who has the turn plays a crucial role in delaying, or not delaying his or her response. On the other, the current speaker may not speak as expected, or s/he may select the recipient, if that person is unaware of being the next speaker. In addition, silence is used when the recipient does not wish to take the floor. In this sense, this silence may develop into a lapse. Silence can therefore play a pivotal role in these responses. Silence may convey meaning as speech does, since the interlocutors may remain silent for a while in order to perform certain functions in casual conversation. These functions are: first, intentional where the speaker is aware of keeping silent in order to achieve a certain linguistic aim, such as avoiding a response. Second, unintentional silence is where the speaker does not recognise the importance of his or her silence such as losing his or her train of thought, or it can be the nature of the speaker to pause after completing each utterance. In this section of the study, the intentional functions of silence are classed into two main categories: sociolinguistic and pragmatic. Each of these functions has subcategories. The following sections discuss these functions and provide some evidence for each occurrence. In light of the data analysis, the findings of the study demonstrate the following sociolinguistic functions of using silence in casual conversation in Australian society.

### **1. Silence to gain Processing Time.**

One of the most significant findings to emerge from this study is that silence may be used in casual conversation in conjunction with thinking strategies in order to gain processing time to think of what to say next, or to evaluate what has been said in the

previous turns. That is to say, the speaker is trying to organise his or her thoughts before starting to talk about a topic. S/he is therefore silent to obtain enough processing time to avoid error, or to avoid saying something irrelevant or inappropriate to the interlocutor's previous thoughts. This section investigates strategies that relate to thinking processes such as thinking of what to say, evaluating what has been said, arranging ideas, waiting for a response and selecting the next speaker.

The participants may be silent in conjunction with pause fillers in order to minimise the period of silence on the one hand and to gain enough processing time to think of what to say next on the other. The pause filler *um* is typically accompanied by a period of silence. This pause filler can be lengthened. There are two diametrically opposed positions for *um*: firstly, *um* can occur after a period of silence, mostly at the beginning of the turn. In this case, the speaker initiates a new topic, which is different from the prior one. Secondly, *um* might occur before a period of silence, mostly within a turn or at TRP. In this case, the speaker may initiate a new topic which is related to the prior one.

In extract (1) below, **Sophie** is talking about her experience on the Gold Coast. In line 58, **Linda** is trying to change the topic; she is also trying to dominate the conversation by directing the conversation in the way she wishes. However, **Sophie** interrupts her in a polite way by uttering the acknowledgement token 'yeah'. In line 60, **Sophie** utters the discourse marker 'well' which indicates that she wishes to change the topic, and to return to what she has been talking about. In line 61, **Sophie** remains silent for 0.3 seconds after the false start, 'she started', and then she utters the pause filler *um* to extend the pause in order to gain enough processing time to collect her thoughts. This silence is significant, since it occurs before *um* in order to provide some background information about her friend, namely that she does law. **Sophie's** thoughts have been interrupted. We can see that in line 61, when she produces the false start 'she's... she's', she then returns to complete the topic after remaining silent for 0.8 seconds. As we can see from her new utterance 'she's only just ..', she is therefore trying to obtain some time to think of what to say next about her friend. Again, she rephrases her utterance by changing the form of the verb 'started' to 'starting' in line 61.

**Extract (1), Linda & Sophie[ Females, strangers]**

58 **LINDA:** FPP→ Some people are just(.) do everything in boxes and=  
59 **SOPHIE:** SPP→ =↑Yeah.  
60 Post Exp→ Well, my friend who's there now, she started,  
61 →↓(0.3) u:m, she does la:w,(0.8) ↑she's ... she's only just starting to really make different  
62 sorts of friends↓

Moreover, the speakers seem to use silence in combination with the repetition of the same phrase, the word, or the clause as a strategy for having as much time as necessary to think of what words s/he will say next.

In extract (2) below, in line 54, **Louis** remains silent for 0.9 seconds before repeating the phrase, '*mum's studying*'. This silence is also preceded by lengthening the pause filler *um* to minimise the period of silence. In addition, this silence occurs within **Louis's** turn, because it aims to complete the current turn, rather than to produce a new initiation. This silence serves as a way of acquiring sufficient time to remember Bec's mum's field of study. He is also trying to avoid error correction. Once again, in line 59, **Louis** is silent for 0.9 seconds after *like* plus two lengthened *sh::'s* after it, because he is correcting what he has said in the previous utterance. This silence is also followed by the discourse marker, '*you know*', which serves as a search for content meaning (Muller, 2005, p.158). **Louis** therefore introduces an explanation to his prior utterance; silence at this point functions as a means of thinking of what to say next. **Louis** has difficulty in explaining his idea to **Ely**. This can be seen from the repetitive phrase '*she's... she's*' in line 60. Actually, he is attempting to obtain an adequate amount of time.

**Extract (2), ELY & Louis[ Female-Male, friends]**

50 pre-exp→ =>↑Ah, I... I said that the other day, *like*, we < I was talking to Bec. and I was *like*,  
51 ( ) sitting at home watching movies when you're, *um*,(0.7) I think you might have been,  
52 *like*, at uni or something *like that* (0.6)  
53 FPP→ and I was *like*, '↑O:h, so:, *like*, what are your parents up to?',  
54 Inser.Exp.→ and she's *like*, 'O:h, *mum's* ↑*studying*, *u:m*,(0.9) *mum's* *studying* ',I think it was  
55 (0.4) some science degree or something and she's *like*, 'Oh yeah, doing *chemistry*  
56 >and stuff *like that*', and I was *like*, 'Oh, how< she's (0.5) how's she finding that?',  
57 and she was *like*, '↑Yeah, she:: is really ↑*enjoying* i::t, ↑you know, she's  
58 *complaining* about the workload and stuff', and I was *like*, 'O::h' .hhh (0.7) *um* hhh,  
59 ↑now she knows, *like* ... ↑well, not now she knows but, *like*,(0.9) you know,  
60 she::s (.) she::s *experiencing* it again, sort of thing, and she knows what we're all,  
61 *like*, *complaining* [about::t and stuff ]  
62 **ELY:** →SPP [ ↑Yeah heh. ]

Furthermore, a lapse (more than 3.0 seconds) can be used in conjunction with the lengthening of the pause filler *um*. In extract (3) below, **Ely** starts talking about an unusual word that she wrote in her document. In line 504, **Ely** remains silent for 3.1 seconds after lengthening the pause filler ‘um’. This lapse is observable, since it serves as a means of obtaining enough processing time to describe the word that she wrote which is unusual. Another noticeable thing here is that **Louis** tolerates this silence; he does not interfere to help her to describe her word so his silence might be a form of cooperation.

**Extract (3), Louis & Ely [Male-Female, friends]**

501 **ELY:** FPP→Um, ↑oh(hh)(0.2), >I wrote down a wo:rd the other day in< (0.2) in ↑Word document.↓  
 502 **LOUIS:** SPP→ =↑Mmmm. (0.5)  
 503  
 504 **ELY:**→ Inser.Exp.=↑and, u:m, (3.1) and it, l|ike, wasn't a word(0.4), but I hear it everywhere. (0.6)  
 505  
 506 **LOUIS:** SPP→ ↑hehheh .hhh(0.5) ↑What was that?(0.6)  
 507 Post exp.[Stuff you spelled or, like ]  
 508 **ELY:** [ ↑ah, yeah = ]

Besides, silence may be used in association with the elongation of the pause filler *um* in order to initiate a new topic. Extract (4) below is an example of this technique. **Alex**'s initiation starts with the stretching of the pause filler *um* and it is followed by 1.3 seconds silence. This silence is meaningful, because it functions as a way of obtaining an adequate amount of time to initiate a new topic. In addition, this silence is followed by the discourse marker *well* which indicates that **Alex** is about to commence a new topic. Another significant silence of 1.1 seconds is in line 120. This silence is significant, because it is preceded by lengthening the pause filler *um*. This silence again functions as a way of gaining sufficient time to reorganise his thought, and to change the topic. **Joel** again remains silent for 1.6 seconds in line 121. This silence is preceded by lengthening the preposition ‘to’, and it is followed by lengthening the non-lexical item *uh*. **Alex** is trying to gain enough processing time to remember the music group that he is listening to which is ‘Noisier’.

**Extract (4), Alex & Joel [Males, strangers]**

112 **ALEX:** FPP→ U::m:(1.3) yeah(.)↑Well (.), ↑what, u::h,(0.2) new music have you heard(.)  
 113 recently...  
 114 **JOEL:** [ Uh... ]

115 ALEX: Inscr → that's pretty dope?  
116 JOEL: SPP→ what am I getting into(hh)? ↑I'm getting into drum and bass and dubstep a  
117 lot.(0.4) [ I like, um:: ]  
118 ALEX: Post Exp→ [ Yeah ]  
119 (1.1)  
120 JOEL: in terms of ↑drum and bass <l'm listening to::>(1.6) u::h,↑ Noisier. I love  
121 (hh) Noisier=  
122 ALEX: ↑Oh Noisier's good.=  
123 JOEL: =it's ↑h(hh)ardcore,=  
124 Alex: =Yeah=  
125 Joel: =like, Noisier and Spo:re(0.5) ↑awesome.=  
126  
127 ALEX: =↑Oh, Spore's ridiculous [ he's at oh... ]  
128 JOEL:SCT→ [ Yeah heh heh ]

Silence appears to be utilised with the prolonged pause filler *ah* which can be used instead of *um*. In addition, the speaker may use both *ah* and *um* as pause fillers in the same turn. The function of employing silence with *ah* is again to obtain enough processing time to think of what to say next, or to organize ideas and therefore to avoid error correction. Extract (5) below is an example of this conversational phenomenon. **James** asks **Robbie** whether he has time to reflect on chat roulette. In his next turn, **Robbie** is silent for 1.0 second after lengthening the pause filler *um*. Next, he keeps silent for 0.7 seconds after lengthening the article '*the*' and the pause filler *ah* in line 107. Once again, he utters the lengthening pause filler *ah* after remaining silent for 0.4 seconds in line 108. In addition, he is silent for 1.1 seconds in line 108. The function of this silence is to gain processing time to search for the appropriate lexical item.

**Extract (5), James & Robbie [ Males, friends ]**

105 JAMES: FPP→ ↑Well, we can talk about↓ (0.2) ↑chat about chat roulette, have you had time to  
106 reflect on chat roulette?↑=  
107 ROBBIE:SPP→ =↑I have reflected on chat roulette↓ and, u::m, (1.0) ↑it's the::, a::h, (0.7)  
108 ↑possibilities (0.4) a:h, equally ↑terrifying a:nd, u::m,(1.1) and sexy.

Another significant finding of the study is that when the current speaker remains silent for a long period, and the recipient cannot interrupt him cooperatively. The recipient utters the pause filler *ah* in order to break the long period of silence. In extract (6) below, **James** initiates a new topic about sea poetry. **Robbie** remains silent for 0.7 seconds in line 164 after uttering the agreement response '*yes*' with rising





88 which serves as a means of obtaining enough processing time to remember the name of the course '*Applied*'.

**Extract (7), Lana & Kate [ Females, friends]**

29 **KATE:**FPP→ = In year 12, ↑Oh wo:w, and then you went to ↑Discrete so I was l|ke,(0.4)  
 30 yes ↑heh heh heh .hhh  
 31 (0.6)  
 32 **LANA:**SPP→ Yeah, I assisted in ...  
 33 (0.9)  
 34 **KATE:**Post Exp→ Yeah.=  
 35 **LANA:** ... °Calc and(0.4)all that stuff, did physics, calculus, chemistry (1.4)and° ]  
 36 **KATE:** ↑Yuck. Heh heh=  
 37 **LANA:** = just normal English and,(1.5) yeah,(0.5)  
 38 [ And  
 39 **Kate:** [ mmmm ]  
 40 (0.2)  
 41 **LANA:** the other one, what was that?,(0.5) Applic.=  
 42 **Kate:**= Applied, yeah. Two maths.

Silence appears to be used with the particle *like* instead of *um* as pause filler in order to gain enough processing time. The existence of *like* in the utterance is redundant; the meaning will not be affected when *like* is deleted from that utterance. This can be seen by the frequent use of the particle *like* in casual conversations among Australian males and females. Most of the speakers use it unconsciously rather than the pause filler *um*. The use of *like* as a pause filler indicates that the current speaker is still holding his or her turn. Like functions as a mere filler where speakers have difficulty in encoding their messages. It is also used to buy processing time (Miller & Weinert, 1995, p. 372). In addition, it is heavily used by the current speaker especially when s/he is telling a story. Muller (2005, p. 204) explains that *like* can be used to search for the appropriate expression. In extract (8) below, **Sophie** keeps silent for 0.4 seconds in line 77, after lengthening the last syllable of the word '*know*'. This silence is also followed by the pause filler *like*. **Sophie** is trying to gain as much time as possible to think of what words to say next as well as trying to change the direction of the conversation. This silence is also preceded by an incomplete sentence and followed by a new start. Again, in line 79, **Sophie** remains silent for 0.4 seconds; this silence is preceded by the pause filler *like* and an inspiration. **Sophie** is trying to gain processing time to think of what she wishes to say next. This can be supported by the repetition '*rea:lly, rea:lly worked at not*' that she utters after silence.

**Extract (8), Linda & Sophie [ Females, strangers]**

73 **LINDA:** SPP→=↑Yeah, that's why a lot of people go↓ =  
74 **SOPHIE:** =Yeah. =  
75 **LINDA:** = to UWA, it's just like (.)the obvious next step =  
76 **SOPHIE:** Post Exp→=↑Ye:ah. 'Cause yeah.(0.7)↑ I mean I was ↑ I was gla:d that I waited a  
77 ye:ar↓(0.2) because it forced me to:(0.4) get to kno:w,(0.4) like, ↑I was really  
78 involved in the,↓ um, Arts Union the:re,(.) like >I went on Arts camp before  
79 the semester started and I made some new friends and,< like,,hhh(0.4)  
80 ↑rea:lly, rea:lly worked at not >just so:rt of<(0.2) °slipping into the friendship  
81 groups that I had in high school°=  
82 **LINDA:** =↑Ye:ah.=  
83 **SOPHIE:** = >°like all the boys from Wesley and Trinity and stuff °<=  
84 **LINDA:** =↑Ye:ah.=

Besides, silence may accompany *um* and *like* when they occur successively as an attempt to have adequate processing time. In extract (9) below, **Louise** commences the conversation by asking about a woman called Bec. **Henry's** silence 0.4 seconds in line 96 is significant, since it occurs after the prolongation of the pause filler *um*; it is followed by the discourse marker *well* in order to initiate a new topic. In line 97, **Henry** remains silent for 0.2 seconds. This silence is also noteworthy, in view of the fact that it is preceded by the combination of the pause filler '*like, um*' and 0.2 seconds. Then it is also followed by the pause filler *like*. In fact, **Henry** is telling a story and he is cautious when talking about Bic and Brooke, as **Louise** is not friendly with them. This can be seen from the previous turns.

**Extract (9), Louise &Henry [ Female-Male, friends]**

95 **LOUISE:** FPP→ ↑How did you ↑find her? Did you just ask around?↓  
96 **HENRY:**SPP→ ↑U::m::,(0.4) >well, I knew Bec played cello: 'cause I've been chatting to  
97 her,<↓(0.2) Post Exp→like, um:,(0.2) like, the first week and stuff and  
98 the:n(0.4) I did conducting with Liam, he's the viola pla:yer, and um: I was  
99 chatting to(.) <Brooke on the bus,>(1.1)[**Knocking on the table**] >and she just  
100 caught my bus, I was like, 'Oh, you're in music', yeah, and we were chatting  
101 and she was like, 'I play violin'. I was like<,(0.2) ↑'Do you want to play in my  
102 q(hh)uartet?' ↓=

Silence might be used by the speakers in order to evaluate or to see the reaction of the recipient to what has been said in the prior turn and to give an appropriate answer. Evaluating here means to make a judgement about what has been said in the prior turn. Extract (10) below is an example of this observation. **Henry** selects **Louise** as



**Henry** is telling **Louise** about the first recording that he made with his friends. He tells her that they made their record in a man's yard. That man obligated them to work hard in his yard instead of allowing them to make their recording in his studio. The man exploited them, because he forced them to pull all the cement out and to remove the piles and the rubbish out of his yard. **Henry** therefore had a difficult experience during that period. **Henry** remains silent for 1.2 seconds in line 52. This silence is significant, since he is reorganising his ideas. This is why he is silent directly for 0.7 seconds after lengthening the pause filler *um* in line 52. Again, **Henry** keeps silent for 0.3 seconds in line 58 after lengthening the non-lexical response *ah*, and then he remains silent for 1.0 second after the pause filler *um* in line 58. This silence is also noteworthy, because it serves as a means of recollecting his thoughts. **Henry** is reorganising his ideas, because he is thinking of an appropriate way to describe that man. In particular he is trying to avoid saying something inappropriate about the man.

**Extract (12), Henry & Louise [ Male-Females, friends ]**

46 **Henry:** FPP→ =°There's some big time sounds on that one. It was good fun. We recorded  
 47 that like, (0.4) like last year. ° (0.4)  
 48 ( ). ]  
 49 **Louise:** FPP→ [ How much did it ] cost to record it?(.) Where'd you do it?  
 50 (.)  
 51 **Henry:** SPP→ ↑U::m, a guy called, it was my girlfriend at the time, one of her friends,(.) it  
 52 was his dad so it was like,(1.2) u:m,(0.7) ↑yeah, he'd said instead of paying  
 53 we could just work it off in his yard.(0.7) It's been that(hh) fa(hh)st, like, a  
 54 yea:r  
 55 (0.3)  
 56 **Louise:** Post Exp→ ↑Yeah.=  
 57 **Henry:** => still going, 'cause he's always like, he's so disorganised,< it's like, 'a::h' .hhh  
 58 (0.3) Um,(1.0) you know, 'come work over here',(0.3) and we're like 'cool' and  
 59 he's like, 'ah, actually,(0.3) °no, there's no point coming in, don't come in',°  
 60 and we're like (0.5) 'so'=  
 61 **Louise:** FPP→ =↑So what does he do?(0.4) [ ( ). ]  
 62 **Henry:** SPP→ [ Ah, like, (0.4)we have to:(.) pull up the  
 63 cement and stuff and so we pull up =  
 64 **Louise:** Post Exp→ =Oh.=  
 65 **Henry:** = all the cement and pile it all into a trai:ler (0.3)>and then we'll be like, 'same  
 66 again next week?', and he'd go, 'Oh, yeah, definitely see you next week, you  
 67 can work off some more of your debt',<.hhh (0.4) and we're like, 'Coo:l'. And  
 68 then the next week he'll ring us and he'll be like, 'Yeah, haven't taken the  
 69 thing to the tip,(.) haven't got round to it, so there's no point coming in↓'.

Silence seems to be employed in association with searching for an appropriate lexical item to say, since the speaker is trying to avoid impolite words, and error correction. In extract (13) below, **Louis** changes the topic by focusing on Samantha. **Louis** and **Ely** criticise her. Sometimes the recipient interrupts the current speaker cooperatively when s/he feels that the current speaker is searching for a certain word, specifically an adjective. **Louis** remains silent for 0.2 seconds in line 1458 after the discourse marker 'like'. **Louis** is searching for a appropriate lexical item to describe Samantha. **Ely**'s response in line 1461 is a cooperative interruption.

**Extract (13), Louis & Ely [ Male-Female, friends]**

1458 **LOUIS:**FPP→↑Samantha's ... Samantha's hell llike(0.2) [hhh=  
 1459 **ELY:**SPP→ [ldiot?↓=]  
 1460 **LOUIS:** Post Exp→ =.hhh up ↑her(hh)self.(0.6).hhh=  
 1461 **ELY:**SCT→ =↑Fu:llly, llike, all↓=

Additionally, silence appears to be employed in combination with the pause filler *like* in order to select the appropriate lexical item. In extract (14) below, **Ely** remains silent for 0.9 seconds in line 549; she is telling **Louis** the reason was Jolie does not like her, because she was working with Costa. Her silence comes after the discourse marker *like*, since she is searching for the appropriate words to say (Muller, 2005, p.208). She also remains silent for 0.7 seconds in line 549 before giving the reason for being embarrassed. She is therefore attempting to select her words.

**Extract (14), Louis & Ely [Male-Female, friends]**

126 **ELY :** FPP→ He didn't like me at a::ll.=  
 127 **LOUIS:** SPP→=↑Really?=  
 128 **ELY:** Post Exp.=Nuh. I think that's 'cause I was, llike(0.9) working with Costa. (0.7) I think he might  
 129 have fancied Costa a bit.=  
 130 **LOUIS:** =↑A little bit?  
 131 **ELY:** Yep, and I was like, who::a! °°Why are you being°° so cold to me:?

Silence may also co-occur with searching for a suitable lexical item that better expresses the current speaker's emotional state. In extract (15) below, **Robbie** and **James** are talking about downloading albums from the internet. In line 198, **James** keeps silent for 1.9 seconds, before uttering the words, 'darker moments'. This silence serves as a means of looking for the best suitable lexical item to describe his



Silence is often found when the recipient is trying to help the current speaker to express him or herself correctly. In extract (17) below, Ashra commences the conversations by introducing herself to Bheck. Ashra then directs another question to Bheck, asking her about her field of study. Bheck therefore tells her that she is doing composing. Again, Ashra asks Bheck whether she does the conducting. Next, Ashra tells Bheck that there is a woman who does elective composing. Ashra remains silent for 0.3 silent in line 13 after the pause filler *like* and before uttering the disclaimer ‘*I don’t know*’, and then she remains silent for 0.3 seconds in line 14. These silences are significant because Ashra is trying to escape from the topic, since she has difficulty in completing the example that she initiates about the woman she knows. Bheck is trying to co-operate with Ashra by uttering ‘*something*’ in order to encourage her to continue talking and not to focus on the precise details. Once again, Ashra utters the disclaimer, ‘*I don’t know*’, in line 19. In addition, she utters the false start ‘*it’s like... it’s not like*’ in line 19. Next, she remains silent for 0.5 seconds in line 20. Ashra is trying to explain the kind of musical instrument to Bheck, but she cannot.

**Extract (17), Bheck & Ashra [Females, strangers]**

1	ASHRA: Pre Exp→	↑I'm Ashra(hh).=
2	BHECK:	↑O:h <u>sweet</u> . U::m =
3	ASHRA:FPP→	=↑What do you ... what are you doing here?↓=
4	BHECK:SPP→	=↑First year WAPA,(.) u:m, compo: <u>ser</u> .↓=
5	ASHRA: Post Exp→	=↑O:h <u>sweet</u> . ↑O:h <u>cool</u> .↓ Do ... so do you learn how to do(0.7) ↑the hand
6		thing =
7	BHECK:	=↑Yeah, conducting =
8	ASHRA:	= and stuff?= 9 BHECK: = ↑ye::ah.=
10	ASHRA:	↑Yeah, I think, yeah, that's a lot of (0.2) cool.↓=
11	BHECK:	=↑You know, take that as elective.↓
12		(.)
13	ASHRA:FPP→	Oh, there's a girl I know does that but she plays, like,(0.3) I don't know ...
14		(0.3)
15	BHECK: SPP→	Something?
16		(.)
17	ASHRA: Post Exp→	Something =
18	BHECK:	=Something like [hhh =
19	ASHRA:	↑ ye:ah, [ don't kno:w, ]it's <u>like</u> ... it's not like a trombone, it's some
20		<u>weird</u> ↓ (0.5) ↑ <u>weird</u> thing and she's, like, I don't specialise in this, and I was
21		like =
22	BHECK:	=↑O:h God.=
23	ASHRA:	=cool.=
24	BHECK:	=↑Wicked.=





‘SoundCloud’. This silence serves to draw attention to this website, or to wait for confirmation, or response from **Alex**. However, **Alex** does not respond. **Alex** therefore initiates again; his response starts with lengthening the pause filler *um*. **Joel**’s initiation is an increment of talk to keep the conversation going. **Joel** again is silent for 1.5 seconds in line 183 to elicit a response from **Alex**. Once again, **Alex** does not respond; **Joel** continues producing increments of talk. In addition, **Joel** keeps silent for 0.8 seconds in line 188 at the TRP. This silence functions as a way of waiting for a response, or selecting the next speaker.

**Extract (19), Joel & Alex [ Males, strangers]**

177	<b>JOEL:FPP</b> →	=↑I've just been listening to:: if you go onto:: there's a site called
178		<u>SoundCloud</u> ↓ (0.7) ↑and, u::m, what they do is they broadca:st(0.5) ↑DJ
179		<u>mixes</u> ↓(.) a::nd they go throu::gh there's h(hh)undreds of(0.3) ↑there's
180		probably thousands of mixes=
181		(.)
182	<b>ALEX: SPP</b> →	=Yeah.=
183	<b>JOEL: POST EXP</b> →	=↑and they'll sometimes just have... like, they'll have DJ mixes↓(1.5)
184		throu::gh, u:h, just any, <u>sort</u> of, song throu:gh one genre and then they'll
185		have... sometimes they'll have artist-specific, uh, mixes=
186	<b>ALEX:</b>	=↑Oh, okay.=
187	<b>JOEL:</b>	=↑So I just get, u::h, there with... I just save dubstep and that's, uh,
188		<u>downloaded</u> all <u>these</u> <u>mixes</u> .↓(0.8) ↑And they have, u::m,(0.6) just, like,
189		<u>wicked</u> , you know=

The findings of the study illustrate that there are several techniques to select a next speaker in conversation: the current speaker might end his or her utterance with falling intonation; the current speaker might complete his or her syntactic utterance; the current speaker might end the current utterance with a turn exit, such as anyway, that is all, yeah ...etc.; eye contact. The current speaker might turn the body position toward the recipient as an indication to him or her to take the floor, and the current speaker might use hand movements. Silence co-occurs with selecting the next speaker. The current speaker keeps silent at TRP in order to select the next speaker. Extract (20) below is an example of this. In line 24, **Sophie** keeps silent for 0.9 seconds at the TRP. She is waiting for a response from **Linda**. **Sophie**’s silence functions as a means of selecting the next speaker. However, **Linda** does not take the floor. **Sophie** therefore continues talking. She is trying to contrast between university, and home in a further attempt to elicit a response even more, and when that fails, she

adds the temporal expression ‘*in days*’ to draw out the response even more. The silences of 0.5 seconds and 0.7 seconds in line 25 therefore function as a way of eliciting a response. In addition, **Sophie**’s utterance, ‘*I never see anyone at home*’, is an attempt to close the sequence, since **Linda** does not take the floor. Again, in line 33, **Sophie** closes the sequence. She completes her topic, and she selects **Linda** as the next speaker by remaining silent for 0.5 seconds. **Linda** is also reluctant to respond when **Sophie** expects her to participate. Furthermore, this silence occurs, because she has completed her topic, and neither of them selects herself as the next speaker. **Linda**’s cough in line 36 is not an attempt to take the turn, because she is sick. This can be proven by her following turn when she coughs again in line 36.

**Extract (20), Sophie& Linda[ Females, strangers]**

15 **SOPHIE:FPP**→ No, 'cause he, um,.hhh (0.7) he’s just a loser, (0.3)nup, I love **George**, ↑but it’s a love  
 16 hate thing,↓(0.2) but he thinks that I hate him. [Laughing tone]  
 17 (0.4)  
 18 **LINDA: SPP**→ [↑heh heh heh↑  
 19 **SOPHIE: Post Exp**→ [ Sometimes I do hat(hh)e him.]  
 20 (0.3)  
 21 **LINDA:** heh heh (0.3)hhh .hhh↑ But he’s your housemate  
 22 [so it works out.heh heh  
 23 **SOPHIE:** [↑Ex:actly feels kind of] like, gor. we ↑nev but we never see each other,  
 24 like, he (0.8) ↑I don’t know, I thi... I have, ↑I see him at uni:↓,(0.9) °and I  
 25 haven’t seen him, like, at ho:me°(0.5) in(.) da:ys.(0.7) ↑I never see anyone at  
 26 home.↓  
 27 (0.3)  
 28 **LINDA:** You’re just like brother and sister.= [moving her hands]  
 29 **SOPHIE:** =↑Yeah., it’s just kind of( ) [heh heh heh]  
 30 **LINDA:** [heh heh heh]  
 31 (0.2)  
 32 **SOPHIE:** Ah, it’s good. [Scratching her ear]  
 33 (0.5)  
 34 **LINDA:** [Coughs](0.3)Sorry I’m kind of sick.  
 35 **SOPHIE: SCT**→ That’s okay(hh).  
 36 **LINDA:** [Coughs]

Another significant finding to emerge from the data is that silence may be unintentional, which means that the current speaker does not intend to be silent. This happens when the speaker loses his or her train of thought, or s/he has nothing to add to the topic. In addition, it may be the nature of the speaker to pause from time to time. This phenomenon has been observed in the Australian data, where some speakers have short periods of silences or no silences at all during their turns. Whereas, others

tend to pause after each utterance. This section sheds light on losing one's train of thought.

Silence often indicates that the current speaker has lost his or her train of thought while s/he talking. Silence may be unintentionally used by the current speaker. The current speaker may lose the thread due to interruption. In extract (21) below, **Sophie** has talked about making friends in the previous turns before **Linda** interrupts her and changes the topic. However, **Sophie** responds to **Linda**'s question and then she returns to the previous topic, and she completes it. She has forgotten the topic that she has been talking about. This is why she is silent for 1.0 second in line 45. **Linda** therefore fails to control the conversation. This can be verified by the fact that this silence is followed by several false starts. Another significant silence is of 0.2 seconds in line 45. This silence is significant, because it is preceded by a silence of 0.2 second and two false starts '*I really 0.2 obviously I*'. Next, **Sophie** changes the topic after this silence. **Sophie** has lost her train thought. This is why she has several false starts and three periods of silence. **Sophie** continues to search for the relevant example, but she cannot find one. For that reason, she is thinking of changing the topic to continue the track of the conversation.

**Extract (21), Sophie & Linda [Females, strangers]**

40 **Sophie:** =I was just kinda like 'nup, I (0.4)  
 41  
 42 **LINDA: FPP→** [↑I wanna make new friends'  
 43 **SOPHIE: SPP→** [↑What high school did you go to?]=  
 44 **LINDA:** =↑I went to Perth College, [so up the road here]=  
 45 **SOPHIE: Post Exp→** = so it was just like (1.0) like↑I really (0.2) ↑obviously I (0.2) ↑I went  
 46 travelling after I finished year 12 so I missed out on the, ↑like, summer before  
 47 Uni:,(0.3) and then I was on the Gold Coa:st,(0.8) and then I was↑ working so  
 48 I didn't ... I didn't really ever get involved in the kind of Uni life(0.5) until I  
 49 started which was re:ally good 'cause it made me, like (0.6) and ↑I just met  
 50 aw:esome people =  
 51 **LINDA:** =↑Yeah.=  
 52 **SOPHIE:** = like,(0.3) like = [nodding a head]  
 53 (0.3)

Furthermore, silence appears to be utilised when the current speaker loses track of what s/he is saying as a result of embarrassment. In extract (22) below, Ashra asks Bheck about the suburb in which she lives. However, Bheck has already mentioned the name of the suburb. Ashra therefore feels embarrassed, and would like to escape

from the topic. This can be shown from her response in line 92, since her initiation is an incomplete utterance ‘*so, I was thinking as, like, I was like, yeah*’, and then she keeps silent for 0.6 seconds in line 93.

**Extract (22), Ashra & Bheck [ Females, strangers]**

86	ASHRA: FPP→	=↑What area do you live in?↓=
87	BHECK: SPP→	=↑Area?= (0.6)
88	ASHRA: Post Exp→	=↑Yeah, like, what suburb, whatever?= (0.6)
89	BHECK:	=↑Innaloo.=
90	SHRA:	↑A:h ... oh, you've already said that.↓
91	BHECK:	heh heh [heh]
92	ASHRA:	[So I] was thinking, like, I was, like, yeah. (0.6)
93		(0.6)
94	BHECK:	↑Yeah, it's pretty, like, dero:,(.) like ...

Silence seems to be used in association with misunderstanding. The recipient misunderstands the current speaker, especially when s/he is talking about someone, and the recipient is thinking of somebody else who has the same name. In extract (23) below, **Ely** and **Louis** are talking about a woman called Rosie. **Ely** misunderstands **Louis**, as she thinks the Rosie, about whom **Louis** is talking, is Sam’s sister. However, **Louis** is talking about another woman. **Ely** is silent for 1.3 seconds in line 1441 after asking **Louis** whether Rosie is Sam’s sister, the English woman. This silence is significant, because it functions as a means of providing **Louis** with enough processing time to remember. Once more, **Louis** keeps silent for 2.6 seconds in line 1443 after uttering ‘Sam’s sister’. He is thinking of **Ely**’s prior turn. Once again, this silence can be interpreted as a misunderstanding, since he means another woman. For a second time, **Ely** is keen to know the girl meant by **Louis**. She asks **Louis** whether it is Rosie with the twins. Then she is silent for 2.8 seconds in line 1444, since she is expecting a response from **Louis**. Again, this silence indicates that there is a misunderstanding; **Louis** still does not recognise the woman to whom **Ely** was referring. This can be verified by **Louis**’s prior turn in line 1450, when he tells **Ely** that Rosie is not the woman she means.

**Extract (23), ELY & Louis [ Female-Male, friends]**

1440	ELY:FPP→	↑Was it (0.3) was it ↑Sam’s <u>sister</u> ? (0.3) The English ↑ <u>chick</u> ? (1.3)
1441		(1.3)
1442	LOUIS:SPP→	°Sam’s sister°. (2.6)
1443		(2.6)
1444	ELY: Post Exp→	↑She’s friends with the <u>twins</u> ↓.(2.8) ↑Your <u>twins</u> . (0.3)
1445		(0.3)

1446 **LOUIS:** .hhh ↑O::h,(0.3) ↑that Sam.(.) ↑Yeah,(.) ↑yeah.  
1447 [One of those.]  
1448 **ELY:** [↑That Rosie?]  
1449 (0.2)  
1450 **LOUIS:** >↑No, no, not that Rosie. { Rosie  
1451 **ELY:** [↑O:h my Go:d] [It's like]  
1452 **LOUIS:** [No.]  
1453 **ELY:** ... ↑isn't she, like 12?↓  
1454 **LOUIS:** ↑Yeah. No, no, she:'s, a:h, [inaudible].↓  
1455 (0.7)  
1456 **ELY:SCT→** ↑O:h, °fuck!°

## 2. Silence and Justification

Another important finding to emerge from the Australian data in this study is that silence may co-occur with offering an opinion. Giving an opinion in this case means that the speaker is looking for logical reasons and explanations to support his or her argument. This silence serves as an opportunity for observing the other participant's reaction. In addition, it serves as a way of looking for the appropriate lexical items. In extract (24) below, **George** remains silent for 0.4 seconds in line 471 before giving his opinion. This silence is important, because it serves as a means of justifying electronic compositions. In addition, this silence functions as a means of showing his experience in doing that.

### Extract (24), George & Janelle [ Male-Female, strangers]

471 **GEORGE: FPP→**=↑The good thing about (0.3) composing on electronics is that (0.4)  
472 [ you can be a control [freak?]. ]  
473 **JANELLE: SPP→** [How does that work? You're going to ]have to educate me because I am ↑not  
474 =  
475 **GEORGE:** =Mmmm.=  
476 **JANELLE:** = a musical person.=  
477 **GEORGE: Post Exp→**↑You get a ↑la:pto:p a [ :nd ]  
478 **JANELLE:** [↑O::h, [fingers click] technolog::y(hh)!]=

Silence appears also to be used in conjunction with the disclaimer, *'I don't know'*, to diminish or increase the status of another person. Silence in this sense indicates escaping from the topic, or selecting the appropriate lexical item to describe that person. This silence may also follow a false start. Extract (26) below is a good example of this. **Ely** is trying to describe her father's friend to **Henry**. This man is a vet and he is not a philosopher, but he speaks like a philosopher. It seems that **Ely** is searching for the appropriate lexical to describe the amazing character of this man. In line 935, **Ely** is silent for 0.9 seconds after lengthening the intensifier 'so'. Then she keeps silent for 1.6 seconds after lengthening the pause filler 'um'. This silence is also











for 3.4 seconds in line 1006 before initiating an unusual topic. He asks **Chris** about the number of male and female students in his course. This question may be strange, or unexpected to **Chris**. This is why **Ben** keeps silent before asking this question.

**Extract (31), Ben & Chris [ Males, strangers]**

994 **CHRIS:** ↑Yeah, yeah,° so health care plans with,like, employment.=  
 995 **BEN:** =↑Yep, exactly. (0.6) ↑Ye:ah.(1.5) Just a pit of vipers. (0.3) hhh heh heh  
 996 heh(0.8) .hhh  
 997 (0.5)  
 998 **CHRIS:** ↑Isn't Obama supposed to have changed that?↓  
 999 (1.1)  
 1000 **BEN:** ↑Yeah, he's trying to. (0.8)° He's trying to°  
 1001 (1.5)  
 1002 **CHRIS:** °Lazy bastard°  
 1003 **BEN:** ↑heh heh heh° It's the seventh day laziness he inherited on thẽ ↑ heh heh  
 1004 heh=  
 1005 **CHRIS:** =↑It's just the shins all over again.  
 1006 (3.4)  
 1007 **BEN:** ↑curious question, how many guys and girls are in your course?↓  
 1008 (0.3)  
 1009 **CHRIS:** ↑U::m↓,(0.6) ↑it's definitely a high ratio of guys to girls but↓ ...  
 1010 (0.3)  
 1011 **BEN:** ↑Mmmm.=  
 1012 **CHRIS:** = ↑it's, like, maybe↓ (0.6)↑five girls in our class out of 15.↓=  
 1013 **BEN:** =↑Yeah, right.

Silence of less than a second may be also used in conjunction with changing the topic, because the speaker may change his or her mind during this short period of silence. In extract (32) below, in her turn, **Ely** is reluctant to oppose, or to confirm what **Louis** says. This can be verified by the fact that she remains silent for 0.3 seconds in line 1465 after the second 'yeah' as reluctance, but she changes her mind, and she confirms what **Louis** says. Therefore, silence after the discourse marker 'well' may function as reluctance.

**Extract (32), Louis & Ely [ Male-Female, friends]**

1463 **LOUIS:** FPP→↑What? just stuff she'd picked up from Mark?  
 1464 →(0.7)  
 1465 **ELY:** SPP→↑Yeah, well, yeah (0.3) yeah, >'cause she was always around him when  
 1466 he was doing all the vet stuff<. =  
 1467 **LOUIS:** =↑Mmmm.

Silence may be utilised in conjunction with the discourse marker ‘*well*’ to change the topic. It also functions as a topic exit, especially when the current speaker has difficulty in explaining the current topic. In extract (33) below, **Lana** is talking about the courses that she studied at school. In line 223, **Lana** is trying to list the courses that she studied, but she cannot remember them. This is why she is silent for several times. The most significant silence is of 0.8 seconds in line 230, because it is preceded by the clause ‘*I did*’ and the pause filler *um*. Again, this silence occurs in combination with the discourse marker ‘*well*’. This silence serves as a means of changing the topic in order to get out of her impasse. **Lana** avoids talking about the courses that she studied, so she changes the topic.

**Extract (33), Lana & Kate [Females, friends]**

223 **LANA:** °Yeah,(0.2) ‘cause (0.2)all like ... you had to do:: (0.2) calculus in Year 12.°  
 224 (0.2)  
 225 **KATE:** ↑Yeah.=  
 226 **LANA:** =°And then(0.3) Applic°.  
 227 (0.6)  
 228 **KATE:** Mmm.  
 229 (0.6)  
 230 **LANA:** °But yeah.(0.7) I don’t know. (0.2) I di:d u:m,(0.8) well I went to St  
 231 Mary’s,(0.3) a::nd went to boarding ↑school,(0.5) ↑but before that I went to  
 232 Lancelin Primary.↓°  
 233 (0.3)  
 234 **KATE:** Yea::h.  
 235 (0.4)  
 236 **LANA:** °And um,(0.8) that was for ten(0.9) that was from, yeah, ↑we moved from  
 237 Adelai:de.↓°  
 238 (0.2)  
 239 **KATE:** Yeah.  
 240 (0.7)  
 241 **LANA:** °And u:m,(1.5) ↑yeah, that was interesting↓  
 242 (.)  
 243 **Kate:** heh heh

**4. Silence as a Repair Mechanism**

The findings of the study show that silence might be used in conjunction with repair mechanisms. Repair mechanisms deal with turn-taking errors, problems in hearing and violations such as the question ‘who, me?’ Another example is the use of interruption marker, ‘excuse me;’ false starts i.e. recur, or the reuse of some elements of the prior turn as well as early stopping (i.e. prior to possible completion) by parties to concurrent talk. These repair devices are intended to solve trouble in the organisation and the allocation of turns in conversation (Sacks et al, 1974, p.724).

Silence plays an important role in the repair mechanism; the current speaker is silent before and after the repair mechanism.

Silence may also accompany a clarification from the current speaker about what s/he has said in the prior turn. In extract (34) below, **Dylan** tells **Adrian** that he has a test tomorrow; **Adrian** does not know where his exam will be, because he lost the exam timetable. **Dylan** asks **Adrian** to explain his previous utterance, '*I couldn't find it*'. This is a repair mechanism which comes after a short period of silence of 0.2 seconds in line 34. Again, **Dylan** remains silent for 0.5 seconds in line 36 after asking for the repair, since he is waiting for a response from Adrian.

**Extract (34), Dylan & Adrian [ Males, friends]**

28 DYLAN: =↑I paid 50 bucks. (1.7) ↑Having good fun?↓  
 29 (0.5)  
 30 ADRIAN: Yeah [well =]  
 31 DYLAN: [I've got] a ( ) study test tomorrow, eh, fuck!=  
 32 ADRIAN: =↑I don't know where mine is.(0.4) I tried to find the list (0.5) but I  
 33 couldn't(0.3) find it.  
 34 (0.2)  
 35 DYLAN: °↑What do you mean you couldn't find it?°↓  
 36 (0.5)  
 37 ADRIAN: It wasn't on Blackboard, I was looking for it this morning [ 'cause ]  
 38 DYLAN: [ ↑Oh ] all the stuff you had to  
 39 do?=  
 40 (0.7)  
 41 ADRIAN: ↑No, like, when(0.3) my thing is.↓  
 42 (0.5)  
 43 DYLAN: ↑O:h, it's in an email.  
 44 (0.8)  
 45 ADRIAN: °A:h.° (0.6) [ An email. ]  
 46 DYLAN: [ Check your ] .. check your email.

Silence may be employed when the current speaker repeats some parts of the prior turn as a repair mechanism. In extract (35) below, **Lana** is trying to initiate a topic, but it seems that she has a problem in formulating the question to **Kate**. **Lana** starts with the short lapse terminator *Mm* followed by 0.7 seconds of silence in line 28. This silence is followed by the question '*what was I going to say?*' **Lana** paraphrases her prior question as an indication that she is trying to repair the trouble source that she has produced. **Kate** again asks her to explain what she means by subjects after keeping silent for 1.0 second in line 30 i.e. **Kate** is asking for a repair. **Lana** therefore utters the repairable turn, which concerns the subjects that she did at school. Again,

**Kate** rephrases the same question in line 35. There is a miscommunication. **Lana** introduces an error source, which is an unclear question. Thus **Kate** asks for a repair, which is a clarification.

**Extract (35), Lana & Kate [Females, friends]**

28 **LANA:**FPP→ Mmm. (0.7) °What was I going to say? Oh, that’s right. U:m, I was going to  
 29 talk about subjects (0.8) as well.°  
 30 (1.0)  
 31 **Kate:** SPP→ ↑heh heh What subj(hh)ects?=  
 32 **Lana:** Post Exp→ =↑What subj(hh)ect I did at school?=  
 33 **KATE:** FPP→ =↑Like,(0.2) ↑o:h yeah, what subjects did you do?↓=  
 34 **LANA:** SPP→ =I di::d(0.2) economi:cs,=  
 35 **KATE:** Post Exp→ =↑I did economics in Year 11↓  
 36 **LANA:** FPP→ ↑Yeah it is (0.7) Did you enjoy it?↓  
 37 (0.6)  
 38 **KATE:** SPP→ ↑Yeah,(0.6) it was all ri:ght. (0.3) I mea:n ...  
 39 (0.6)  
 40 **LANA:** Post Exp→ ↑>I’ve forgotten most of it.↓<=  
 41 **KATE:** = ↑I’ve forgotten most of it↓.  
 42 (0.4)  
 43 **LANA:** Ye:ah.(0.5)[ah  
 44 **KATE:**SCT→ [I think,](0.2) ye:ah.=

Silence is often found when the current speaker is trying to remember something, but s/he cannot. The current speaker is then looking from the recipient to the trouble source that s/he has initiated. In extract (36) below, **James** is telling **Robbie** about a record shop in California that sells albums on its website, and people make comments about what they have bought. **James** is trying to remember the name of the album that had Noel Gallagher’s photo. In line 326, he is silent for 0.9 seconds after stretching the pause filler *ah*. Then it is followed by the utterance, ‘*I can’t remember what the album was called*’. Next, **James** is silent for 1.4 seconds in line 327 as an indication to **Robbie** to help him to remember the name of the album. However, **Robbie** cannot remember. **James** therefore gives more details about the colour of the album, which was orange, and it was about music taken from Italian horror films of the sixties. Then **Robbie** introduces the repair mechanism in line 334. **Robbie** commences his turn with lengthening three pause fillers; each is followed by silence ‘*u:m (0.3), a::h (1.0) u::m (2.5)*’. These silences are noteworthy, since they precede the repairable turn. **Robbie** is trying to gain enough processing time to produce the repair mechanism.

This can be seen from his response, ‘a compilation album’, as well as **James’s** next response, ‘I got the impression it was a compilation’.

**Extract (36), James & Robbie[Males, friends]**

323 **JAMES:** =U:m, and Noel Gallagher was on one of them =  
 324 **ROBBIE:** =Mmmm.  
 325 (0.3)  
 326 **JAMES:** ... and he had, a::h, (0.9)I can’t remember what the album was called but it  
 327 was (1.4) orange, (0.9) sort of colour ... colour (0.5) and it was, u::m, (1.2)  
 328 music ... it was like music from Italian horror films of the sixties.  
 329 (0.2)  
 330 **ROBBIE:** ↑Right.=  
 331 **JAMES:** =I can’t remember what it was called,  
 332 (0.4)  
 333 **ROBBIE:FPP→** u:m,(0.3) a::h,(1.0) u::m (2.5)↑Oh okay, so it was just a compilation album?=  
 334 **JAMES:SPP→** =E ... I got the impression it was a compilation =  
 335 **ROBBIE: Post Exp→** =Yeah.=

Silence might be used in conjunction with breaking the lapse. In this case, the current speaker tries again to repair the trouble source that occurs because of the lack of participation of the recipient. In extract (37) below, **Ely** initiates a humorous topic in line 8, and she keeps silent at the Transition Relevance Place (TRP) as an indication to **Louis** to take his turn, but **Louis** does not self-select as the next speaker. Therefore, there is a lapse of 3.3 seconds in line 7, which is a trouble source. To repair this error, **Ely** speaks again. That is, she applies the (1a-1c) (See Model of Turn-Taking, p. 11) turn-taking rules. **Ely** selects **Louis** as the next speaker by uttering the phrase, ‘*yours doesn’t*’, with falling intonation as a signal to be the next speaker, and by gazing at him in a humorous way to encourage him to talk, but he does not take the floor. **Ely** then commences a repairable turn in line 8 to break the lapse, and to resume the conversation.

**Extract (37), Louis & Ely[ Male-Female, friends]**

1 **LOUIS:FPP→** ↑Getting, getting down to the (0.5) actual ↑conversation, ↑forgetting the  
 2 camera is there=  
 3 **ELY: SPP→** =↓I know[ : ]  
 4 **LOUIS: Post Exp→** [Yep] =  
 5 **ELY:** =‘Cause,(.) like, I always have something to talk ↑about =  
 6 **LOUIS:** =Mmmm.  
 7 **ELY:** →↑Ehehheh .hhh ↑My chair has wheels and yours doesn’t.↓ (3.3)  
 8 **FPP→** ↑The camera can probably see my ((Pointing at scratches on legs))  
 9 (1.0)



and nine. In addition, she is silent for 0.8 seconds in line 29 to remember where she studied year ten, eleven, and twelve.

**Extract (39), Lana & Kate [Females, friends]**

25 **Kate:** FPP→ I don't know ↑what suburb, (0.2) ↑Churchlands?  
 26 (0.2)  
 27 **Lana:** SPP→ Yea:h  
 28 (1.2)  
 29 **Kate:** FPP→ ↑And then (0.8) ↑Year eight, nine used to be in Doubleview, ↓(0.8) >and  
 30 then Year 10, 11, 12 was in the Churchlands spot<, (0.2) yeah.  
 31 (0.8)  
 32 **LANA:** SPP→ Cool.=  
 33 **KATE:** = ( )

Moreover, silence may co-occur with a frightening story. The current speaker aims to attract the attention of the recipient to his or her story, and to show the importance of the story, and how frightening this story is. In extract (40) below, **Chris** is telling **Ben** a terrifying story about one of his friends who has a house in Margaret River. His friend was surprised when he saw a large python crawling through the roof of his house. **Chris** intends to remain silent from time to time while telling his story in order to give **Ben** the chance to interact with his story. In line 141, **Chris** is silent for 0.5 seconds after telling **Ben** that the python crawled through the roof. Moreover, in line 143, he is silent for 0.5 seconds after telling **Ben** that this python was *massive*. This silence is distinct, because it serves as a way of eliciting a response from **Ben** and to check his reaction toward this story. Once again, **Chris** keeps silent for 1.2 seconds in line 143 after listening **Ben**'s reaction toward his story.

**Extract (40), Ben & Chris [Males, strangers]**

127 **CHRIS:** FPP→ ↑That's like, u::m ↓(0.8) ↑I've got this friend that's got a house down at  
 128 Margaret River ...  
 129 (.)  
 130 **BEN:** SPP→ Yeah.=  
 131 **CHRIS:** Post Exp→ =↑ um, like, right on the beach, like (.) his dad built it ↓=  
 132 **BEN:** =Yeah, right.  
 133 (.)  
 134 **CHRIS:** ↑ a:nd, u:m, (.) there's like snakes that just, like, cra:wl through, um ...  
 135 (0.4)  
 136 **BEN:** ↑Whoo! ↓  
 137 **CHRIS:** = through the roof ...  
 138 (0.5)  
 139 **BEN:** ↑Right.=  
 140 **CHRIS:** = but it's this massive python.



141 (0.5)  
 142 **BEN:** Whoa!  
 143 (1.2)  
 144 **CHRIS:** It's a cool place down there though.

## 6. Silence to Signify Agreement

Undoubtedly, interlocutors tend to agree, or disagree with each other regarding certain issues during the conversation. The degree of agreement (preferred response), or disagreement (dispreferred response) varies from one speaker to another. According to Pomerantz (1984), there are different kinds of agreement responses which are the preferred response, such as upgrade agreement, same evaluation and downgrade agreement. This section will investigate the perception and practice of silence with agreement response (preferred) types in the Australian data. In light of the data analysis, the findings of the study indicate that silence signifies the following types of agreement:

### 6.1. Upgrade (Strong) Agreement

Upgrade agreement is a kind of agreement where the recipient produces a strong assessment, or evaluation of the current speaker's previous turn. This assessment is usually uttered with rising intonation. The findings of the study demonstrate that silence or lapse may be accompanied by the upgrade assessment. In extract (41) below, **Henry** is telling **Louise** about the difficult experience that he had while recording his first record. In line 84, **Louise** utters the upgrade agreement 'yep' as an acknowledgment to **Henry**. This acknowledgement is followed by 1.8 seconds silence in line 84. It is also a prompt to **Henry** to continue. When **Henry** does not initiate, she breaks the lapse by asking him a new question.

#### Extract (41), Louise & Henry [Female- Male, friends]

74 **Louise:** FPP→ =↑So what does he do?(0.4) (            ).  
 75 **Henry:** SPP→ Ah, like, (0.4)we have [to:(. ) pull up] the cement and stuff and so we  
 76 pull up =  
 77 **Louise:** Post Exp→ =Oh.=  
 78 **Henry:** = all the cement and pile it all into a trailer (0.3)>and then we'll be like, 'same  
 79 again next week?', and he'd go, 'Oh yeah, definitely see you next week, you  
 80 can work off some more of your debt',<.hhh (0.4) and we're like, 'Coo:l'. And  
 81 then the next week he'll ring us and he'll be like, 'Yeah, haven't taken the  
 82 thing to the tip,(.) haven't got round to it, so there's no point coming in↓'.  
 83 (0.2)  
 84 **Louise:** FPP→ ↑Yep. (1.8) ↑So how many new tracks have you done?↓  
 85 (0.7)  
 86 **Henry:** SPP→ ↑A::h, with the three for this record, yeah.

Silence appears to be used when the recipient repeats the same upgrade agreement twice with rising intonation. Silence in this case functions as a means of confirmation of what the current speaker has said in the prior turn. In extract (42) below, **Alex** repeats the upgrade *assessment* 'yeah', and he is silent for 0.3 seconds in line 24. This assessment or agreement is preceded by the change of state token 'oh' which exhibits surprise. This silence is distinct, because it serves as a way of showing his confirmation of **Joel**'s prior turn.

**Extract (42), Alex & Joel [ Males, strangers]**

18 **ALEX:** FPP→ =↑Could do a pretty good deal on a, uh, a, a,↓ soundcard,(0.7) which would  
 19 be sick.  
 20 **JOEL:** SPP→ [Yeah...  
 21 **ALEX:** Post Exp→ [Maybe some software.  
 22 **JOEL:** ...it's upstairs.] You go to the left, (0.9) upstairs, that's where all the  
 23 sound recording gear is.  
 24 **ALEX:** ↑O:h ye:ah, ye:ah.(0.3) ↑I've only been there once. ↑I got my NPC there.↓  
 25 (0.3)  
 26 **JOEL:** ↑Oh really?↓  
 27 (0.2)  
 28 **ALEX:** ↑Ye:ah.=  
 29 **JOEL:** ↑Yeah, that's awesome man.  
 30 (.)  
 31 **ALEX:** ↑And I think I got my(.,) you know, I got my NPK there as well.  
 32 (0.5)  
 33 **JOEL:** SCT→ °Oh, true.°

Again, silence may be utilised when the upgrade agreement is a whole utterance, especially between strangers. In extract (43) below, **Alex** asks **Joel** whether he saw Spore (a song) live. **Alex** produces the upgrade assessment utterance in line 551. **Alex** keeps silent for 0.2 seconds in line 550. This silence functions as a means of confirming what **Joel** has said in his prior turn. It is an encouragement from **Alex** to **Joel** to see this song.

**Extract (43), Alex & Joel [ Males, strangers]**

544 **Alex:** FPP→ =[Emulates beat] ↑boof-cu-boof-cu. ↑Did you see Spo:re live?=  
 545 **JOEL:** SPP→ =↑Nuh, oh, they came ↑l(hh)ive? ↑Oh yeah, I was told about that.=  
 546 **ALEX:** Post Exp→=↑It's, it - it's just one guy. Yeah, Spore was [in=  
 547 **JOEL:** = [↑He said]they were playing ↑dubstep  
 548 [so  
 549 **ALEX:** [He's]come twice in the last few years.↓=  
 550 (0.2)  
 551 **JOEL:** ↑Really?  
 552 (.)

553 **ALEX:** Yeah.  
 554 **JOEL:** Fuck, I need to check that out, he:y.  
 555 (0.2)  
 556 **ALEX:** ↑U::m, it was ridiculous.↓=  
 557 **JOEL:** SCT→ =↑Yeah, yeah.=

Silence also seems to be employed when both the current speaker and the recipient produce successive upgrade assessments or agreements, especially when they are strangers. These agreements can be a single word or an utterance. Extract (44) below is an outstanding exemplification of this observation. **Joel** and **Alex** are talking about a website where anyone can download as many free songs as s/he can. Lines 198 to 206 are upgrade assessments. These assessments are accompanied by a period of silence. The most significant silence is 0.7 seconds in line 201, as it is reflected on **Alex**'s next turn. This silence functions as a way of looking for a gratitude, or appreciation of **Joel** who tells him about this website.

**Extract (44), Alex & Joel [Males, strangers]**

193 **ALEX:** FPP→ =↑What's this... what's the name of it?=  
 194 **JOEL:** SPP→ =SoundCloud.  
 195 (0.4)  
 196 **ALEX:** POST EXP→ ↑Soundcloud.com?↓=  
 197 **JOEL:** =Yeah, yeah dot come and you've just got to sign-up.  
 198 (.)  
 199 **ALEX:** ↑Tru:e.=  
 200 **JOEL:** ↑It's good...  
 201 (0.7)  
 202 **ALEX:** ↑That sounds cool.  
 203 (0.2)  
 204 **JOEL:** SCT→ ↑It is awesome.

Silence might be utilised when the recipient produces the upgrade agreement, and then s/he uses body action such as clapping, or hitting the table. The function of this silence again is to show emphasis on what has been stated in the prior turn. In extract (45) below, **Alex** is telling **Joel** about the appealing music, such as 'Mars Volta'. **Joel**'s strong assessment takes place after 0.4 seconds silence in line 49. **Joel**'s agreement starts with the particle 'oh' which aims to shift the orientation of **Joel** to what has been said in the prior turn (Schiffrin, 1987,p.73). Next, it is followed by body action, which is clapping.

**Extract (45), Alex & Joel [ Males, strangers]**

48 ALEX: FPP→ =↑Oh, you know what's good: Mars Volta.↓  
49 (0.4)  
50 JOEL:SPP→ ↑O::h my Go::d!↑O:h [claps] Mars Volta, what am I thinking?(0.2) ↑Ha:ve  
51 you heard *At the Drive In*?↓

**6.2. Same Evaluation Response**

Another important kind of agreement is repeating the same words of the current speaker as a confirmation, or assessment to what s/he has said in the prior turn. The study finds that this assessment might be associated with silence; it is also uttered with a rising intonation contour. Again, the function of this silence is to confirm, and to acknowledge what the current speaker has said. In extract (46) below, **James** asks for a confirmation from **Robbie** about mutant cats. **Robbie** utters the same evaluation 'they are' with a rising intonation. **Robbie** remains silent for 0.3 seconds in line 20 before producing the same evaluation; he is silent for 0.7 seconds in line 21. This silence is significant, because it serves as a mean of confirming what **James** has said.

**Extract (46), James & Robbie [Males, friends]**

19 JAMES: FPP→ U:m:: (0.7)↑ those cats are annoying, hey?  
20 (0.3)  
21 ROBBIE: SPP→ ↑They are,(0.7) ↑but I tricked them, like you said,↓ you go to the door and  
22 you let them out. [↑Heh heh heh ]  
23 JAMES: Post Exp→ [ ↑heh heh ] heh Yeah, they're not too bright.

Silence also co-occurs with the repetition of the words or utterance of the prior speaker. In extract (47) below, Adrian tells Dylan that the researcher will keep the DVD for five years. In line 79, Adrian utters the upgrade agreement 'maybe' with a rising intonation contour after remaining silent for 0.9 seconds in line 78. Again, Dylan repeats the same evaluation 'maybe, yeah' after being silent for 0.4 seconds in line 80. These silences are noteworthy, since they serve as a means of thinking of a confirmation of what is said in the prior turn.

**Extract (47), Adrian & Dylan [Males, friends]**

75 ADRIAN:FPP→ ↑They keep the DVD and record for five years.  
76 (0.8)  
77 DYLAN:SPP→ Five years?(0.5) Shit!(0.5) We'll be gone by then.  
78 (0.9)  
79 ADRIAN: Post Exp→ ↑Maybe.  
80 (0.4)  
81 DYLAN: ↑Maybe, yeah.



38 **ROBBIE: SPP**→ ↑No:.. (0.9) ↑You know, I really wanted to wear my su::it,(0.4) but, um: (0.7),  
 39 it's not a fo:rmal wedding.↓  
 40 (0.7)  
 41 **JAMES: SCT**→ °Okay. °

**6.4. Downgrade or Weak Agreement**

Downgrade or weak agreement is a weakened evaluation, or assessment that is produced by the recipient to the prior turn. The recipient usually produces a weak agreement as an indication that s/he does not completely agree with what has been said in the prior turn(s). Downgrade or weak agreement stimulates disagreement sequences (Pomerantz, 1984,p.66). In addition, the downgrade agreement is pronounced with a falling intonation contour. The results of the study indicate that silence might be used in conjunction with weak agreement. This silence functions as a way of showing disagreement in a polite way. The recipient avoids embarrassing the current speaker by expressing disagreement directly. In extract (51) below, **Ely** and **Louis** are talking about a woman; **Ely** is so aggressive toward this woman, since she uses negative words to describe her behaviour. **Louis** is attempting to convince **Ely** that this woman is very nice, but **Ely** does not accept that. The previous lines have been deleted, since they contain some inappropriate words. In line 1383, there is 0.6 seconds silence followed by **Louis's** positive opinion about that woman. **Louis's** agreement, ‘*yeah not anymore*’, is a downgrade agreement pronounced with a falling intonation contour. **Louis** would like to show some agreement with **Ely** as a face-saving strategy. This can be proven by the fact that **Ely's** response comes after this silence to disagree with what **Louis** says about this woman; she gazes at **Louis** in a sceptical way. **Louis's** response in line 1385 comes after 0.3 seconds silence. During this period, **Louis** changes his mind, and he confirms **Ely's** opinion that this woman is not good. **Ely** has a great influence on **Louis**, because they are intimate friends, i.e. a boy friend and a girl friend. This is why she influences him to change his opinion about that woman.

**Extract (51), Ely &Louis [ Female- Male, friends]**

1381 **ELY: FPP**→She's not that nice.  
 1382 (0.3)  
 1383 **LOUIS: SPP**→↓Yeah, not anymore↓.(0.6) ↑That's the only reason [tha:t ]  
 1384 **ELY: Post Exp**→ [ ↑You you know, like, she's  
 1385 one of those people that (0.3), ↑like, in movies, like, (0.3) she's all like, hee(.)  
 1386 hee  
 1387 **LOUIS:** ↑Yeah.  
 1388 (.)

1389 **ELY:** and then as soon as someone turns away she's like,(.) ↑err ↑err [err! ]  
 1390 **LOUIS:SCT→** [Rrrr.]  
 1391

Silence co-occurs with the weak agreement when it is placed at the beginning of the recipient's turn to change the topic of the conversation. The recipient remains silent before uttering the weak agreement as an indication that s/he has not anything to add to the prior topic, and s/he wishes to start a new one. In extract (52) below, **Alex** commences his turn with the lengthening pause filler 'um'. Then he is silent for 1.3 seconds in line 112 before producing the weak agreement 'yeah'. Again, this weak agreement is followed by a period of silence, which is less than 0.2 seconds. **Alex's** silence 1.3 seconds is distinct, because it aims to change the topic.

**Extract (52), Alex & Joel [Males, strangers]**

112 **ALEX: FPP→** U::m:,(1.3) ↓yeah(.)↑Well (.), ↑what, u::h,(0.2) new music have you heard(.)  
 113 recently...  
 114 **JOEL:** [ Uh... ]  
 115 **ALEX: Inset →** [ that's pretty dopy? ]  
 116 **JOEL: SPP→** what am I getting into(hh)? ↑I'm getting into drum and bass and dubstep a  
 117 lot.(0.4)↓ [ I like, um:: ]  
 118 **ALEX: Post Exp→** [ Yeah ]

**6.5. Partial Agreement/Agreement-Plus-Disagreement**

The findings of the study show that silence appears to be used in conjunction with partial agreement. The recipient partially agrees with the current speaker's prior turn. Then s/he displays his or her disagreement. The recipient usually starts his or her turn with the agreement token 'yeah', which is stated with falling intonation contour. Next, s/he utters the contrastive token 'but' to exhibit his or her disagreement with what has been said in the prior turn by the current speaker. The recipient often keeps silent after the weaker agreement, and before the disagreement. This silence is significant, as it serves as means of signifying politeness to the current speaker. In addition, it functions as a way of providing a justification to what has been said before.

In extract (53) below, **Ely** criticises a woman rigorously. What is amazing here is that she obliges **Louis** to agree with her in the previous turns. However, he is not convinced, because he tells her not to talk about this woman in an unsuitable way. In line 1404, **Ely** utters an inaudible turn about this woman. **Henry** produces upgrade agreement with what **Ely** has said. Then he remains silent for 0.3 seconds in line 1405

before exhibiting his disagreement, which starts with the contrastive particle ‘but’.

**Henry’s** disagreement is that this woman is a good friend of the twins.

**Extract (53), Ely & Louis[ Female-Male, friends]**

1396 **ELY:FPP→** ↑And then she's good at that she's good at hiding it from different [people.]  
1397 **LOUIS:SPP→** [Yeah.]  
1398 (0.3)  
1399 **ELY: Post Exp→** ↑I'm like, '↑o::h,(1.1) what's this', [you know.]  
1400 **LOUIS:** [↑Like, everyone]e everyone I've seen,(0.2)  
1401 ↑that I've know:n from(.)↑ down south, sort of thing, ↑and that I've,(0.2)  
1402 like, that ↑I vaguely know, ↑like, I'll stop and talk to, like, even,(0.6) ↑um, like, ↑I barely know  
1403 Rosi:e Hobi:n and I've run into her [a couple of times]  
1404 **ELY:** [( )]  
1405 (0.3)  
1406 **LOUIS:** **FPP→**↑yeah, exactly,(0.3) ↑but she's good friends with the twi:ns (0.3)  
1407 and she  
1408 **ELY:SPP→** [↑O:h, Ro:sie?] =

Moreover, silence is often found when the recipient utters the same evaluation, and then s/he is silent before producing the clarification utterance that disagrees with what has been said by the current speaker. This utterance usually starts with the contrastive particle ‘but’. The recipient is trying to give a justification to his or her disagreement. In extract (54) below, **Louise** and **Henry** are talking about a musician who makes a certain mix of music. **Louise** asks **Henry** whether this musician plays to a click. **Henry’s** response occurs after 0.2 seconds in line 21, before he produces the same evaluation, ‘*he did*’. Again, he remains silent for 0.2 seconds before giving the disagreement. His disagreement is a kind of clarification to the prior turns. Another important silence of 0.6 seconds is in line 22. This silence occurs after the contrastive particle ‘but’. The structure of this turn is agreement-plus-disagreement. This structure prefaces disagreement rather than agreement (Pomerantz, 1984). It functions as a means of thinking of a contrastive utterance to the previous one.

**Extract (55), Louise & Henry[ Female-Male, friends]**

8 **Louise: FPP→** Have you (.) listened to it? (0.2)  
9 [The  
10 **Henry: SPP→** ↑Yeah, yeah  
11 **Louise:** [mix he's done?]  
12 **Henry: Post Exp→** the..his mix, yeah.  
13 **Louise:** [It sounds heaps better.  
14 **Henry: FPP→** [It's good, hey? ↑ Yeah,] it's a better mix than on .hhh



15 (0.5)

16 **Louise: SPP**→ ↑The drum was a bit out but =

17 **Henry: Post Exp**→ =↑Ye:ah(hh)(( sucking air)) (1.5). I think it's sort of a factor of (.)

18 [Franklin's drumming.]

19 **Louise: FPP**→ [ Did ] did he play to a click?

20 (0.2)

21 **Henry: SPP**→ ↑He di:d, but (0.2) ↑a:h, I me:an, it's ... it's not too far out at any point, like,

22 we had to fix little bits but ↓.hhh(0.6) just sort of drifts in and out and

23 ( )

24 **Louise: Post Exp**→ [ You can't notice ] as much now that (.) that(.)=

25 **Henry:** =↑Yeah, yeah, [ yeah. ]

26 **Louise:** [ it's been ] mixed with the

Silence may be employed when the recipient starts his or her turn with lengthening the pause filler *um* preceded by silence. Then s/he exhibits his disagreement. In extract (55), **Sophie** directs a question to **Linda** whether she enjoys university life. **Linda**'s response is delayed, because it occurs after 0.3 seconds in line 1441 and lengthens the pause filler *um*. In addition, the structure of her response is agreement-plus-disagreement. **Linda** produces the upgrade assessment and then she keeps silent for 0.8 seconds in line 1442. This silence is momentous, as it serves as a means of producing a contrastive utterance.

**Extract (55), Sophie & Linda [ Females, strangers ]**

1439 **SOPHIE:** FPP→↓Are you enjoying uni: so fa:r?↓

1440 (0.3)

1441 **LINDA:** SPP→↑U:::m,↓ ↑Yeah., (0.8) ↑but la:tely I've been, like, thinki:ng about not (0.4) doing

1442 work or s(hh)=

**7. Silence to Signify Disagreement**

The recipient may also disagree with what s/he has heard in the prior turn. His or her disagreement can be strong or weak. It is interesting to note that this disagreement may be accompanied by silence. In extract (56) below, **Louis** remains silent for 0.2 seconds in line 1453, before uttering the strong disagreement component. **Louis** is attempting to describe a woman called Rosie to **Ely**. She does not know this woman very well. This is why she is trying to elicit some information from him about this woman. What is important here is the period of silence, which precedes the strong



Moreover, silence may be used when the current speaker asks the recipient to confirm something negative. In this sense, the recipient is silent before uttering the dispreferred response, or s/he may provide the dispreferred response in an indirect way. In extract (58) below, **Ely** initiates a new turn to obtain **Louis's** confirmation about the bad scratch on her tights in line 19; she asks a question 'eh?' which is a turn exit, and it projects a link to the next turn. **Louis's** response is delayed, since it comes after 2.0 seconds silence in line 21. He is thinking of a preferred response in order not to hurt her feelings. This can be proven by his response, since he does not answer her question directly; he expresses his surprise about how deep these scratches are, and how domestic cats might have caused this kind of harm to her. Consequently, he avoids the direct response (dispreferred response); silence functions to avoid dispreferred response in this case.

**Extract (58), Ely & Louis [Female-Male, Friends]**

19     **ELY: FPP**→Th(h)at looks so bad, ↑eh?  
 20                                     [↑Ehehheh] hhh(0.3).hhh.=  
 21     **LOUIS: SPP**→ [ hhh ](2.0)↑I don't understand how they get so: deep, >'cause all they do is  
 22                                     hang around inside the house all [day< ]  
 23     **ELY: FPP**→                                     [↑Oh no], just cats <normally carry  
 24                                     diseases and stuff↓>. (0.8) According to Bec and general knowledge.=  
 25     **LOUIS:**                     **SPP**=↑According to Bec .hhh=.[Ironic tone]  
 26     **ELY: Post Exp**→ =↑Ehehhehheh ↑Yeah, she's the daughter of a °ve:t°(0.2)  
 27                                     so: [↑:  
 28     **LOUIS:**                     [↑s'pose] ↑I s'pose a >↑bit of it would grow off onto you<.  
 29   →(0.6)  
 30     **ELY:**                     Yeah, ↑she did. She told me heaps about cats while she was living with me=  
 31     **LOUIS:**                     =↑Really?=  
 32     **ELY:SCT**→                     =Yeah hhh.

Silence might be observable when the recipient avoids the dispreferred response, and the current speaker insists on it. The recipient therefore tends to be silent before providing the dispreferred response. In extract (59) below, **Louise** keeps asking **Henry** about Amber whether he goes to school with her. **Henry** keeps silent for 0.5 seconds, in line 123, before giving the dispreferred response. He also lengthens the response token *Mm* and he laughs. **Henry** avoids the answer. **Louise** insists on asking him, since she repeats the question again. **Henry** then gives her the preferred response she wishes.

**Extract (59), Henry & Louise [ Male-Female, friends]**

122 LOUISE:FPP→ °Oh, that's right, you went to school with her.°  
123 (0.5)  
124 HENRY:SPP→ ↑Mmmm [::: heh ]  
125 LOUISE: Post Exp→ [ Didn't ] you?  
126 (0.2)  
127 HENRY: ↑I did, yeah.(0.4) It's just the(0.2) ((sucking air)) hhhh (0.4) ( ) knows me.  
128 (0.7)  
129 LOUISE: ↑Yeah, she knows me. (0.4) But yeah.  
130 (0.4)  
131 HENRY:SCT→ Good.=

**8. Silence and Specification**

The speakers try to be accurate, or honest when listing information or items about themselves. The speaker tends to depict the whole image to the recipient. Silence may be used in combination with listing items. This kind of silence is significant, because it helps the speaker to be accurate or believable when saying these items on the one hand, and to avoid error correction and to save face on the other. The speaker aims to be honest, or reasonable when stating these items or information. The Australian participants are careful about this issue. The length of silence varies before or after each item. In extract (60) below, **Kate** remains silent five times in lines 43 and 44, after enumerating the courses that she studied in school. These silences last between 0.2 seconds and 1.4 seconds. These silences are significant, since they serve as a means of gaining enough processing time to enumerate the studied subjects. The longest silence, 1.4 seconds, takes place after a 0.2 second silence, and the pause filler 'um' is lengthened.

**Extract (60), Lana & Kate [ Females, friends]**

41 Lana: FPP→ What subjects did you do?  
42 (0.9)  
43 Kate: SPP→ ↑I di::d (0.2) u:::m,(1.4) musi:c,(0.5) drama:,(0.8) ↑a::h English,  
44 literature,(1.2) discrete maths,=  
45 Lana: Post Exp→ = Yeah  
46 (0.2)  
47 Kate: ↑u:::m =  
48 Lana: =I failed discrete.=

In addition, silence seems to be employed in conjunction with expressions related to time. The current speaker is trying to be accurate, to avoid error correction, and to save face. In extract (61) below, **James** and **Robbie** are talking about the capacity of a CD. **James** remains silent for 0.4 seconds in line 231 before uttering the number forty. He is trying to be precise, since he is talking about something known to everyone. This can also be verified by the utterance that precedes the silence, because **James** is explaining the capacity of one CD, which is two songs, forty minutes each.

**Extract (61), [Robbie & James: friends]**

231 **JAMES:FPP**→ =well, or you can have two songs of (0.4) forty (.) minutes each.=  
 232 **ROBBIE:SPP**→ =↑Yeah,(0.4) if that's ... if that's the way the band's gone.=

Silence is often found in conjunction with enumerating list of things, for example, food items. In extract (62) below, **Eva** and **Laura** are preparing for a journey with their families; they are listing the kinds of food and vegetables that they will prepare for the journey. **Eva** is silent several times while she is enumerating the kinds of food and vegetables. The most significant silence is 2.9 seconds long in line 83. This silence is meaningful, since **Eva** is listing food that they will prepare for their dinner party. Once again, in lines 87-89, **Eva** keeps silent several times before and after naming certain kinds of vegetables. These silences serve as a means of having some time to remember the sorts of vegetable they will prepare for their journey.

**Extract (62), Eva & Laura [Females, friends]**

72 **EVA:** [And then]  
 73 **LAURA:** [Carrots, ] cabbage  
 74 (.)  
 75 **EVA:** Carrots, [cabbage. ]  
 76 **LAURA:** [potato:es. =]  
 77 **EVA:** = potato:  
 78 (0.2)  
 79 **LAURA:** [Mayonnaise]  
 80 **EVA:** [↑capsicum,] mayonnaise, onion (0.5) a:nd mustard, that's it ...  
 81 (0.2)  
 82 **LAURA:** Yep.=  
 83 **EVA:** = and then, u:m, (2.9) a↑ pasta salad ...  
 84 (0.8)  
 85 **LAURA:** °Pasta salad°  
 86 (0.2)  
 87 **EVA:** ↑I was just going to get, like,(.) Kalamata olives, char-grilled capsicum, sun-  
 88 dried tomatoes↓(0.6) and just some, like, u:m, (0.9) onion and garlic (0.4) and  
 89 basil (0.5) and just some  
 90 (0.2)  
 91 **LAURA:** ↑We have a Nando's sauce.↓

92 (0.7)  
 93 **EVA:** °A Nando's sauce? What's that?°=  
 94 **LAURA:** =It's a cup pasta sauce - Jake bought it.  
 95 (.)  
 96 **EVA:** ↑hhh heh heh heh (0.8) .hhh [ that sounds good ]  
 97 **LAURA:** [ It'll be good. ]

Silence may be utilised in conjunction with a descriptive characterisation, especially when the current speaker is describing something to the recipient in order to help the recipient to remember the item that s/he is talking about. In extract (63) below, **James** is describing a musical album to **Robbie**. **James** forgets the name of this album. He is therefore trying to give some information to **Robbie** in order to help him to remember the name of that album. In line 326, **James** is silent for 1.4 seconds before telling **Robbie** that the colour of the album was orange. Once again, **James** is silent for 0.9 seconds after stating the colour of the album in line 326. This silence functions as a marker of uncertainty and it seems that **James** is looking for an alternative way that might jog **Robbie**'s memory. Hence he moves on to something else.

**Extract (63), James & Robbie [Males, friends]**

315 **JAMES:FPP**→ work, so ... So:rt of, is it, u::m,(0.8) ( ) record shop in California =  
 316 **ROBBIE:SPP**→ =Yep.  
 317 (.)  
 318 **JAMES:Post Exp**→ ... where they have,(0.3) u::m, on their website, when ... it seems like  
 319 whenever famous people come in they just go,(0.2) 'Oh, can you come(1.0)  
 320 out ba:ck and just talk us through what you bought'=  
 321 **ROBBIE:** =Mmmm.=  
 322 **JAMES:FPP**→ =U:m, and Noel Gallagher was on one of them =  
 323 **ROBBIE:SPP**→ =Mmmm.  
 324 (0.3)  
 325 **JAMES: Post Exp**→ ... and he had, a:h, (0.9) I can't remember what the album was called but it  
 326 was (1.4) orange.(0.9) sort of colour ... colour(0.5) and it was, u::m,(1.2)  
 327 music ... it was like music from Italian horror films of the sixties.

Silence seems to be used in an utterance giving directions. This is so that the information can be processed and absorbed or understood. The current speaker is silent while giving directions of a certain place to the recipient to check whether the recipient is following him or her. In extract (64) below, **Eva** and **Lana** are talking about a man who dislikes his kids. **Eva** therefore tells **Laura** that she will not go to this man. Instead, she will go to Glamour to a woman who used to work for this man. **Eva** is silent for 0.8 seconds in line 88 before telling **Laura** the name of the address of this woman. This silence is important, as it is preceded by another silence of 0.9

seconds in line 86. Again, she is silent for 0.5 second in line 93. This silence is also preceded by giving directions to **Laura**. Moreover, this silence serves as a way of attracting **Laura**'s attention, and to make sure that she is following her.

**Extract (64), Eva & Laura [Females, friends]**

82	<b>EVA:FPP→</b>	I'm not going to go to him. I'm going to go to, um,(0.3) Glamour. (0.8) That's,	
83		like, this Kiwi woman =	
84	<b>LAURA:SPP→</b>	=Mmmm.	
85			3.0
86	<b>EVA: Post Exp→</b>	... that used to work for him and then opened up her own thing. (0.9) It's up	
87		(0.8) Barray Avenue.	
88			(0.5)
89	<b>LAURA:</b>	Mmmm.	
90			(0.4)
91	<b>EVA:FPP→</b>	°↑You know where that Henna shop is?°↓	
92	<b>LAURA:SPP→</b>	Mmmm.	
93			(0.5)
94	<b>EVA:</b>	°It's next door to that°.	
95	<b>LAURA:</b>	°Yeah. Henna shop's gone there?°	
96			(0.9)
97	<b>EVA:SCT→</b>	Yeah.	

**9. Silence and Lack of Contribution**

This section investigates the co-occurrence of silence with lack of contribution. Increments of talk are stretches of talk added to some prior talk by the same speaker, or by the other (Schegloff, 1996, p.75). They may not be considered as utterances, but as incremental additions to talk. They could be extra information about the main topic that has been exhibited in the prior turns. This is also a technique used by the current speaker when the second speaker does not self-select, therefore, the current speaker uses this technique to avoid a lapse in the conversation, i.e. s/he will keep talking until the second speaker takes the floor. Schegloff (1996, p. 75) alludes to it as 'spate of talk'. When a turn is an increment of talk to a prior utterance, this turn is not considered to be a new sentence, especially if it does not have a recognisable beginning. 'Spates of talk can be recognised as having starting places, which may or may not have beginnings in them'(Schegloff, 1996, p.75). They may also end without a recognisable completion. They may also be designed as a continuation (Schegloff, 1996, p.75).

The participants in the conversation perform the roles of speaker and listener in order to keep the conversation flowing. They also try to avoid long periods of silence, which may affect the continuity of the conversation. The current speaker often tends to expand the current topic when s/he senses that the recipient cannot initiate a new topic, or take part in the current topic. S/he therefore keeps adding utterances to the current topic in order to break the lapse, and to encourage the other speaker to take part in the conversation by either adding to this topic or initiating a new one. Moreover, silence in this case is a lack of cooperation. In extract (65) below, Adrian and Dylan are talking about the inappropriate things that are publicised on the internet. Adrian is not interested in the topic, or he does not have anything to say about it. He therefore tends to utter the continuer token 'yeah'. In addition, he does not take part in the topic, nor does he initiate a new one. Dylan is keen to keep the conversation continuing. This is why he is trying to expand the topic, and is giving more details about these inappropriate things that are publicised on the internet. As a consequence, he remains silent several times in order to think of initiating related things to the conversation. The most significant silence, 1.9 seconds, is in line 51. This silence is preceded by a false start 'never a'. He is trying to break the silence by keeping the track of the conversation continuing. Once again, Dylan is silent for 1.1 seconds in line 52 to think how to refer to her, because he avoids saying her name, and then 1.3 seconds in line 55. The function of these silences is to provide time to come up with utterances that expand the conversation so as to encourage Adrian to participate in the current topic.

**Extract (65), [Adrian & Dylan: friends]**

45	<b>ADRIAN:</b> FPP→	↑Yeah,(0.2) internet.↓	
46			(0.3)
47	<b>DYLAN:</b> SPP→	There's so much inappropriate shit on there.[suck air]	
48			(0.9)
49	<b>ADRIAN:</b> Post Exp→	Yeah.=	
50			(1.0)
51	<b>DYLAN:</b>	=Never a (1.9) it's hell distracting, eh? (0.3) I had Facebook up 'cause I was	
52		talking to (1.1)this girl who did the s ... same course ...	
53			(0.3)
54	<b>ADRIAN:</b>	Mmmm.=	
55	<b>DYLAN:</b>	=↑ so, like, we were helping each other out, I'm like,(1.3) meanwhile,	
56		like,(0.3) oh, that's a cool ... so let's not like that and then, like, get all the no	
57		(0.2) notifications and, like ...	
58			(0.3)
59	<b>ADRIAN:</b>	Yeah.	
60			(0.4)





## 10. Silence and Humorous Topics

Another noteworthy finding to emerge from this study is that silence seems to be employed in conjunction with producing humorous topics in order to encourage the other person to speak. The current speaker tries to make the conversation interesting and continuous. The current speaker is silent before and after saying something humorous in order to draw the reaction of the recipient. In extract (67) below, **Ely** initiates a humorous topic and s/he keeps silent for 3.3 seconds in line 7 at the Transition Relevance Place (TRP) as a signal to **Louis** to take his turn, but **Louis** does not self-select as the next speaker. In fact, **Ely** is waiting for **Louis**'s reaction toward her prior turn. This lapse of 3.3 seconds occurs after the completion point, or at the TRP; it is transformed into a gap when **Ely** continues talking again to break the lapse. What is worth mentioning here is that this silence takes place at the beginning of the conversation, since **Louise** seems introverted or reluctant. **Ely** is therefore trying to get him involved in the conversation.

### Extract (67), Louis & Ely [ Male-Female, friends]

- 1           **LOUIS:FPP**→    ↑Getting, getting down to the (0.5) actual ↑conversation, ↑forgetting the  
2                            camera is there=  
3           **ELY: SPP**→     =↓I know{ :    ]  
4           **LOUIS: Post Exp**→    [Yep] =  
5           **ELY:**            ='Cause,(.) like, I always have something to talk ↑about =  
6           **LOUIS:**         =Mmmm.  
7           **ELY:**            →↑Ehehheh .hhh ↑My chair has wheels and yours doesn't.↓ (3.3)  
8           **FPP**→    ↑The camera can probably see my [Pointing at scratches on legs].

It is possible for the two participants to be silent at the same time, when they are thinking of something humorous that is related to the topic that has been raised in the previous turns, particularly between friends. In extract (68) below, both **Ely** and **Louise** are silent for 1.2 seconds in line 561, as they are thinking of something humorous to refresh the atmosphere of the conversation by uttering the hilarious words together 'baw bow' with a rising intonation contour. In addition, this silence comes after **Ely**'s explanation that Costa finds the things that she tells him are humorous, while Costa does not laugh with Jolie.

### Extract (68), Louis& Ely [Male-Female, friends]

- 555       **LOUIS: FPP**→         =↑That's 'cause you were probably, like, joking around and having fun with  
556                            Costa.=  
557       **ELY:SPP**→            =↑I wa:s, ↑yeah, and Costa, like,(.) yeah, found things that I said funny =

558 **LOUIS:** =Mmmm.  
 559 **ELY:** and he probably wasn't laughing as much [with Jolie. ]  
 560 **LOUIS:** [hhh hhh ]  
 561 (1.2) [↑Ba:w bo:w. ]  
 562 **ELY:** ( ) [ba:w bo:w. ]

The speaker may use silence in concurrence with laughing at the recipient. The current speaker is trying to utter a humorous utterance to poke fun at the recipient who has talked about an embarrassing situation that s/he had before. In extract (69) below, **Henry** is silent for 0.7 seconds in line 174. This silence is observable, since it occurs after saying something humorous. He describes **Louise** as a traditional woman. This silence is also followed by 0.4 seconds in line 175. **Henry** continues saying humorous things so as to make the conversation interesting, and to escape from the topic. His silence of 0.4 seconds in line 178 is also significant, because he avoids saying something awkward. This can be understood from his previous utterance when he describes **Louise** as a mama's girl. Next, **Henry** has another silence of 0.6 seconds in line 179 at TRP as an indication to **Louise** to take the floor. She produces a ridiculous turn about **Henry** that he is a hard core drug addict. **Henry's** silence of 0.9 seconds in line 181 is also meaningful, since he is thinking of something humorous to say.

**Extract (69), Louise & Henry [Female- Male, friends]**

163 **Louise:** FPP→ I was like, I didn't think I was, like (0.5) I thought I came across as, like a nice  
 164 friendly person  
 165 **HENRY:** SPP→ [I always thought = ]  
 166 **LOUISE:** Post Exp→ [ but ( ) ]  
 167 **HENRY:** =you came across as a =  
 168 **LOUISE:** ↑heh heh  
 169 **HENRY:** FPP→ [↑really innocent ]  
 170 **LOUISE:** SPP→ [↑No:, you thought I was boring! ]  
 171 **HENRY:** Post Exp→ [ innocent no. Heh heh ] FPP→ ↑No:t boring, like,(.) you just  
 172 looked like, sort of unadventurous.↓ You just, you know:w,(.) nice but =  
 173 **LOUISE:** =↑hhh heh heh=  
 174 **HENRY:** = like classic, (0.7)...  
 175 (0.4)  
 176 **HENRY:** [you know ]  
 177 **LOUISE:** [hhh Yeah. ]=  
 178 **Henry:** =mamma's girl, like,(0.4) and then it turns out you're this cra:zy.hhh cra::zy  
 179 woman.[sucking sir] (0.6)  
 180 **LOUISE:** Ha:rd core drugs.



60 **EVA:** heh heh heh  
61 **Laura:** sct→ heh heh .hhh ((sniff))  
62  
63 **Eva:**FPP→ ↑O(hh)h w(hh)ell, makes for, lik(hh)e, interest(hh)ing conversa(hh)tion heh heh  
64 (0.4)  
65 **LAURA:**SPP→ Hello? [Entire?], hello?=  
66 **EVA:**FPP→ =Stop being a freak. Heh heh heh (0.3) .hhh (0.4) U::m yeah.=  
67 **LAURA:**SPP→ =↑.hhh It'd be funny if you totally fucked with them,.hhh (.) like,(0.2) we just  
68 sat under the desk for, like, half an hour.  
69  
70 **Eva:** Post Exp→ [↑Heh heh heh heh heh heh heh  
71 [↑ heh heh heh heh heh heh heh  
72 **Laura:** ↑And he comes back and he's like, 'You all done?', and we're like, ↑'Hmmm hmmm'.=  
73 **EVA:** =↑Hmmm hmmm.(.) No, lik(hh)e, they'll(hh) pro(hh)bably kn(hh)ock and  
74 th(hh)en you're just ... you're just like sitting back, like,(0.4) yep, 'Yeah, yeah,  
75 yeah, [that was lovely ..]  
76 **LAURA:** [And then they ...]  
**EVA:** ... and then they watch it.↓

Silence may be accompanied by mimicking the voices of people, or the sounds of things. The speaker tends to be silent before uttering these sounds or voices in order to show more emphasis, and to change the tone of his or her speech. In extract (71) below, **Chris** is talking about the footage time that he will take for the film he is doing. **Chris** is silent for 0.3 seconds in line 73 before uttering the voice 'pfoo'. Again, he is silent for 0.6 seconds before repeating the same sound in line 73. This silence functions of a way of attracting the other speaker's attention to the current topic.

#### Extract (71), Ben & Chris [ Males, strangers]

66 **BEN:**FPP→ =↑What type?↓  
67 (0.9)  
68 **CHRIS:**SPP→ ↑A:h, the film I'm doing at the moment, it's like a::(0.3) really sloo↓ ... super  
69 slow motion of a hummingbird(.) [↓ u:::m, it's a:  
70 **BEN:** Post Exp→ [↑A:::h .=hhh]  
71 (0.4)  
72 **CHRIS:** ↑it's stretched up to four minutes but the actual footage time's only, like, one  
73 and a half seconds long.↓(0.4) It's like it swings, like,(0.3) pfoo,(0.6) pfoo.  
74 (0.4)  
75 **BEN:**SCT→ ↑Ye:ah, ri:ght.=

## 11. Silence and Paraphrasing

The findings of the study indicate that silence may co-occur with paraphrasing what has been said in the prior turn. The current speaker remains silent after saying something, which is disorganised or does not reveal his or her intentional meaning. In

extract (72) below, **Lana** has a problem in formulating the question to **Kate**. In her turn, **Lana** starts her turn with the short lapse terminator ‘*Mmm*’ followed by 0.7 seconds of silence in line 516. This silence is also followed by the question, ‘what was I going to say?’ Next, **Lana** says that she is going to talk about subjects and then she is silent for 0.8 seconds in line 517 and then she is again silent for 1.0 second in line 518, since she realises that her prior utterance is unclear to **Kate**. This is why **Kate** asks her ‘*what subjects?*’ After that, she paraphrases her prior utterance in the form of a question, ‘*What subjects did I do at school?*’ in line 520.

**Extract (72), Lana & Kate[ Females, friends]**

516 **LANA:**FPP→ Mmm. (0.7) °What was I going to say? Oh, that’s right. U:m, I was going to  
 517 talk about subjects (0.8) as well.°  
 518 (1.0)  
 519 **Kate:** SPP→ ↑heh heh What subj(hh)ects?=  
 520 **Lana:** Post Exp→ =↑What subj(hh)ect did I at school?=  
 521 **KATE:** FPP→ =↑Like, (0.2) ↑o:h yeah, what subjects did you do?↓=  
 522 **LANA:** SPP→ =I di::d (0.2) economi:cs.=  
 523 **KATE:** Post Exp→ =↑I did economics in Year 11↓  
 524 **LANA:** ↑Yeah it is (0.7) Did you enjoy it?↓  
 525 (0.6)  
 526 **KATE:** ↑Yeah,(0.6) it was all ri:ght. (0.3) I mea:n ...  
 527 (0.6)  
 528 **LANA:** ↑>I’ve forgotten most of it.↓<=  
 529 **KATE:** = ↑I’ve forgotten most of it↓.  
 530 (0.4)  
 531 **LANA:** Ye:ah.(0.5) [ ah ]  
 532 **KATE:**SCT→ [ I think, ] (0.2) ye:ah.=

**Summary**

Silence can be employed to perform different sociolinguistic functions, such as gaining enough time to think of what to say next or of what has been said before. Silence plays an important role in organising and structuring the conversation as well as in allocating the turns between the speakers. Furthermore, silence conveys meaning in the same way as spoken words. Silence is utilised to select the next speaker; to paraphrase what has been said. In addition, it is used as a repair mechanism and it signifies agreement and disagreement responses. Furthermore, it indicates lack of interaction.

## **2. Pragmatic Functions**

Basically, silence conveys several pragmatic meanings, since a speaker is silent, s/he says nothing, but s/he may mean something (Tannen, 1985). Pragmatics concerns the intentional meaning of a speaker. Leech (1983, p.6) defines pragmatic as “the study of meaning in relation to speech situations”. Another significant definition which is produced by Thomas (1995, p.22) is that pragmatics concerns ‘speaker meaning’ (what does speaker means by an utterance) and or ‘utterance interpretation’ (what does the hearer understand from the speaker’s utterance <sup>5</sup>(Cited in Archer, 2005, p.4). The findings of the study indicate two main pragmatic functions of silence in Australian conversations.

### **A. Politeness Functions**

Politeness is necessary in conversation, because it represents the strength, or the depth of social rapport between speakers. Conversation in general is based on respect between participants. The degree of politeness between people who are strangers is higher than between friends. Strangers tend to produce more assessment or acknowledgment backchannels than friends do, to show more respect and interest in each other. However, in conversations between friends, the participants have more intimacy or familiarity and stronger relationships, so don’t feel the need to produce additional assessment backchannels. Silence is therefore tolerated and acceptable between friends. It is more awkward between strangers, because they are distant and they do not have a strong social rapport. Silence is therefore uncomfortable or awkward and the speakers avoid it. Apparently, in conversations between friends, there are longer periods of silence than in conversations between strangers.

The findings of the study indicate that silence might be used to serve some politeness strategies in conversation, such as waiting for the other speaker to complete his or her turn, keeping silent before saying something awkward and so on. This section sheds light on the practice of silence in conjunction with these strategies which aim to maintain the conversation flowing, and they exhibit the social class of the speaker, and the recipient. These politeness strategies are derived from cultural norms, and the

---

<sup>5</sup> Archer, Down (2005). *Questions and Answers in the English Courtroom (1640-1760)*. Amsterdam: John Benjamins Publishing Company.

politeness etiquette of that society. Silence is perceived and practised in Australian society to perform the following polite functions:

### 1. Silence and Face Saving

The study indicates that silence appears to be accompanied by avoiding talking about the raised topic, especially when the recipient does not have adequate knowledge about it. S/he therefore prefers being silent to save his or her face, and to avoid embarrassment. In extract (73) below, **Eva** and **Laura** are talking about organising a dinner. In line 12, **Laura** asks **Eva** about the kind of the salad that they will make. **Eva** tells **Laura** that they will make Mesculin salad. **Laura** does not know what a Mesculin salad is. This can be proven from her response ‘*which has...?*’, and then she is silent for 2.6 seconds in line 17. She is trying to avoid any information that may be wrong, or embarrassing. This is why she asks **Eva** what a Mesculin salad is in line 24.

#### Extract (73), Eva& Laura [Females, friends]

1	<b>EVA:</b>	↑organising dinner.	
2	<b>LAURA:</b>	Okay. heh (0.8)U::m,(1.2)↑ what should be get?=-	
3	<b>EVA:</b>	Alright. Well, I've got the list ...	
4			(0.3)
5	<b>LAURA:</b>	U:m.	
6			(0.4)
7	<b>EVA:</b>	↑But, u::m,(3.0) on top of that↑,(0.5) ↑what are your contributions?↓	
8			(0.7)
9	<b>LAURA:</b>	↑U:m, so: ma:king salad	
10			(0.6)
11	<b>EVA:</b>	[Yeah.]	
12	<b>LAURA:</b>	[what] salad serve are we going to make?	
13			(1.6)
14	<b>EVA:</b>	↑The Mesculin salad.	
15			(0.3)
16	<b>LAURA:</b>	Which has ... ?	
17			(2.6)
18	<b>EVA:</b>	U:m, do you want ↑peach or pear?	
19			(1.1)
20	<b>LAURA:</b>	°U:m, pear°.	
21			(0.5)
22	<b>EVA:</b>	↑Pear, avocado and walnut.↓	
23			(0.8)
24	<b>LAURA:</b>	<u>H</u> mmm hmmm. (0.3) And what(,), Mesculin?	
25			(0.3)
26	<b>EVA:</b>	Yeah, just like <u>mixed</u> (0.2) stuff ...	
27			(0.2)
28	<b>LAURA:</b>	Mmmm.	
29			(0.4)
30	<b>EVA:</b>	↑°u:m,(0.4) and red wine vinaigrette°↓	



Furthermore, silence is often found when the current speaker tells the second speaker explicitly that s/he has no knowledge about the topic raised. In extract (74) below, **Adrian** and **Dylan** are talking about a man called **Canon**. **Adrian** tells **Dylan** that **Canon** did a diploma in Contemporary Arts. **Dylan** therefore tells **Adrian** that Canon may have a bachelor degree, and then he utters the disclaimer, ‘*I don’t know*’. Next, **Dylan** is silent for 2.5 seconds in line 1455. This silence is momentous, because it serves as a means of face-saving, since he does not have any knowledge of **Canon**. This is why he changes the topic; he changes the topic by saying that he will do jazz when he finishes his study.

**Extract (74), Adrian & Dylan [ Males, friends]**

1443	ADRIAN:	↑Isn't (0.8) has (0.3) Conan only done that or has he only <u>done</u> the	
1444		<u>diploma</u> ?(0.7) 'Cause I know he's already done some stuff in contemporary	
1445		over in London↓	
1446			(0.4)
1447	DYLAN:	↑Oh, ye:ah.=	
1448	ADRIAN:	=↑ that's why he's doing jazz now.↓	
1449	DYLAN:	=↑He's only like 21 =	
1450	ADRIAN:	=Yeah, true.=	
1451	DYLAN:	=↑ so he wouldn't have enough time to↓	
1452			(0.9)
1453	ADRIAN:	Yeah.	
1454			(.)
1455	DYLAN:	He might (.) he might have a bachelor, I don't -> know. (2.5) Ah ... I think I	
1456		might do jazz when I finish.	
1457			(1.0)
1458	ADRIAN:	[cough]Yeah.	

Silence appears to be used when the current speaker raises a certain topic, and then s/he recognises that the recipient is more knowledgeable than him or her. S/he keeps silent to avoid talking about the topic so that s/he may escape from the topic. In extract (75) below, **Ely** and **Henry** are talking about philosophy. **Henry** gives Jean-Paul Sartre as an example of an existentialist philosopher. **Ely** finds his philosophy boring while **Henry** disagrees with her. **Ely** does not have enough knowledge to support her view about Jean Paul Sartre. This is why she remains silent for 1.7 seconds in line 842. This silence is preceded and followed by lengthening the pause filler *um*. Again, She is silent for 1.4 seconds before lengthening the pronoun ‘*he*’ in line 842. Next, she changes the topic, and she starts talking about her father.

**Extract (75), Ely& Henry [Female-Male, strangers]**

824 HENRY: = I'm into... I'm really into Sartre which is, like,(0.3) < °her lover(0.3) with  
825 Sartre>°=  
826 ELY: ↑O::h.  
827 HENRY: =Jean-Paul Sartre and he does all this, like [existentialist] =  
828 ELY: [Yeah, yep ]  
829 HENRY: =stuff, yeah.  
830 (0.2)  
831 ELY: ↑Jean-Paul?  
832 (0.2)  
833 HENRY: ↑Jean-Paul sick name ((sucks in air)).=  
834 ELY: =↑Yep, um, we studied a bit of him but he was(0.9)even more boring...  
835 (0.2)  
836 HENRY: Oh, [I like him. ]  
837 ELY: [for me. ]  
838 (0.2)  
839 ELY: Sorry.=  
840 HENRY: =↑Yeah, I like him, he's interesting. Oh, it's cool ↓.  
841 (0.2)  
842 ELY: U::m (1.7) u:m, but he:: (1.4) I notice, like listening to my dad...  
843 (0.5)  
844 HENRY: [↑Just rambling off philosophy ]  
845 ELY: [↑talk to his friends ]  
846 HENRY: [↑That's cool, yeah. ]  
847 ELY: [↑Yeah, 'cause he used to, ] u:m (0.4), he used to work in an art house  
848 theatre.=  
849 HENRY: =↑O:h cool, cool.=

Silence may be used by the current speaker when s/he does not know how to express his or her feeling toward something. S/he is trying to avoid giving information which is irrelevant, or inaccurate. S/he therefore keeps silent as an indication to the recipient that s/he does not have knowledge about this topic. In extract (76) below, **Lana** is telling **Kate** about what she was doing in the boring classes in school. In line 43, **Lana** keeps silent for 0.9 seconds after the disclaimer, '*I don't know*'. This silence is important for the reason that it is an indication to **Kate** to take the floor. **Kate**, however, does not take the floor. **Lana** therefore continues producing increments of talk to encourage **Kate** to take the floor.

**Extract (76), Kate & Lana [Females, friends]**

41 KATE: ↑What we used to do in like(0.2) °boring classes at school°.heh heh=  
42 LANA: =↑Ye:ah. ↑We'd just go there like after a class and just sit in the library(hh) and  
43 and ( ) for a bit heh heh I don't know. (0.9) ↑But yeah, you always found ...

44 it's a good way of doing like, (1.1) thinking of(.) like the way things ↑are  
 45 related =  
 46 **KATE:** =↑Related, yeah.=  
 47 **LANA:** =↑Movies and countries and like it's a good way to(0.4) find out just basic  
 48 info:rma:tion =  
 49 **KATE:** =↑Yeah.=

### 1. Silence and Social Courtesy

Another interesting finding is that silence may be used directly after the overlap, as one of the speakers stops talking in order to give the other the chance to complete his or her turn. In extract (77) below, **Ely** is telling **Louis** that she gets the information about cats from Bec. **Louis** does not like the topic, since he is trying to change it by initiating a new one. For that reason, there is an overlap between their turns. She accelerates her pace of speech as an indication to **Louis** that she is still talking. After completing her turn, she keeps silent for 0.3 seconds in line 49. This silence occurs as a result of interruption; it operates as a polite indication to **Louis** to complete his turn, and he does.

#### Extract (77), Ely & Louis [ Female-Male, friends]

39 **LOUIS:** **FPP**→↑What? just stuff she'd picked up from Mark?  
 40 (0.7)  
 41 **ELY:** **SPP**→↑Yeah, well, yeah (0.3) yeah, >'cause she was always around him when  
 42 he was doing all the vet stuff<. =  
 43 **LOUIS:** =↑Mmmm.  
 44 (1.1)  
 45 **ELY: FPP**→ ↑So: yeah, she: definitely...  
 46 (0.3)  
 47 **LOUIS:SPP**→ [↑hhh I have to catch ]  
 48 ( ) everything.  
 49 (0.3)  
 50 **LOUIS:** up with Mark.

### 3. Silence and Expressing Feelings

The findings of the study illustrate that silence can express feelings, such as surprise, sarcasm, and anger. In extract (78) below, **Louise** is complaining about a woman whom she met in the library, and she ignored **Louise**. **Louise** has a significant silence of 1.4 seconds in line 729 at the beginning of her turn. This silence is meaningful, because it signifies the embarrassing situation that she had with that lady. Again, she is silent for 0.9 seconds in line 732, as she is looking for the most appropriate word describe the situation. The most significant silence is 2.1 seconds in line 737. This silence serves as a way of exhibiting her disillusionment.

#### Extract (78), Louise & Henry [Female-Male, friends]

729 **LOUISE:** FPP→ =↑I'm just (1.4) I don't know. ↑She doesn't talk to me either. Even ... even in the  
730 ↑library the other da:y I tried to ask her a question about↓, like, music [ter?] and  
731 I was looking at the books and I was, like, 'He:y, like, look at this interesting  
732 passage in a book I found', just trying to be, like,(0.9) [make friends ]  
733 **HENRY:** SPP→ [make friends ]  
734 **LOUISE:** Post Exp→= ↑with the people in the cla:ss, and she was just, like, ha:h, ha:h,(0.3)  
735 **Henry:** Heh heh  
736 **Louis:** and just walked off, and I was like, 'okay (.) Sorry'. .hhh hhh  
737 (2.1)  
738 **Henry:** SCT→ Yeah, well (1.4) yeah.  
739 (0.5)

Silence appears to be used together with body movements, such as clicking fingers or clapping to exhibit a certain feeling such as surprise. In extract (79) below, **Ben** is talking about himself when he was a child, when he went to a school in Claremont. **Ben** keeps silent for 0.5 seconds in line 9 before clicking his fingers. The aim of this silence is to attract **Chris**'s attention to what he will say.

#### Extract (79), Ben & Chris [Males, strangers]

1 **BEN:** ... trip.  
2 (0.3)  
3 **CHRIS:** FPP→ ↑How's that going?  
4 **BEN:** SPP→ ↑Ye::ah,(0.2) ah, interesting, when I first did it I left school and, um, I went to  
5 school in Claremont and,(0.4) like↓ ...  
6 (.)  
7 **CHRIS:** Post Exp→ Yeah.=  
8 **BEN:** =↑a::h, I just didn't know anything,(0.3) didn't see anything↓ and then in,  
9 like, the ↑third year I just sort of(0.5) [clicks fingers] got it.(0.5) Ye:ah, so now  
10 it's really exciting.(0.4)  
11 **FPP→** ↑How about yourself? What do you do?↓

## 4. Silence and Embarrassment

The study finds that silence might be employed in combination with embarrassment, because the interlocutors tend to exhibit their embarrassment or shyness by being silent for a period of time. This section introduces some cases where the speaker remains silent due to being discomfited.

### 4.1. Silence after Saying Something Awkward

Another important finding is that silence is awkward between strangers, since this is the first time that they have met, and they have not yet had informational background

about each other yet. In addition, they do not have a strong social rapport. They therefore will encounter difficulty in interpreting each other's silence. Silence may be used when the current speaker keeps silent before uttering a word which may be awkward or uncomfortable for the recipient. This silence functions as a means of checking the recipient's reaction as well as being a kind of politeness. In extract (80) below, **George** is telling **Janelle** the story of his father when he first came to Australia. His father was living in Brazil, and he had an African friend; both of them applied for immigration to Australia. His father was accepted, while his friend (the African man) was not. **George** remains silent for 0.5 seconds in line 578. This silence is significant, since it occurs after saying an awkward word, 'black'. In the previous turns, **George** talks about the racism that he encountered in Australia, especially in the country town. He therefore remains silent after uttering the word, '*black*'. He feels uncomfortable when he says this word, or this word reminded him of a difficult experience that he had had in the past.

**Extract (80), George & Janelle [ Male- Female, strangers]**

60 **GEORGE:** Pre Exp→ ↑But, u::m(0.3) I like(0.5) yeah.(0.6)  
 61 FPP→ ↑So when my dad went to um (0.5) ↑he was in Brazil for, like, a couple of years before  
 62 he came to Australia and him and his best friend who was black,(0.5) both of  
 63 them=  
 64 **JANELLE:** FPP→ = Your dad is [ (. ) Portuguese? ]  
 65 **GEORGE:** SPP→ [ Portuguese, ] yeah, white Portuguese,.hhh(0.8)  
 66 **Post Exp→** and then I think it was in the 70s they applied to go to Australia,(.)and he got  
 67 accepted a:nd  
 68 [ his friend didn't. ]  
 69 **JANELLE:** [ Hmm. ]

Silence seems to be used when the second speaker alerts the current speaker that the word s/he has said is awkward, or sensitive. In extract (81) below, **Chris** is humorously telling **Ben** that there is an African man, who is very dark, in his class and when they put down the curtains this man becomes invisible. **Ben** therefore tells **Chris** that this is a sensitive issue, and then he remains silent for 1.1 seconds in line 1097. **Ben** is trying to criticise **Chris** in a polite way. This is why he utters the lengthened word '*dude*'.

**Extract (81), Chris & Ben [ Males, strangers]**

- 1 **CHRIS:**                    ↑Mmmm.(0.6) >And at(hh) there was this one guy who: was from Nigeria in  
2                                   our class, and, like, it's in, like, studio, like with black curtains all around the  
3                                   walls <=  
4 **BEN:**                        [↑heh heh heh heh ]  
5 **CHRIS:**                    [(                            ) ]and they couldn't put him on 'cause he was just, like, too  
6                                   da:rk.  
7 **BEN:**                        .hhh (0.6) ↑O::h man!=  
8 **CHRIS:**                    ↑He wa:s actually as black as the night heh.↓=  
9 **BEN:**                        =↑That's a really sensitive issue. ↑Heh heh heh (1.1) Du::de!=  
10 **CHRIS:**                    =↑Yeah.  
11 **BEN:**                        ↑ heh heh heh

**4.2. Silence and Hesitation**

The findings of the study seem to be consistent with those of Hieke's (1981, p. 195), who posits that hesitation and pauses are well-formed phenomena rather than disfluences as the purpose of the speaker is to generate 'an acceptable speech in both content and form'. Hesitation and silence allow error-free speech. For example, when the current speaker does not have an adequate knowledge about the discussed topic, s/he is silent for a while in order not to make mistakes. This form of silence is observable in both Australian and Jordanian conversations. According to Hieke (1981, p. 148), the current speaker tends to hesitate in order to apply quality control to the content of the message s/he wishes to send out. To illustrate, the current speaker controls the planning, processing, production and post-communication editing processes. Hesitation tactics therefore allow the current speaker to correct errors in discourse, especially the utterances that have been stated (Hieke, 1981, p. 149). The findings of the study also confirm Hieke's (1981, p. 151) suggestion that a speaker has to take three conversational assumptions into his or her account when speaking: first, his or her speech should be phonologically and syntactically error-free. Second, his or her speech should be semantically, lexically, logically, stylistically and rhetorically intelligible. Third, s/he should be in control of the communication channel. In order to implement the previous objectives, the speaker tends to be silent regularly in conversation. For instance in conversations between unacquainted people the preceding conversational assumptions are necessary, as the other speaker may not tolerate the penetration of these objectives or assumptions. Another evidence from the data discussed in chapter four is that both Jordanians and Australians tend to use silence in order to select the most appropriate words to say and to avoid criticising

themselves and the other interlocutor. In addition, a speaker may employ silence in conjunction with pause fillers so as to show their control of the communication channel when s/he is still holding the turn.

The findings of the study demonstrate that silence often co-occurs with hesitation. Here the current speaker is trying to escape from the topic. This is why s/he remains silent for a period of time as an indication to the other participant that s/he is trying to avoid responding. In extract (82) below, **Louise** asks **Henry** whether he went to school with Amber. He is therefore silent for 0.5 seconds in line 123, before uttering the hesitation *Mm*. This is an indication to her that he is trying to avoid response. She, however, repeats the same question in line 125. Then he provides her with the response that she is looking for ‘*I did, yeah*’.

**Extract (82), [Louise & Henry: friends]**

122	<b>LOUISE:</b> FPP→	°Oh that's right, you went to school with her.°	
123			(0.5)
124	<b>HENRY:</b> SPP→	Mmmm::: [heh	
125	<b>LOUISE:</b> Post Exp→	Didn't you? ]	
126			(0.2)
127	<b>HENRY:</b>	↑I <u>did</u> , yeah.(0.4) It's just the(0.2) ((sucking air)) hhhh (0.4) ( ) knows me.	
128			(0.7)
129	<b>LOUISE:</b>	↑Yeah, she knows me. (0.4) But yeah.	
130			(0.4)
131	<b>HENRY:</b> SCT→	Go <u>o</u> d.=	

Silence appears to be used in conjunction with hesitation in order to gain enough processing time to reorganise the current speaker’s ideas and to tell the recipient that s/he is still holding the turn. In extract (83) below, **Henry** is talking about the Screen Academy; he tells **Ely** that they do many sitcoms. However, **Ely** does not like sitcoms; she is trying to support her argument. **Ely** starts her with hesitations, such as ‘*I-I, um, we*’ in conjunction with two periods of silence of 0.3 seconds and 1.3 seconds in line 122. **Ely** is trying to have some time in order to gather her thoughts to

continue her turn. She therefore conjoins silence with hesitation to get out of this impasse.

**Extract (83), [ELY & Henry: friends]**

122 **ELY:FPP**→ Yeah. I-I, u::m (0.3), we:: (1.3) ↑u:m, I work some of the, u:m, the people  
 123 from the Screen Academy(0.3)↓ and they say that it's, like, it's really ha:rd.↓  
 124 (0.2)  
 125 **HENRY:SPP**→ Yeah? U:h=  
 126 **ELY: Post Exp**→ =M:m.  
 127 (0.7)  
 128 **HENRY:** [Exhales loudly].

Silence might be utilised in conjunction with hesitation and pause fillers in order to escape from the topic or to change it. When the current speaker introduces a topic which is related to the topic that is initiated by the recipient, s/he may have difficulty in completing it. So, s/he tries to save face, and to retreat from the turn smoothly. S/he therefore uses silence in conjunction with pause fillers and hesitation. In extract (84) below, **Henry** tells **Ely** that his father tends to wake him at four o'clock in the morning to go surfing. **Ely** initiates a similar topic. She has difficulty in completing her topic. This can be seen in her turn, which starts in line 231. **Ely** utters the pause filler *um* five times in her turn; she uses eight periods of silence as well. The longest silence is of 2.0 seconds in 231. This silence is crucial, since she diverts the topic, and she starts making a comparison between waking up for surfing and for filming. What is noticeable here is that **Henry** tolerates these silences; he does not interrupt her cooperatively in order not to embarrass her, as he cannot anticipate what she will talk about.

**Extract (84), [ELY & Henry: strangers]**

223 **ELY: FPP**→ ↑Yeah. U::m, it's not really different for, u::m(0.4) 'cause we used to wake up  
 224 really early for surfing(0.3) on Saturday mornings.(0.8) U::m, 'cause I had  
 225 school and I just... I live too far away from school=  
 226 **HENRY:SPP**→ =↑Yeah [yeah. ]  
 227 **ELY: Post Exp**→ [to, like,] afford to miss the bus...  
 228 (0.2)  
 229 **HENRY:** ↑Yeah.=  
 230 **ELY:** =~so I couldn't go:~.(0.8) Yeah.(0.4) But, u::m,(0.6) ↑but you still did it on the  
 231 weekends↓(0.4) and, u::m (1.7) um - um - u:m(2.0), l:: it's not different(0.3)  
 232 from waking up that early (0.5) to wake up for filming...

Silence may be used when the current speaker asks the recipient an undesirable question, so the recipient keeps silent for a period of time to avoid responding to this question. In extract (85) below, **Louise** asks **Henry** whether he had recess at school or





820 **GEORGE:**SPP→ =Yeah.(1.2) °↓I was ( ) to start work [but↓° ]  
821 **JANELLE:** [heh heh ] heh heh  
822 **GEORGE:** =They yeah. They nuh!=  
823 **JANELLE:** =>Works but you didn't ( ) the camera ( )< heh heh .hhh  
824 (1.5)  
825 **GEORGE:** Pre Exp→ ↑But, u::m(0.3) I like(0.5) yeah.(0.6)  
826 FPP→ ↑So when my dad went to um (0.5) ↑he was in Brazil for, like, a couple of years before  
827 he came to Australia and him and his best friend who was black,(0.5) both of  
828 them.

#### 4.4. Silence and Interruption

This kind of silence may be used when the current speaker is talking about a certain topic, and suddenly the recipient interrupts him or her. The current speaker therefore keeps silent for a period of time due to the interruption. The recipient cuts the current speaker's chain of thoughts, because his /her question or interruption is unexpected.

The findings of the study indicate that silence appears to be employed when the recipient asks unexpected questions about the prior topic. In this case, the current speaker pauses to recollect his or her thoughts before speaking. In addition, s/he tends to provide a clarification utterance before giving his/her response. In extract (87) below, **Chris** tells **Ben** that he is writing music for a film, and he remains silent for 0.5 seconds in line 59. In line 63, **Ben** returns to the prior turn, and he asks **Chris** a question about what type of it. This question is unexpected by **Chris**. **Chris** therefore remains silent for 0.9 seconds in line 64, and he paraphrases **Ben**'s question in order to make sure that he is asking about the film. This silence is significant, as it is a sudden silence, which comes due to unexpected question.

#### Extract (87),[Ben & Chris: friends]

50 **BEN:**FPP→ ↑heh heh heh(0.8) .hhh (0.4) ↑Ye::ah, it's always ( )they.↓(0.4) ↑ We got  
51 WAPA just next door ...  
52 (0.5)  
53 **CHRIS:**SPP→ Yeah.=  
54 **BEN:** Post Exp→ =↑ and you kind of get a:ctors and directors and stuff from both ECU and  
55 WAPA and they can come to ( ) (0.9) that's pretty ( ).  
56 (0.7)  
57 **CHRIS:**FPP→ ↑Ye:ah. I got to do a:, u::m↓ (0.5), an assignment, I've got to write music for  
58 a film.  
59 (0.5)  
60 **BEN:**SPP→ ↑Yeah, right.↓  
61 (0.4)  
62 **CHRIS:** Post Exp→ Yep.=

63 **BEN:**FPP→ =↑What type?↓  
64 (0.9)  
65 **CHRIS:**SPP→ ↑A:h, the film I'm doing at the moment, it's like a:::(0.3) really sloo↓ ... super  
66 slow motion of a hummingbird(.)↓ u:::m [it's a: ]  
67 **BEN:** Post Exp→ ↑A:::h .]hhh  
68 (0.4)  
69 **CHRIS:** ↑it's stretched up to four minutes but the actual footage time's only, like, one  
70 and a half seconds long.↓(0.4) It's like it swings, like,(0.3) pfoo,(0.6) pfoo.  
71 (0.4)  
72 **BEN:** ↑Ye:ah, ri:ght.=

Moreover, silence is often found when the recipient interrupts the current speaker cooperatively. The current speaker remains silent for a period before resuming his or her prior turn. S/he usually provides the upgrade agreement ‘*yeah*’ and remains silent in order to reorganise his or her thoughts. In extract (88) below, **Ely** is talking about her friend’s father who always speaks philosophically. She is telling **Henry** about the interesting concepts that he always discusses. **Henry** interrupts **Ely** in line 901. His interruption is cooperative, and it shows his understanding of **Ely**’s previous utterances. Next, there is a silence of 0.5 seconds in line 902. This silence is reflected in **Ely**’s next turn. **Ely** repeats **Henry**’s previous utterance as a confirmation to what he has said. Then she is silent for 0.8 seconds in line 903. This silence is significant because it is followed by the pause filler ‘um’ a silence of 0.3 seconds and a false start ‘you’ve got to’. **Ely** is trying to resume her previous topic about her friend’s father.

**Extract (88), [ ELY & Henry: Strangers]**

895 **ELY:** =↑He talks(1.1) °really philosophically a lot°.=  
896 **HENRY:** =↑Oh cool.=  
897 **ELY:** =↑So I just listen to him and it's really interesting [the concepts that  
898 **HENRY:** [Yeah, yeah, yeah. ]  
899 (0.6)  
900 **ELY:** [he comes up with. Also my friend's dad is..]  
901 **HENRY:** [it's all about ideas, yeah. ]  
902 (0.5)  
903 **ELY:** ↑Ye:ah, yeah, all about ideas.↓(0.8) U:m,(0.3) °you've got to... yeah... I think,  
904 sort of, have that other mind(0.7) that sees everything°.  
905 (.)  
906 **HENRY:** ↑Ye::ah.

Silence seems to be utilised in conjunction with interrupting the current speaker in order to change the topic. In this sense, it is an intrusive interruption. In extract (89) below, **Lana** commences the sequence by asking **Kate** in an indirect way whether she

tells her that she (**Kate**) will go home. **Kate** cuts **Lana's** train of thought after remaining silent for 0.3 seconds in line 42. **Kate** therefore starts talking about herself. **Kate** keeps silent for 1.2 seconds in line 43 after lengthening the pause filler *um*; she then lengthens the pronoun *I*. Again, she remains silent for 1.8 seconds in line 47. The function of these silences is to reorganise her ideas, since she is telling a story.

**Extract (89), [Lana & Kate: friends]**

39 **LANA:** FPP→ ... and you told me I wi::ll have to go ho:me.=  
 40 **KATE:** SPP→ =↑heh heh heh=  
 41 **LANA:** Post Exp→ ='Cause I was like ...  
 42 (0.3)  
 43 **KATE:** FPP→ ↑U::m,(1.2) I::: went to Newman ...  
 44 (.)  
 45 **LANA:** SPP→ Yeah.  
 46 (0.5)  
 47 **KATE:** Post Exp→ ... ↑for li:ke,(1.8) my who:le school li:fe,↓(0.9) ↑so: from when I was  
 48 li:ke,(0.5) five,(0.9) >and I never went anywhere else< so ↑heh heh heh

**5. Silence as Criticism**

The findings of the study demonstrate that silence appears in conversation between friends in order to find the right words to be critical in a humorous way. This silence may be preceded by lengthening a pause filler. Extract (90) below exemplifies this phenomenon. **James** commences the conversation; he is trying to find the right word to be critical by using an imaginary word. He is therefore silent for 1.5 seconds in line 1 after lengthening the pause filler *um*. **James** is trying to be critical in a comical way. This is why he utters the humorous utterance, '*you stealing all my ideas*'.

**Extract (90), James& Robbie [Males, friends]**

1 **JAMES:** FPP→↑I'm a bit worried with, um::(1.5), .hhh you stealing all my ideas. =  
 2 **ROBBIE:** SPP→ =↑heh heh heh This is like a, um, ↓(0.6) ↑talk show.=  
 3 **JAMES:** Post Exp→ =It's a bit Parko.=  
 4 **ROBBIE:** Yeah, yeah.  
 5 (0.2)  
 6 **JAMES:** SCT→ Um:: (0.4), yeah.  
 7 (0.4)  
 8 **ROBBIE:** Mmmm.  
 9 (0.8)

In addition, silence is usually found when a speaker criticises him or herself. This silence exhibits the speaker's shyness, because s/he tells sensitive information about him or herself. In extract (91) below, **Louis** is telling **Ely** that he has a problem with spelling, and he will be the last person to try it. Next, he remains silent for 2.3 seconds in line 477. This silence is noteworthy, since it demonstrates his bashfulness. **Ely** remains silent during this period and she does not show agreement since agreement in this situation is a dispreferred response. She therefore remains silent twice for 0.5 seconds and 2.3 seconds in line 479. Her silences are meaningful, since she is trying to avoid agreement, or any response which could be offensive to **Louis**. She then tells him that she spelt something for Costa in order to comfort him and to reassure him that he is not the only one who makes spelling mistakes.

**Extract (91), Ely & Louis [Female-Male, friends]**

464 **LOUIS:** FPP→.Yeah, ↑but you know that's ↑not a word↓?  
 465 (0.7)  
 466 **ELY:**SPP→ Well,↑I wrote it i:[n= ]  
 467 **LOUIS:** Post Exp→ [heh]heh ↑Hmm hmm [↑heh heh ]  
 468 **ELY:** [↑No one]complained toda:y  
 469 hehheh ↑When I read out my sto:ry=  
 470 **LOUIS:** =Yeah, that's 'cause you're describing( )↑ah, I suppose, yeah,I suppose you  
 471 can see that(0.6) Can see that(0.3) Just wouldn't be (0.6) yeah.  
 472 (0.3)  
 473 **ELY:** Go::od?.  
 474 **LOUIS:** ↑Grammatically correct.=  
 475 **ELY:** =↑Well (0.2) yeah, actually Alan corrected me. I spelt succumb wrong.  
 476 (0.2)  
 39 **LOUIS:** FPP→↑Mmmm. I'm terrible at spelling, like, I'd be the last person to attempt it. (2.3)  
 40 ↑Yeah.  
 41 **ELY:** SPP→↑heh heh .hhh (0.5) ↑Um (2.3) um, I spelt something for Costa the other da:y.

**6. Silence and Swearing**

Swearing in Australian English is different from swearing in Jordanian Arabic. In Jordanian Arabic, a speaker utters an oath to God, but in Australia, swearing can be understood as using expletives. According to Taylor (1975, p. 43), a speaker tends to use swear words such as 'fuck, shit, suck...etc' to indicate exclamation of surprise, disgust and disappointment.

The findings of the current study demonstrate that silence might also be employed when the recipient utters swear words as an assessment of what s/he has heard. S/he

sometimes says this word unconsciously. S/he therefore remains silent for a period of time to check the recipient's reaction. In extract (92) below, **Linda** is talking about the certificate that she did in music, particularly in Jazz. **Linda** is trying to explain more about Jazz to **Sophie**. She is fond of Jazz, but is unable to describe her feelings about it.

In addition, **Linda** is looking for an expressive way to explain the idea of the proliferation of Jazz, but she cannot find an appropriate expression, or she may wait for a response from **Sophie** to get her involved in the topic. This can be observed by the fact that she says *'they're hard on you'* in line 82. It is understood that **Linda** cannot exactly describe the whole image to **Sophie**, and her turn *'they are hard on you'* is a turn exit to avoid talking too much about the topic, since she is unable to illuminate the idea in an appropriate way. **Linda's** response is also followed by 0.6 seconds silence in line 81. This silence is a signal to **Sophie** to select herself as the next speaker. **Linda** elicits a response from **Sophie** about what she has said about Jazz. This can be proven by **Sophie's** response, which is an evaluation of **Linda's** previous reply. **Sophie's** answer, 'it sucks', is swearing and is unexpected because it comes after a silence of 0.6 seconds in line 81. She therefore remains silent for 0.9 seconds in line 83 after uttering this clause. **Sophie** is waiting for **Linda's** reaction toward her swearing. **Sophie's** response is unusual, or it may be uncomfortable in this situation. In addition, she may say to herself that 'I should not say this word', because she does not know **Linda** well, and Linda may consider it to be rude.

**Extract (92), Linda & Sophie [Females, strangers]**

61 **Linda: FPP**→ ↑O::h ↑U::m, ↑I did certificate last year of music so I've already done a whole year  
62 of studying ja:zz =  
63 **SOPHIE:SPP**→ ↑Oka:y.=  
64 **LINDA: Post Exp**→ = and it's ju:st (0.2)jazz is like rea:lly specific=  
65 **SOPHIE:** =Yep.=  
66 **LINDA:** =↑ area and stuff and, like, I want to do,(sniff) like, pai:nting and art and  
67 (.)  
68 **SOPHIE:** Yeah=  
69 **LINDA:** = desi:gn(.) ↑and all that kind of visual stuff, li:ke graphic design and  
70 maga:zi:ne la:youts and =[hand movements]  
71 **SOPHIE:** =↑Yeah=  
72 **LINDA:** =like, pa:inting and,(0.5) ↑like that it's so: free, it's li:ke it's so (.)< that area >is  
73 just so expansive you can do anything in jazz = [hand movements]  
74 **SOPHIE:** =Yeah=  
75 **LINDA:** =it's, like  
76 (0.5)

77 **SOPHIE:** [Better do this.  
78 **LINDA:** [they're hard on you = ]  
79 **SOPHIE:** =Yep.=  
80 **LINDA: SCT→** = and stuff.  
81 (0.6)  
82 **SOPHIE:** It sucks.  
83 (0.9)

Furthermore, long silence may co-occur with lengthening the swearing word. In extract (93) below, **Ben** is talking about the coldness of last night. He keeps silent for 2.4 seconds in line 499 before he lengthens the swearing word ‘*shit*’. This word is uttered with rising intonation to show his exclamation about this night. This silence functions to attract the attention of **Chris** to his prior topic and to involve him in the discussion.

**Extract (93), Ben & Chris [Males, strangers]**

494 **BEN:** ↑Ye:ah, u:m, I was awake a:t, like, ↓(0.3) in the middle of the midnight to one  
495 o'clock two nights ago.(1.8) ↑It was freezing, my ca:r was covered in water it  
496 was so cold. ↓  
497 (0.2)  
498 **CHRIS:** ↑Yeah.  
499 **BEN:** ↑Shi:::t! (2.4) Good times though.  
500 (0.3)  
501 **CHRIS:** ((sniff))(.) Great times.=  
502 **BEN:** =↑heh heh heh Quite fun actually. ↓  
503 (0.5)  
504 **CHRIS:** Yeah.

**Summary**

To conclude, silence in Australian society can be accompanied by politeness strategies in order to show respect and strengthen social rapport, as well to guarantee the continuity of the conversation. In addition, the speaker may not have the desire to repeat him or herself, or s/he is trying to attract the other speaker. This enables the current speaker to think of what to say next. Interestingly, the recipient tolerates these silences and hesitations, which are better than dealing with errors. Again, silence can be used in conjunction with hesitation to avoid errors that may disrupt the conversation or disrupt the recipient *per se*. The current speaker is therefore silent before expressing ideas about which s/he may not sure, because s/he aims to produce a planned and processed discourse, which is faultless. Following Hiecke’s (1981)

assumption, the production process is the most complicated process, as the current speaker may discover some errors in his or her own speech. S/he therefore goes back to repair these errors. S/he switches from a prospective to a retrospective process. As a result, s/he has to remain silent for a while or s/he employs a hesitation strategy. Therefore, silence can also be used as a politeness strategy in social interaction to avoid confrontation and disagreement (Jaworski & Stephens, 1998; Sifianou, 1997). More importantly, silence between strangers is uncomfortable in Australian society. All interviewees emphasised that silence is inconvenient between strangers, especially at the beginning of the conversation.

Silence may be used to exhibit embarrassment, such as hesitance, avoid talking about the topic raised, and fear of the camera and to express feelings. The current speaker sends an obvious message to the recipient that s/he is uncomfortable to talk about this issue, or that s/he is trying to escape from the topic. In addition, this is reflected in controlling the floor, since the speaker who tries to escape from the topic loses the floor domination. In addition, body movements play a pivotal role in expressing the real psychological state of the current speaker. They also help the recipient to understand what the current speaker has in mind. This is why the recipient tends to change the topic when s/he feels that it is embarrassing to the current speaker, or s/he may help him/her to withdraw from the topic.

## **B. Discourse Functions**

Another pragmatic function of the use of silence is that it can be used to draw the boundaries of utterances. It is therefore a signal used by a speaker to show the end of the current utterance. This section introduces the perception and practice of silence to serve pragmatic meanings. It discusses the use of silence to close the sequence and the employment of silence with response tokens i.e. continuers, types of *Mm* and quotative discourse '*like*' to perform different pragmatic meanings. Silence is used in these situations in order to exhibit the importance of what has been said, and what will be said. In addition, these functions are utilised to structure and plan the conversation. On the basis of the Australian data, the findings of the study demonstrate the following pragmatic functions of the perception and practice of silence in Australian society.



### 1. Silence after and before Sequence Closing Thirds

Minimal post-expansion or Sequence-Closing Thirds (SCT) is a minimal turn after the second pair part. Its purpose is to close the sequence (Schegloff, 2007, p.118). The findings of the current study indicate that silence may be accompanied by SCT strategies. In this sense, silence is significant, because the speaker exhibits his or her desire not to talk about the prior topic, or because s/he has nothing to add about the topic. In extract (94) below, **Henry** criticises **Louise** for mispronouncing some words. **Louise** says that her pronunciation has been affected by a female home mate who does not speak English well. **Louise** remains silent for 0.9 seconds in line 1237 as an indication to close the sequence. Again, there is a silence of 0.5 seconds in line 1238. This silence is also reflected on **Louise**'s turn. Next, **Henry** closes the sequence by uttering the acknowledgment 'oh, man. That is so bad'. **Henry** utters the second part of his assessment 'that is so bad' with falling intonation. Then there is a lapse of 3.4 seconds in line 1240. This lapse is significant, because it borders the end of the current sequence.

#### Extract (94), Ely & Louis [ Female-Male, friends]

1234 **LOUISE:** FPP→↑Oh man I learn (0.4) >just, you know, the girl that I live with, she's, like,<(0.3) her  
1235 English is so: ba:d,(0.2) she talks sma:ck [all day. ]  
1236 **HENRY:** SPP→ ↑heh heh heh. ]  
1237 **LOUISE:** Post Exp→ =.hhh hhh just ... ↑that's where I get it from (0.9) A::h  
1238 (0.5)  
1239 **HENRY:** SCT→ ↑O::h, ma:n. °That's so: ba:d°.  
1240 (3.4)

The recipient starts a new turn directly after the second pair part, but s/he has a difficulty in completing this turn. S/he therefore remains silent as a last resort to reorganise his or her train of thought. When s/he cannot complete this turn, s/he closes the sequence by uttering the response token 'yeah' with a falling intonation as an indication to the other speaker that s/he exits his or her current turn. In extract (95) below, **Louis** is wondering how **Ely** knows that Jolie was playing Connect Four. **Ely**'s response in line 530 is a delayed response, as it comes after 0.9 seconds silence which is a period of remembering the name of the person who told her about it. After that, **Louis** utters the SCT 'oh, cool' as an assessment to close the sequence. He then remains silent for less than 0.2 seconds in line 531. Another significant silence of 1.3

seconds is in line 534, when **Ely** is trying to add something to the topic, but she retreats. It may be something uncomfortable, embarrassing, or she might not like to say it in front of the camera. This can be understood from her following turn when she starts criticising Jolie. She therefore keeps silent as an indication to close the turn.

**Extract (95), Ely & Louis [Female-Male, friends]**

525 **LOUIS:** FPP→↑O:h really?  
 526 **ELY:** SPP→↑Yeah.  
 527 **LOUIS:** Post Exp.→heh .hhh Yeah, ↑but, um (0.9)  
 528 FPP→ ↑do you ... when did you find that out?  
 529 (0.9)  
 530 **ELY:**SPP→ I think Costa told me.  
 531 (0.2)  
 532 **LOUIS:** ↑O:h, cool.  
 533 (.)  
 534 **ELY:**→SCT I think (1.3) ↓Yeah.

Silence appears to be employed when both speakers try to close the sequence. In extract (96) below, **Henry** is telling **Louise** about his suffering when he did his first recording. **Louise** asks him about the number of the tracks of which his record is composed. **Henry** ends his turn with the response token ‘*yeah*’ with falling intonation as a turn exit, and then he remains silent for 0.9 seconds in line 88. This silence is also reflected in **Louise**’s reply, because she has nothing new to add to the topic. This is evident from the following turn, which is ‘sequence-Closing Third’. Both of them utter the same assessment ‘*cool*’ as a sign that they have nothing to add about this topic, and that they wish to close the sequence. There are two significant silences of 0.3 seconds in line 90 and of 1.1 seconds in line 92. The function of these silences is to exhibit the speakers’ desire not to add any information to the previous topic.

**Extract (96), Henry & Louise [Male-Female, friends]**

85 **Louise:** FPP→ Yep. (1.8) ↑So how many new tracks have you done?↓  
 86 (0.7)  
 87 **Henry:** SPP→ ↑A::h, with the three for this record, ↓yeah.  
 88 (0.9)  
 89 **Louise:** ↑Cool.  
 90 (0.3)  
 91 **Henry:** SCT→ ↑Cool.  
 92 (1.1)  
 93 **Louise:** ↑Hmmm. (0.7) I just re ... I did a recording at (0.7) ↑Metro (0.7) ↑not  
 94 Metro,(1.2) it's ... ah, like, you know the musician's club in Freo?  
 95 (1.8)  
 96 **Henry:** ↑Um, yeah, well ... heh heh heh  
 97



797 **JAMES:** Yeah,(0.3) yeah  
 798 (0.4)  
 799 **ROBBIE:** 'Cause they're not on an album.

*Yeah* may be accompanied by a period of silence in order to close the sequence. In this case, it is uttered by both the current speaker and the recipient. In extract (98) below, **Kate** and **Lana** are talking about how looking at other people's problems makes them depressed. **Lana** utters the acknowledgment *Yeah* with falling intonation in line 1248 after remaining silent for 1.0 second. *Yeah* also functions as a continuer in this sense. Again, **Lana** remains silent for 1.8 seconds in line 1250 after uttering the acknowledgement *Yeah* in order to encourage **Kate** to continue her prior turn. **Kate**, however, utters the acknowledgment *Yeah* with falling intonation in line 1251 as an indication to close the sequence.

**Extract (98), Kate & Lana [Females, friends]**

112 **KATE: FPP→** =↑That's true.↓ (0.5) But then like, I don't know, sometimes,(0.5) like, I look  
 113 at other people's pro:blems and that ma:kes me mo:re depressed like ...  
 114 (0.3)  
 115 **LANA: SPP→** Yeah.=  
 116 **KATE:** =↑You think about how like screwed up everything (0.2)  
 117 **LANA:** Yeah.=  
 118 **KATE:** = is around you and it's like, ↑o:h(hh) ...  
 119 (1.0)  
 120 **LANA:** ↓Yeah.  
 121 (1.8)  
 122 **KATE:** ↓Yeah.

**2.1.2.Silence and The weaker Mm.**

The study finds that the weaker *Mm* can be accompanied by a period of silence in order to exhibit the recipient's active speakership. In extract (99) below, **Ely** is telling **Louis** about a strange word that she wrote in her document the other day. In line 450, **Louis** utters the weaker acknowledgement *Mm* and then he remains silent for 0.5 seconds as an indication to **Ely** to go ahead. In this sense, *Mm* serves as a 'go-ahead response'.

**Extract (99), Ely & Louis[ Female-Male, friends]**

447 **ELY:** FPP→Um, ↑oh(hh)(0.2), >I wrote down a wo:rd the other day in< (0.2) in  
 448 ↑Word document.u↓=  
 449 **LOUIS:** =↓Mmmm.  
 450 (0.5)

451 **ELY:** Inser.Exp.=↑and, um, (3.1) and it, like, wasn't a word (0.4), but I hear it everywhere.  
 452 (0.6)  
 453 **LOUIS:** SPP→ ↑hehheh .hhh(0.5) ↑What was that?(0.6)  
 454 Post exp.[Stuff you spelled]or, like  
 455 **ELY:** [↑ah,yeah = ]

The weaker *Mm* may be followed by a lapse, especially when it is used as a continuer, and it occurs in inter-turn position. This silence is important, because it shows the recipient's desire of not commenting on what has been said. In extract (100) below, **Robbie** asks **James** about the capacity of a CD. Then, **James** tells him that it is 74 or 80 minutes. Next, **Robbie** utters the weak acknowledgment *Mm* in line 856 and then he remains silent for 3.1 seconds in line 857. This silence is significant, as it shows that **Robbie** has nothing to add to what has been said, since he is convinced by the response that **James** gives him.

**Extract (100), James & Robbie [Males, friends]**

850 **ROBBIE:**FPP→ ↑How many ... how many minutes does a CD hold worth of music?↓=  
 851 **JAMES:**SPP→ =You can get up to (0.2) a:h, just over ↑seventy.  
 852 (.)  
 853 **ROBBIE:**Post Exp→ Yeah, right.=  
 854 **JAMES:** =Or sev ... I think 74 or 80, something like that.=  
 855  
 856 **ROBBIE:** ↓Mmmm.  
 857 (3.1)  
 858 **JAMES:** Then there's room there.

**2.1.3. Silence and The newsmaker group 'Oh'**

The change of state token *Oh* can be used to introduce new information on the part of the speaker. The findings of the study show that *Oh* is uttered with rising intonation and it is accompanied by a period of silence. This silence is significant, since it shows the emotional state of the current speaker i.e. surprise and it exhibits the recipient's expectation of what will be said. In extract (101) below, **Sophie** is checking a mobile message that she has received. **Sophie** utters *Oh* with rising intonation after being silent for 1.8 seconds in line 634. Once again, **Sophie** remains silent for 0.6 seconds in line 637 after uttering *Oh*. This silence is distinct, because it serves to introduce new information.

**Extract (101), Sophie & Linda [Females, strangers]**

634 **SOPHIE:**[checking the mobile]FPP→ U:m This is Josh. (1.8) ↑O:h, it's Tom, yeah. (0.9) I'll call  
635 [him back later.  
636 **Linda:** SPP→ [ heh heh heh ]  
**Sophie:** Post EXP→ ↑O:h ma:n.(0.6) I can't remember if he told me to turn it off before, 637  
638 (0.4)  
639 **LINDA:** Hmmm.=  
640 **SOPHIE:** =I was like should I turn my phone off and when he answered I kind of zoned  
641 out.

#### 2.1.4.Silence and Change of activity tokens ‘*Okay*’

Change of activity tokens are used to mark a transition to a new activity or new topic in the conversation (Gardner, 2001, p.54). There are two tokens of changing activity *Okay* and *alright*. The findings of the study demonstrate that silence may be accompanied by the change of activity *Okay*. ‘Okay appears to go one step further, namely to propose the next talk to be on a new topic, or activity in the conversation, whether it is a new or first topic, or the goodbye at the end of the conversation’(Gardner, 2001, p.54). *Okay* is followed by a period of silence in order to introduce new information. In extract (102) below, **Robbie** and **James** are talking about the capacity of a CD. In the previous turn, **James** tells **Robbie** that he has a CD that has two different albums. **James** starts his turn with the change of activity token *Okay* in line 929. It is uttered with rising intonation and it is followed by 1.0 second silence. This silence is distinct, since it prepares to produce new information. Again, this new information is also preceded by 3.7 seconds silence in line 929. This silence occurs after the discourse marker *well*. This silence serves as a means of gaining enough time to think of what to say next.

##### Extract (102), James & Robbie [Males, friends]

925 **ROBBIE:**SPP→ =↑They're ... they're only on the one disc.↓  
926 (3.4)  
927 **JAMES:**FPP→ °↑Both albums are on the one disc?↓°=  
928 **ROBBIE:** SPP→ =Yep.  
929 **JAMES:**FPP→ ↑Okay.(1.0) Well (3.7) ↑yeah, I don't like the idea of it.↓

Furthermore, *Okay* seems to be accompanied by silence to close the sequence or to indicate the end of the story. In extract (103), **James** is talking about re-issuing old albums. He wishes to do a CD of a double album. **Robbie** closes the sequence by uttering *Okay* in line 846 with a whispering tone to indicate that he has nothing to add. This silence is preceded by 0.2 seconds silence of in line 845.



to resume the topic before the lapse. In extract (105) below, **Robbie** and **James** are talking about neutered cats that **James** kicked them out of his house the day before. **Robbie** starts his turn with the lapse terminator *Mm* followed by 3.3 seconds in line 33. **Robbie** aims to reengage himself in the prior topic by reformulating the topic. This is true because his new initiation is relevant to the prior topic.

**Extract (105), Robbie & James [Males, friends]**

215 **ROBBIE: FPP→** =Mmmm. (3.3) ↑What, um (1.1), what ↑breed is that cat?  
 216 (0.6)  
 217 **JAMES: SPP→** °I have no idea, couldn't tell ya, I think it's (0.6) I think it's a° (1.4) but it's only  
 218 a couple more weeks (1.7) and the cats are gone.hhh  
 219 (1.5)  
 220 **ROBBIE:** ↑Yeah hhh  
 221 (5.5)  
 222 **JAMES: SCT→** Cats

Additionally, a lapse may occur before the lapse terminator *Mm*, especially among friends. In extract (106) below, **Laura** catches a cold, and she has a runny nose. She remains silent for 4.9 seconds in line 1, since she expects **Eva** to take the floor, but **Eva** does not. S/he therefore reengages herself in the prior turn by uttering the lapse terminator *Mm* in line 2.

**Extract (106), Laura & Eva [Females, friends]**

1 (4.9)  
 2 **LAURA:** Mmmm. ↑Has the swelling gone down?↓  
 3 (.)  
 4 **EVA:** Yeah.(0.2) ↑It's not (.)your no:se doesn't look fat anymore.↓  
 5 (0.5)  
 6 **LAURA:** ↑It did look fat =  
 7 **EVA:** =Yeah, [it did. ]  
 8 **LAURA:** > [in the\_]beginning. I was like, 'Oh my God, is it just accentuating<.

**3.2.2. Silence and the short lapse Terminator Mm**

This type of lapse terminator *Mm* has also been observed by Gardner (2001, p. 72). This *Mm* has the same characteristics of the lapse terminator *Mm*, but it is accompanied by a short period of silence. In extract (107), **Ely** and **Louis** are talking about Costa in the previous turns. **Louis** reengages himself in the topic again after



uttering the short lapse terminator *Mm* and he remains silent for 1.1 seconds in line 39. Again, **Louis** is silent for 1.0 second after uttering the short terminator *Mm* in line 49. This silence also serves to exhibit **Louis**'s reengagement in the prior topic.

**Extract (107), Louis & Ely [Male-Female, friends]**

39 **LOUIS:** FFP→ ↑Mmmm.(1.1)↑I seem to remember him being ↑ta:ller (0.3) the ↑first time I met  
 40 him.=  
 41 **ELY:** SSP→=↑Really?  
 42 (.)  
 43 **LOUIS:** Post exp→ ↑He seemed heaps bigger; maybe it was just, like, his personalit y.  
 44 **ELY:** = ↑He was standing on a ke:rb (0.2)  
 45 **Louis:** [Yeah]  
 46 **ELY:** [When] you met him and you were ↑standing, like, belo:w the kerb.  
 47 **LOUIS:** FPP→ ↑Mmmm. (1.0) 'Cause, like, ↑I didn't think it was him, I didn't recognise him.  
 48 (0.4) Took me ages to rec. FPP→I thought they were just two random guys  
 49 °standing there.°(0.5) [And then]  
 50 **ELY:** SSP→ [They're ] ordering me around .hhh=

**3.2.3. Silence and the Hesitation Marker Mm**

The hesitation marker *Mm* is a response token which seems to be like a pause filler in its speaker's turn. It always occurs in the middle of the turn to show that the speaker is still holding the turn. In addition, it has 'a flat continuative intonation contour' (Gardner, 2001, p.87). The hesitation marker *Mm* may be accompanied by a period of silence. This silence serves as a means of telling the recipient that the current speaker is still holding the turn. In extract (108) below, **Eva** and **Laura** are talking about a man who is an idiot. **Eva** is trying to change the topic by telling **Laura** that her nose is pierced. **Laura** agrees with **Eva**'s prior turn and she returns to talk about the man. **Laura** utters the hesitation *Mm* in line 610 and then she remains silent for 0.8 seconds. *Mm* is also with continuative intonation contour. This silence is accompanied by *Mm* to indicate that she is still holding the floor.

**Extract (108), Laura & Eva [Females, friends]**

603 **LAURA:**FPP→ ↑I know.(0.2) He made me. ah, I can't do it now.(0.5) He made me, like,  
 604 scrunch it up like that when he was doing it,  
 605 (0.2)  
 606 **Eva:** SPP→ Mmmm  
 607 (0.2)  
 608 **Laura:** Post Exp→ ↑and, like.(0.8) wiggle it around and smile and (0.4)  
 609 **EVA:** [Yeah.]

610 LAURA: Mmmm. (0.8) ↑So there's not really anything (.) that I can do now.↓

### 3.2.4. Silence and the Answering Mm

This kind of *Mm* is uttered by the recipient to show his or her agreement or disagreement with what s/he has heard. It is also used as a request for confirmation. It can be used instead of *Yeah* or *No*. This kind of *Mm* is usually accompanied by a period of silence. In extract (109) below, **Louise** is asking **Henry** whether he had a recess at school. **Henry** utters the answering *Mm* with falling intonation. His response is accompanied by silence. The first silence of 0.4 seconds in line 295 serves as a means of thinking of a response; the second silence of 0.7 seconds in line 297 serves as a way of expecting a response from **Louise**.

#### Extract (109), Louise & Henry [Female- Male, friends]

294 LOUISE: FPP→ ↑Did you have recess in high school?  
295 (0.4)  
296 HENRY: SPP→ ↓Mmmm.  
297 (0.7)  
298 LOUISE: Post Exp→ ↑A:h?.  
299 (0.5)  
300 HENRY: ↑We did. (0.2) ↑Did you?  
301 (.)  
302 LOUISE: SCT→ ↑Yeah, I think so..

The response *Mm* might be also accompanied by a short period of silence to serves as a response, and as a continuer at the same time. In extract (110) below, **Robbie** is silent for 0.2 seconds in line 85 after uttering the answering *Mm*. This silence is distinctive. However, it is short, it serves as a response to **James'** prior question and as a continuer to **James** to continue talking.

#### Extract (110), Robbie & James [Males, friends]

79 ROBBIE: = ↑which I think unfortunate.(1.0)  
80 FPP→ ↑I'm tempted to get an office job.↓  
81 (0.5)  
82 JAMES: SPP→ ↑Just to get the suit (0.3) rolled out?  
83 (.)  
84 ROBBIE: Post Exp→ ↓Mmmm.  
85 (0.2)  
86 JAMES: ↑We did have that idea (.) that (.)one day a week we'd all wear su:its.↓

### 4. Silence and Quotative Discourse 'Like'

The study finds that silence can be often found in conjunction with what occurs before or within the quotation; it serves as a way of showing more emphasis of what the current speaker will say. In addition, the speaker changes the tone of his or her voice after this silence. In extract (111) below, **Sophie** remains silent for 0.4 seconds in line 5. This silence is distinct, because it precedes the discourse quotative ‘*be + like*’ to introduce a quotation. **Sophie** changes the tone of her voice after this silence. **Linda**’s SPP in line 9 expresses here agreement by laughing. Again, **Linda** is silent for 0.6 seconds in line 11 after the discourse quotative marker ‘*be + like*’ before introducing the quotation. This silence is observable, because it introduces the quotation.

**Extract (111), Linda & Sophie [Females, strangers]**

4 **SOPHIE: FPP**→No::, he’s just like (0.4) ‘↑Don’t sa:y anything,↓ ↑ don’t say anything’. I was like  
 5 [ ‘I’m not = ]  
 6 **LINDA:** [ heh heh ]  
 7 **SOPHIE:** =gonna sa:y anything’.= [mimicking]  
 8 **LINDA: SPP**→ .hhh heh heh heh .hhh  
 9 **SOPHIE Post Exp**→ He’s [just ]  
 10 **LINDA:** [ We ] ↑I saw him and he was just like↓(0.6) ↓”Don’t you say  
 11 anything”°↓.

Silence can be used within the quotation in order to search for the appropriate words to say. In extract (112) below, **Henry** is talking about a difficult experience that he had when he recorded his song. He is therefore thinking of an appropriate way to describe the man who allowed him and his friends to record the song in his studio. This man exploited **Henry** and his friends by forcing them to work in his yard so hard. In line 60, **Henry** keeps silent for 0.3 seconds after the lengthening of the non-lexical response ‘ah’. Then he remains silent for 1.0 second after the pause filler ‘um’. These silences occur after the discourse quotative, ‘*be+like*’. Again, he remains silent for 0.3 seconds in line 61. This silence occurs within the quotation. This silence functions as a means of remembering the actual words of that man.

**Extract (112), Louise & Henry [Female-Male, friends]**

54 **Louise: FPP**→ How much did it cost to record it?(.) Where'd you do it?  
 55 (.)  
 56 **Henry: SPP**→ ↑U::m, a guy called, it was my girlfriend at the time, one of her friends,(.) it  
 57 was his dad so it was like,(1.2) u:m,(0.7) ↑yeah, he'd said 'instead of paying  
 58 we could just work it off in his yard'.(0.7) It's been that(hh) fa(hh)st, like, a  
 59 yea:r  
 60 (0.3)

61 **Louise: Post Exp** → ↑Yeah.=  
 62 **Henry:** => still going, 'cause he's always like, he's so disorganised,< it's like, 'a::h' .hhh  
 63 (0.3) Um,(1.0) you know, 'come work over here',(0.3) and we're like 'cool' and  
 64 he's like, 'ah, actually,(0.3) °no, there's no point coming in, don't come in,°  
 65 and we're like (0.5) 'so'.

### Summary of the Australian Case Study

This chapter focuses, as far as the purpose of the study is concerned, on intentional silence that conveys sociolinguistic and pragmatic functions. Above all, silence is distinct. There are longer periods of silence between friends. However, silence is short between strangers. This chapter has also shown that silence conveys sociolinguistic and pragmatic meaning, just like speech.

After analysing the Australian data, it can be deduced that there are some conversations richer in meaningful silences than others, especially in conversations between friends. Silences of less than a second also have meaning, and they may affect the direction of the conversation. Silence might accompany the pause filler *um* which serves as a means of gaining enough processing time in order to rephrase, to reorder, to recall information or to think of what to say next. Silence also functions as a way of correcting what the current speaker has said, when s/he initiates a controversial source within the utterance. In this case, silence serves as a repair mechanism. Silence can be a self-correction, for instance, when one participant initiates an idea, and then s/he alters his or her mind, where silence of less than two seconds is significant, because it functions to correct what the participant has just started.

In addition, silence is a way of attracting the other speaker's attention to the current topic, especially during storytelling. In particular, when the last stressed word is followed by a period of silence. Silence also serves as a strategy of thinking of an evaluation of the other speaker's prior turn. It can be an opportunity to check the other speaker's feedback about his or her assessment. Silence can be a significant strategy to substitute a self-conscious or a rude word. Silence serves as a way of changing one's mind. The speakers tend to keep talking again to break the silence, and to avoid the lapse, since it is awkward.

Silence accompanies body language to supersede speech, especially when the recipient shows sympathy with the current speaker. Silence is a substitution for words when words are not sufficiently effective to show empathy and emotion. This is an affectionate silence. Moreover, silence serves to avoid hurting the other speaker's feelings. This is a kind of social courtesy and politeness. A participant agrees with the other participant's prior turn as a social etiquette of politeness to keep the conformity, and to maintain the links of affection and respect between each other.

Silence is also used in conjunction with the pause filler *like* as a means of searching for the appropriate word to say. Silence too is employed in association with the dispreferred response in order to show the hesitation of the speaker, or to avoid giving that response. Silence serves to initiate a new topic, which is relevant to the prior turn. In addition, silence can be interpreted as having nothing to add about the topic. Silence after the overlap is an indication to the next speaker to keep talking. Silence is also noticeable after the discourse marker '*but*', since the speaker is evaluating his or her prior response and s/he is trying to initiate a contrastive one.

Silence appears to be used to check the other speaker's interest in the current topic. Silence also functions as a means of looking for an adequate description for a certain notion or thing. Silence, which is accompanied by a humorous tone, serves as a means of exiting the turn, or saying something comical. Silence functions to convey the shyness or the embarrassment of the speaker regarding a certain issue

In conversations between unacquainted people, Australians, like Jordanians, do not tolerate longer period of silences, while longer period of silences are tolerated in conversations between friends. The current speaker does not give the recipient enough time to think of what to say next. The conversation looks like a generative machine; when one finishes the other starts his/her turn to break the lapse (Sacks et al., 1974). In addition, silence is self-conscious among unacquainted people in Australia. Most Australian interviewees agree that silence is awkward among strangers at the beginning of the conversation.

Besides, silence might be used to function as a way of exhibiting admiration, agreement, and disagreement. There are many backchannels between strangers. These backchannels are accompanied by silence, and they are composed of words, phrases or clauses. These backchannels are used as compliments, or acknowledgments

between the participants to each other. The participants tend to use them to encourage each other to continue talking. Additionally, the use of these backchannels with a period of silence is an indicator of polite etiquette. However, most backchannels between friends consist of one word, such as *Yeah* or *Mm*. However, some backchannels between strangers consist of a whole utterance. There is a short period of silence after remembering a certain word. Furthermore, longer periods of silences function as a way of opening a new sequence. Moreover, silence functions as an emphasis before a proper noun.

In mixed gender conversations between strangers, men produce more backchannels than women. These backchannels are accompanied by silence. It could be a social etiquette used by men, especially when they are talking to unfamiliar women to push the wheel of the conversation forward, and to show them more interest. Moreover, silence functions as a strategy for changing the topic of the conversation. Silence occurs after completing the utterance as an indication to select the next speaker. Silence after the discourse marker *Oh* serves as a means of showing the surprise of the current speaker to what s/he has listened to, or getting the attention of the other speaker to what s/he will say. Silence also seems to be used as a way of thinking of a compliment. Silence may accompany the dispreferred response in order to think of excuses or clarification for this response. The participants tend to break the silence by repeating the same phrase more than once as an indication to the other speaker who is still holding the floor.

Some silences occur when both speakers wait for one another to commence the conversation. The period of silence after the discourse marker, '*you know*' as a question tag serves as a way of confirming the other speaker's understanding of what has just been said. Silence also serves as a space in which to think of the last thing talked about by the speaker in the previous turn before s/he is interrupted. In addition, silence shows the hesitation of the speakers to express disinclination. Silence also serves as an attempt to avoid talking about the topic. At the beginning of the conversation, silence may occur because some participants tend to be shy, especially in conversations between strangers, as in Jordan. However, this feeling tends to disappear when the conversation continues.

Silence before the discourse quotative marker 'be+like' serves to introduce a quotation. Moreover, silence is a communicative strategy which is used as a means of arranging what to say next, especially in storytelling, when silence is used to arrange the sequences of the story in a logical order. Silence is also employed to recall events that the speaker has experienced in her or his life.

Furthermore, the speaker who takes the role of speakership has more silences than the recipient. The speakers tend to prolong the final syllable of the final word that comes before the silence as a strategy of thinking of what to say next. Some speakers wait for the first possible period of silence to take the floor. Distraction silence is practised when something unexpected occurs during the conversation such as the mobile phone.

In conversations between acquainted men and women, when a man keeps silent, a woman does not keep eye contact. Moreover, a woman tends to use body movements during silence such as putting her hand on her neck, shrink her shoulders, or play with her hair as an indication that she is thinking of what to say next. Moreover, the recipient does not keep eye contact when the current speaker stops talking. S/he is trying not to embarrass the current speaker, since this behaviour might confuse him or her. Additionally, the current speaker tends to speak slowly when s/he is uncertain about what s/he is talking about in order to avoid error correction.

In both single and mixed gender conversations, the speaker who initiates more dominates the conversation. The speaker who asks more questions aims to direct the conversation in the way s/he wishes. Sacks (1992, p. 277) explains that 'the person who is asking the questions seems to have first rights to perform an operation on the set of answers. You can call it "draw a conclusion"...A long as one is in the position of doing the questions, then in part they have control of the conversation'. That is to say, one speaker tends to have a sequential dominance on what the next turn will be about.

When one speaker initiates a topic which is of interest to the other speaker, the other speaker starts talking with fewer silences, especially when the other participant controls the conversation. S/he has his or her own chance to talk. The current speaker tends to cough to escape from the topic, especially when s/he feels that the other speaker is not following him/her. Moreover, when the other speaker had the same experience, and s/he tells the other speaker that s/he had this experience before, the

current speaker tends to keep silent. Therefore, the current speaker tends to give the turn to the other speaker easily when s/he feels that s/he would like to speak.

There is also a strong relationship between silence and false starts. Silence may accompany false starts in order to have enough time to reorganise what the speaker will say next, or to correct him or herself. Furthermore, silence at TRP functions as a way of waiting for a response, or to exit the turn. Co-operative interruption is used to prevent silence, and to save face. When one party does not have anything to say, s/he remains silent. S/he is dependent on the other participant to initiate, especially the one who starts the conversation, and asks many questions. Silence that accompanies the response token, such as *Mm* types is meaningful, and it conveys several meanings.

The speakers tend to use variant continuer responses, such as '*yeah, yep, mmm*' at TRP. These responses are accompanied by a meaningful period of silence. *Yep* is more expressive than *Yeah*, since it is pronounced with a high pitch to show assertiveness. When the speaker utters the continuer response token, it often accompanies a period of silence. This explains the speaker's agreement as to the previous turn, and his or her refusal to take the floor, and it is a chance for 'more substantial talk' (Gardner, 2001, p.28). The current speaker continues with an extension after the continuer with an explanation or increment of talk.

Longer periods of silence are more tolerable between friends than between strangers. There are some periods of silence that exceed 10.0 seconds between friends. However, the longest silence between strangers does not exceed 3.3 seconds. In addition, silence can be intolerable between friends, especially when one speaker remains silent for a long period. This provokes the other participant to ask him or her about the strange silence, particularly when they are alone. However, in-group conversations, most interviewees state that the conversation continues without drawing attention to that person. Overall, Australian people like talkative people, and they are wary of silent ones. In unacquainted mixed-sex conversations, silence is tolerated on the part of male speakers. It may be a strategy to avoid embarrassing the female speaker, as in Jordan.

Furthermore, when one speaker takes the turn, the second practises the role of listener. Listening does not mean that the listener is silent, simply because it is a kind of conversational behaviour. To illustrate, the listener may nod his or her head, purse



lips, raise eyebrows, or s/he may make use of their vocal backchannel signals accompanying the speaker's verbal message, such as '*um, uh, yeah ...etc*'. (Lethonen & Sajavaara, 1985, p. 195). In addition, the listener sometimes interrupts or helps the current speaker to complete his or her turn. The current speaker tends to make sure that his or her speech is understood by the listener, especially between strangers. The current speaker therefore checks and interprets the backchannel behaviour of the listener. This is why s/he remains silent for a period of silence.

## **2. Discussion**

After analysing the Jordanian and the Australian data, the findings of the study show some agreement and some disagreement with previous studies that tackle silence. There are similarities between the results of this study and Ling's (2003, p. 133) division of silence. Ling (2003, p. 133) divides silence into three main categories: first, positive silence refers to a speaker who uses silence to perform sociolinguistic and pragmatic functions (See Chapter 4). 'Positive silence' is practised to keep the existing relationship between the interlocutors (Ling, 2003, p. 133). Second, 'negative silence involves isolating, ignoring or disagreeing ...etc' (Ling, 2003, p. 133). This silence can obliterate the existing relationship between the interlocutors. In addition, it has been observed that this form of silence may affect the continuity of the conversation, as the majority of Australian and Jordanian interviewees confirm that longer silence between unacquainted speakers are negative and they may discontinue the conversation. A speaker will withdraw from the conversation, when s/he realises that the other speaker ignores him or her by remaining silent and does not participate in the current topic. However, in conversation between acquainted speakers, the majority of the interviewees state that they tolerate longer periods of silence. Moreover, they tend to ask each other about the reasons behind this silence. Third, neutral silence occurs when the negative and positive value of silence subsist. This form of silence displays thoughtfulness rather than emotional expression such as hurting or healing a relationship.

Silence is meaningful even when it lasts for less than 1.5 seconds. The results of this study do not support Watt's (1997) supposition that silence is meaningful when it is

above 1.5 seconds. The findings of the current study confirm that silences of less than a second convey meaning the same as spoken words do. Jefferson (1989, p. 170) also observes that in western societies, speakers feel uncomfortable with silences that are longer than of 1.0 second, so silence of more or less than a second operates in interactional metric. She refers to this silence as a 'standard maximum tolerance'. In addition, the findings of the study refute Watt's (1997) argument that any interpreted or meaningful silence should contribute to the individual's status in the emergent networks in which it occurs. This is not possible in casual conversations between acquainted or unacquainted speakers, as there is no status between the interlocutors. However, it is possible in formal conversations.

Most Jordanian interviewees confirm that they do not trust and respect people who talk too much in a conversation, and those who try to dominate the conversation. However, longer silences between unacquainted speakers are self-conscious. The present findings seem to be consistent with Lebra (1987) who finds that Japanese trust people with fewer words than those who speak too much.

The findings of this study show an agreement with Kurzon's (1998) assumption that intentional silence can usually be interpreted as a lack of cooperation on the listener's side. This is true because some speakers are more talkative than others who play the role of listener in a conversation. In addition, a speaker might choose to talk at a slow pace with pauses to gain enough time to think of what to say next in order to avoid mistakes which require correction (Douglas, 1992). To be talkative or quiet in a conversation depends on the individual's character. Speaking at a slow pace will give speaker self-confidence and the power of convincing others. Silence is therefore eloquently employed in this situation so as to give the recipient enough time to think of what has been said and what will be said next.

The results of the study also show that the current speaker tends to remain silent frequently, specifically in conversations between unacquainted people as a means of avoiding errors that may disrupt the conversation or disrupt the listener him or herself. The speaker is silent before uttering the information that s/he may not sure about. Overall, a speaker tends to produce a planned and a processed discourse which is free of errors that may affect the credibility of the speaker. Hieke (1981, p. 150) explains that the speech production process is complicated. In other words, the speaker may

recognise that s/he makes an error. S/he therefore should return to solve this error. S/he switches from prospective to retrospective operation. This operation needs time. The speaker therefore remains silent for a while.

In Jordan, silence in most cases is socially and culturally required, especially when speaking to a person who is superior or older, because it is a mark of respect to wait for this man or woman to complete his/her speech. Arabs consider the tongue as housing the spirit of wisdom. Hence, they connect silence with wisdom. Silence is a characteristic of all humans. It is considered in Islam as both a moral behaviour and a religious worship. Silence in this case signifies knowledge and stability (Al-Sheikli, 1995, p. 64). Silence is also correlated with prudence. In addition, it is self-debate, because silence motivates the brain to think carefully (Al-Sheikli, 1995, p. 64).

The findings of the current study are consistent with those of Sifianou's (1997) that the interlocutor's decision to talk or not is determined by: first, the cultural norms of the society, because some societies value taciturnity more than speech. Second, situational norms, what a particular context requires. As mentioned before, in certain contexts, silence is preferable to speech, especially in conjunction with disagreement response in order to avoid confrontation. Third, individual traits, since there are some people who are more talkative than others. It has been observed that in both Australian and Jordanian conversations some speakers have longer turns than others who have longer silences, especially in conversations between friends.

Silence can be used as a politeness strategy, especially when showing disagreement with what has been said by the other interlocutor. The findings of the current study do not support Brown and Levinson's (1987) argument that silence is a lack of politeness. In addition, silence may be utilised to protect self-image. For instance, a speaker tends to remain silent when discussing a new topic about which s/he does not have an adequate knowledge. Moreover, the results of the study are in agreement with Jaworski's (1993, p. 52) assumption that silence is employed in face-threatening acts. It decreases 'the risk of face loss of the person extending an invitation'. That is true, especially in conversations between unacquainted speakers where silence serves to absorb or dissipate the current speaker's anger or embarrassment.

Moreover, the present findings seem to be consistent with Hieke's (1981, p. 195) who posits that hesitation and pauses are important and meaningful phenomena rather than

disfluencies as the purpose of the speaker is to produce suitable speech in both content and form. Hesitation and silence help the speaker to produce error-free speech. For example, when the current speaker does not have an adequate knowledge about the discussed topic, s/he is silent for a while in order not to commit mistakes. This form of silence is observable in both Australian and Jordanian conversations. The findings also confirm Hieke's (1981, p. 151) suggestion that a speaker has to take three conversational assumptions into his or her account when speaking: first, his or her speech should be phonologically and syntactically error-free. Second, his or her speech should be semantically, lexically, logically, stylistically and rhetorically intelligible. Third, s/he should be in control of the communication channel. In other words, his or her speech should be fluent. In order to implement the previous objectives, the speaker tends to be silent regularly in conversation. For instance, in conversations between unacquainted people the preceding conversational assumptions are necessary, as the other speaker may not tolerate the penetration of these objectives or assumptions. Other evidence from the data discussed in chapter four is that both Jordanians and Australians tend to use silence in order to select the most appropriate words to say and to avoid criticising him/herself and the other interlocutor. In addition, a speaker may employ silence in conjunction with pause fillers so as to show their control of the communication channel i.e. s/he is still holding the turn.

Moreover, the findings of the study support Hieke's (1981, p. 152) findings which show that the speaker tends to repeat words for two reasons: retrospective (repairing) and prospective (planning). The applicability of this assumption on silence is possible, since a speaker remains silent when s/he introduces a grammatical, a lexical or a semantic mistake. In this sense, silence serves to initiate a repair mechanism. Additionally, the speaker is planning what to say next by deciding what type of words s/he will say. Furthermore, s/he uses silence in conjunction with repetition to gain enough processing time to think of the current lexis. Hieke (1981, p. 152) argues that 'prospective repeats are not accompanied by a silent pause, but at times by filled pauses'. However, the findings of this study do not support this supposition. Silence can accompany prospective repeats, as the speaker is not quite sure of the word that s/he selects.

The findings of the study have also shown that silence can be used as a politeness strategy to avoid dispreferred or disagreement response and therefore to avoid confrontation with other speakers. In addition, silence is used as a means of waiting for the current speaker to complete his or her turn. Moreover, silence may be a form of anti-language in certain situations, especially in conversations between friends where silence can also be a companionable. The results of the study have also found that the interlocutors tend to remain silent when talking about a sensitive topic, such as politics, racism, or sex. In this case, silence can convey meanings more than speech. Sufficient to say, silence replaces words in conversation. Silence is therefore alternative to words. In addition, the interpretation of anti-language and silence relies on the context of situation, the shared knowledge between the interlocutors and the culture.

The study also demonstrates that silence can be efficiently interpreted based on Halliday's notion of the context of situation. Silence can be interpreted when we know the culture of the participants as well as the social context in which silence is practised, such as wedding, death ...etc. In addition, it depends on the relationship between the interlocutors, whether they are friends or strangers. Silence therefore can only be understood in the social context of the situation. Moreover, the results of the study have found that Volosinov's (1986, p. 23) notion of multi-accentuality, which means that the same word has different meanings in certain contexts, can be applied to silence, as the meaning of silence can be interpreted in different ways depending on the context of situation and the shared knowledge between the interlocutors. Silence is therefore more context reliant than speech. It is impossible to interpret silence without knowing the actual context where silence is practised.

Furthermore, the results of the study denote that the current speaker tends to remain silent frequently, especially in conversations between unacquainted interlocutors as a means of avoiding errors that may disrupt the conversation or disrupt the listener. The speaker is silent before uttering the information about which s/he may not sure. Overall, the speaker tends to produce a planned and a processed discourse, which is free of errors that may affect the credibility of the speaker. A speaker may recognise that s/he has made an error. S/he therefore should return to contact this error. S/he switches from prospective to retrospective operation. This operation needs time. The speaker therefore tends to remain silent for a while before starting a new turn.

Additionally, the results of the study have supported Kurzon's (1998) assumption that intentional silence can usually be interpreted as a lack of co-operation on the listener's side. This is true because some speakers talk more than others who just play the role of a listener in the conversation. However, Kurzon's (1998) analysis is based on question-answer. The findings of the study have shown that a speaker chooses to talk at a slow pace with pauses to gain enough time to think in order to avoid making mistakes, which require correction, especially when s/he is talking about a topic about which s/he does not have an adequate knowledge. It depends on the individual's character. Speaking at a slow pace will give the speaker self-confidence, and the power to convince others. Silence may be effectively employed in this situation to give the recipient enough time to think of what has been said and to think of what to say next.

Additionally, the findings of the current study illustrate that silence marks the grammatical boundaries of utterances. In addition, silence has the stylistic function of confirming ideas and points of views. Silence may be also used by an experienced speaker to impress his or her speaker, especially when the current topic is new to the recipient. The current speaker tends to remain silent in order to allow the recipient to express his feeling about what has been said, normally by uttering acknowledgments or continuers.

Moreover, the findings of the study show an agreement with Argule et al. (1981, pp. 328-330), who state that an addressee remains silent in seven situations: 'intimacy, assertiveness, focus of attention, complex social routines and etiquettes, failure and rejection, pain and loss, and bereavement'. The greater the intimacy between the interlocutors, the longer the silence. Moreover, there is a strong relationship between language and context as language is a string of spoken or written sentences that convey meaning in a certain situation (Eggins, 2004, p.8). This can be applicable to silence where it is impossible to interpret silence without its social context.

The study shows that there are no differences between men and women in conversations. To illustrate, women sometimes dominate the conversation and vice versa. The findings of the study show disagreement with Poynton (1985) who claims that women are inferior and that there is hostility between males and females in

Australia. The findings of the study demonstrate an agreement with the point of view of difference theory that states that men and women have different conversational styles because of cultural differences. Men and women are reared separately, especially in Jordan, and are taught certain words to use in certain situations. Men are not therefore superior. Men and women are equal, and they have their own conversational style which is acquired due to the socialisation of which is a feature of sociolinguistics. Women practise more silences in mixed-sex conversations rather than in single-sex ones, because it is the nature of female to produce a planned and structured discourse when talking with a male speaker. This finding supports the difference theory of gender and their socialisation of sociolinguistics and pragmatics in the society. The findings of the data analysis indicate many similarities in perception and practice of silence in Jordanian and Australian societies. This also supports the Universal Grammar of socio-pragmatic domain in interpersonal communication.

## **Chapter Five: Conclusions, Implications and Recommendations**

---

This study investigates how silence is perceived and practised in Jordanian and Australian societies in dyadic conversations between friends and unacquainted speakers. In this chapter, first, the researcher synthesises a summary of the findings of the case studies. Second, the researcher presents the similarities and the differences of the two societies. Third, the conclusions of the study are highlighted. Fourth, the questions of the study are also discussed. Fifth, the researcher suggests a model for interpreting silence in casual conversation. This is followed by a set of proposed implications of this study. Finally, the researcher makes a number of suggestions for further research.

## **5.1. Summary of Findings**

This study explores the sociolinguistic and pragmatic functions of silence in casual conversation in both Jordanian and Australian societies. The current study shows that silence is significant and meaningful. Silence is used as a means of structuring and organizing the turn taking system of the conversation. It is used by interlocutors to reorganize their thoughts, or to think of what has been said and what will be said in the next utterance. In addition, silence is employed as a self-protection strategy especially when the interlocutor is silent in order to avoid talking about someone or something. In both Jordan and Australia, longer silences are tolerated in conversations between friends, whether these conversations are single or mixed sex conversations. These silences occur as a result of the shared knowledge and the intimacy or familiarity between the interlocutors. For example, they may share the same thoughts and feelings. However, silences are not tolerated in conversations between unacquainted people in both single and mixed sex conversations in both countries, because the interlocutors do not have shared knowledge, or experience. They are therefore trying to elicit information from each other in order to establish conformity or social rapport. This is why unacquainted people communicate with fewer or shorter silences. In both Australian and Jordanian societies, it is highly considered very impolite for an unacquainted person to remain silent if spoken to by someone. It is a kind of insult to the current speaker.

Moreover, silence can be positive or negative. The nature of the situation may require silence rather than speech. For example, silence is positive for the recipient, especially when the current speaker is criticising him or herself, because it serves as a strategy of protecting his or her feelings. Silence is therefore a form of paralanguage language used when speech is unable to reveal our inner thoughts and feelings, particularly in a sad or a happy situation. This silence can be called a 'comprehending silence' (Alerby & Elidottir, 2003, p. 41), where the interlocutors understand each other without using too many words. Furthermore, the findings of the study have found that silence may be an indication to the other participant that the conversation is still flowing. Conversely, speech may stop the possibility of much conversation between the interlocutors. When one speaker is silent after completing his or her turn, s/he then selects the next speaker.



Silence may also affect the relationship between the interlocutors, especially in conversations between unacquainted people, as it may bond or separate them. Longer silences between strangers are awkward in both countries. The longer the silence, the faster the interlocutors will withdraw from the conversation. The interlocutors practise epistemological silence in which, the interlocutor has awareness of what is happening around him or her, but find it difficult to describe in words. For example, if someone experiences a fearful, a happy, a strange, or an embarrassing situation, s/he cannot express her or himself in words. The following section discusses the similarities and differences between Jordanians and Australians in perceiving and practising silence in social settings.

## **5.2. Similarities**

The following generalisations can be drawn on the basis of the data investigated:

- 1- In both Australia and Jordan, longer silences in conversations between unacquainted people is self-conscious and not tolerated. However, they are tolerated in conversations between friends. It has been observed that longer silences are tolerated between people who are acquainted and have shared experiences.
- 2- In mixed-gender conversations between unacquainted people, women tend to practise more and longer silences than males. In addition, the male speaker tolerates the female's silence, but not the opposite.
- 3- The study shows that there is a relation between the length of the turn and silence. In other words, the longer the turn is, the more frequent the silences will be.
- 4- In mixed sex conversations between stranger, women practise more silences. However, the ratio of silence is nearly equal in the same-sex conversations. There is also an asymmetrical distribution of silences between female and male, compared with their counterpart. In addition, it has been observed that the ratio of silence in mixed-sex conversations between unacquainted speakers depends on the individual and the topic of the conversation. In other words, some women are more silent than men and the opposite is true, especially when the woman lacks information about the current topic. Moreover, in some conversations, some men have more silences than women. However, a woman

- tends to interrupt a man, but this is uncommon. As mentioned before, it depends on the individual's character.
- 5- The domination of a turn also depends on the interlocutor's character, not on his or her gender as well as on the current topic. The participant who has little knowledge about the current topic tends to remain silent regularly to avoid embarrassment.
  - 6- The results of this study indicate that, in mixed sex conversation between unacquainted people, women tend to be hesitant and pause frequently so as to be sympathetic, or courteous or for other social reasons. The current study finds that women tend to use silence in mixed sex conversation as a strategy for showing themselves as likeable and polite.
  - 7- The findings of this study show that both Australian and Jordanian tend to be silent when they are uncertain of what they are talking about, or when the topic is unexpected and they do not know enough information about it.
  - 8- The findings of this study point out that silence serves to manage the relationship between the interlocutors. It has been observed that silence manages and structures the social relationship between the interlocutors in both Australian and Jordanian societies.
  - 9- The results of the current study illustrate that silences of less than a second are meaningful in both Jordanian and Australian conversations.
  - 10- The findings of the study showed that both Australians and Jordanians use silence to avoid confrontation, to express reverence, sympathy, happiness, sadness, agreement, disagreement, embarrassment, thoughtfulness. Silence can also be used by members of both societies to wound and to reveal the other's feelings.
  - 11- Silence has a semiotic function in both Australian and Jordanian societies. That is, silence is an alternative language where words are symbolised by facial expressions that is traditional and understood between the interlocutors, especially those who have close relationship. For example, a speaker encodes a message without words, a traditional symbol such as facial expressions or body movement, and a recipient decodes the message. It is an indirect way of communication to reduce face threatening of the recipient.
  - 12- Another important finding is that in conversations between unacquainted females, women have fewer silences than men in unacquainted conversations

in both Jordanian and Australian societies. In addition, while women speak at a fast pace, men speak at a slow one.

13-The current study indicates that some Jordanian and Australian speakers may be silent at the beginning of the conversation, particularly in conversations between unacquainted people, as the speakers believe that they should be careful when talking to someone they do not know. It is a period of thoughtfulness. In other words, some speakers state that they are trying to explore the other speaker's character before starting. In addition, they are careful of talking to a stranger, especially females.

14-The findings of the study prove a generalisation of the Universal Grammar of socio-pragmatic domain in both societies.

The similarities in the use of silence may indicate the universal nature of the turn-taking system which is proposed by Sacks et al (1974) and the Universal Grammar of sociolinguistic as human beings communicate nearly in the same way. There are therefore many similarities between Jordanian and Australian speakers. In addition, the participants in both countries were university students. That is to say, the university educational system in both Jordan and Australia is mixed where males and females study together in the same educational environment. As a result, this has a great influence on the character of the participants, especially females in Jordan. The researcher expected that Jordanian females would practise more silences, especially in conversation with an unacquainted male, because of the norms of the society that do not allow this kind of a session. However, the results were the opposite. The females have not been affected by the situation. They believe that it is customary to talk to someone whom they do not know, as they believe what they are doing is useful to a research student and the place of the conversation was inside the university in a staff office of one of the lecturers whom they trust and respect. In addition, the researcher explained to them that the videotaped conversations would not be shown to anyone except himself, his supervisors, and the possibility of showing some scenes in conferences.

### 5.3. Differences

The following observations can be made based on the Jordanian and Australian case studies:

- 1- In same-sex Jordanian conversations, women are more talkative than in mixed sex conversations. However, it is not so in Australian society where men and women are nearly equal.
- 2- In Australian society, for young people, shorter silences and faster speech are favourable and positive rather than longer pauses and speaking slowly. Conversely, in Jordanian society, a shorter silence and slower speech are somehow preferable.
- 3- The most interesting finding is that Australians have a more forceful style of self-presentation than Jordanians, especially in conversations between unacquainted people. It has been observed that Australians tend to talk about their interests and their experiences in life while Jordanians tend to talk about general topics. This is why there are fewer silences in Australian conversations between strangers than in Jordanians.
- 4- Jordanians tend to use the utterance as a pause filler, '*Allahuma s'ali ġala sayidina Mohammad waġala ġalihi wa s'aġbihi ġadġmafi:n*' (May the mercy of Allah be upon our master Mohammad, on his relatives and all his companions). Jordanian speakers tend to use this utterance when they are trying to gain enough time to think of what to say next and to prevent the other speaker interrupting.
- 5- In Jordanian society, from the point of view of males, a talkative woman is not preferred. However, Australian males prefer a talkative woman. This reflects specific socio-pragmatic tendencies of each society.

### 5.4. Conclusions

Returning to the hypothesis posited at the beginning of the study, it is now possible to state that in conversations between male-female friends, silence is tolerated, since there are longer silences or lapses of 9.5 seconds, especially in Jordanian society. The length of silence in a conversation relies on the strength of the relationship between the interlocutors. The stronger the relationship, the longer the period of silence (See Figure 11, p.234). In addition, there is a strong relationship between the topic raised

and the period of silence. For example, when the topic raised is about sexual, politics or sensitive issues, the period of silence will be longer due to the sensitivity of the topic. In this sense, silence functions as a means of selecting words carefully in order to avoid embarrassment.

In addition, silence occurs because of the lack of contribution of one speaker in the conversation. In other words, some speakers are reliant on others to initiate topics for different reasons such as they are not talkative, or they are not interested in the conversation. This is why the recipient sometimes keeps silent for a long time and s/he does not participate until the current speaker asks for confirmation. That is to say, the current speaker tends to produce confirmation utterances such as, '*fa:him ʕali*' (do you understand me?), '*ʕa:yif ke:f*' (Do you see how?), '*S'eħ wala la?*' (Is that right or not?). The same is true in Australian society where the current speaker tends to use tag questions or direct questions such as 'Do you know what I mean?' Moreover, in these sorts of conversation, longer silences occur, because the current speaker speaks at a slow pace, as s/he realizes that the recipient will not interrupt him and there is no competition for taking the floor.

In mixed-sex conversations between friends in Jordanian society, females have more silences as well as longer silences than males. The reason why women tend to pause before uttering words is that they are trying to speak in a prestigious dialect. There are three recognizable dialects in Jordanian society, which are phonologically different: first, the rural dialect (not prestigious) is spoken by the people who are living in the agricultural areas (villages, not the city centre) which are situated in the north of Jordan, such as Irbid, Ajloun and Jerash. Second, the urbanized dialect (the most prestigious) is spoken in the centre of cities in Jordan, such as Amman, Irbid, and Zarqa. This is a unique dialect in its own right which is spoken by the younger generation and it is called 'Ammani' (El-wer, 2003, p. 60). Third, the Bedouin dialect (not prestigious) is spoken in the East and the South parts of Jordan. It is easy to recognise the region of the speaker from the dialect s/he speaks. Sanders (1993, p.28) also observes that, in French conversations, it is easy to identify the region or the sex of the speaker from the way s/he speaks. Interestingly, in mixed-sex conversations between friends or strangers, females tend to speak the urbanized dialect in order to show themselves as more modernised and more prestigious. This is why they are silent from time to time in order to select their words carefully on the one hand, to set the tone of their voice on the other. In mixed sex conversations, Australian women

also speak at a slower pace and they practise silence, as they are selecting their carefully.

Additionally, the speaker who initiates more dominates the conversation, because s/he directs the conversation in the way s/he wishes, as s/he selects the topics. Dominance is also connected with the strength of the relationship between the interlocutors. The weaker the relationship, the more dominant is the male. However, when the relationship between the interlocutors is strong, a female sometimes dominates the conversation by asking more questions and by interrupting the male. This is another reason why women have more silences in the conversation. Women ask more questions than males. They therefore act in the listener role.

In similar gender conversations between female friends, one female tends to dominate the conversation by asking more questions in order to direct the conversation in the way she wishes. The other female therefore practises the role of a listener (lack of participation), and even her role is possibly passive, because the current speaker tends to ask her for confirmation frequently during the conversation in order to check her engagement in the topic. There are also longer silences, because both interlocutors speak at a slow pace. There is also no competition in taking the turn. Again, the more sensitive the topic, the longer the silence.

In similar gender conversations between unacquainted females, there are short periods of silences due to the competition to take the turn. The majority of both inter-turn (between turns) and intra-turn silences (within the turn) are less than 1.0 second. It is rare to find an inter-turn silence, which is longer than 1.0 second. Lapses are also rare and even do not exist in these sorts of conversations. The conversation is like a generative process where one interlocutor completes her turn, the other starts. The reason behind practising short periods of silence in these kinds of conversations is that the speakers are unfamiliar with each other. They therefore tend to elicit some information from each other about themselves in order to avoid awkwardness. In other words, the majority of the interviewees affirm that silence between strangers is awkward and dispreferable. In addition, both interlocutors tend to produce more acknowledgement backchannels during the conversation. Silence is usually not in conversations between unacquainted females.

In addition, the character of the interlocutor is a key factor in these sorts of conversations. In other words, some speakers are more talkative and active in the conversation than others. According to the interviews that have been conducted with the participants, in conversation between unacquainted females, one of them tends to be silent, especially at the beginning of the conversation, because she is unfamiliar with the other participant. Moreover, talking to someone silent is considered to be an insult to the current speaker. The current speaker therefore withdraws from the conversation. However, silence is preferable when the current speaker is talking about his or her problems to his or her friend. In addition, most interviewees explain that they interpret the meaning of silence from the body language of the recipient, the personal experience in life, the sensitivity of the topic and the relationship between the interlocutors, especially between friends. They also confirm that a long period of silence impedes the continuity of the conversation.

In mixed gender conversations between strangers, there are also short periods of silence. In some cases, the female dominates the conversation by asking more questions and by interrupting the male, which is unusual, especially in Jordanian society. The reason behind this is that there is a high percentage of educated women in Jordan nowadays; they are more confident, and more open-minded. Moreover, the majority of men are educated and they have changed their traditional view toward women as weak and marginalised members in society. In addition, university education is mixed in Jordan. These reasons help women to change their attitudes and their behaviour toward conversing with men. Males and females are therefore dealing with each other as equals and all the iced walls have been melted between them. Interestingly, this affects silence in conversation. To illustrate, the traditional view is that women pause frequently in the conversation as an indication of embarrassment, since they are talking to an unacquainted man, which was culturally unacceptable in the past. However, it is acceptable now in certain situations, such as studying at university, or working together in the same place. It is therefore expected that they will communicate with each other.

In mixed gender conversations between strangers, both inter-turn and intra-turn silences are short. The majority of inter-turn silences are less than 1.0 second, while

the longer period of intra-turn silences does not exceed 2.0 seconds. This is another primary piece of evidence that longer silences are not tolerated or acceptable in these sorts of conversations. In Jordanian society, in one conversation between a male and a female stranger, the woman dominates the conversation by initiating more questions and by interrupting the male from time to time. In addition, the male has more silences than the female. This is an exceptional case in Jordanian society. It does, however, depend on the character of the speaker. People with hesitant or quieter personalities are not preferred by either males and females in Jordanian society.

In conversations between unacquainted males, there are also short periods of silence. The longest period of intra-turn silences does not exceed 2.1 seconds, whereas the longest period of inter-turn silences does not exceed 3.4 seconds. However, in conversations between strange females, the length of silence is shorter. This is related to the nature of conversational strategies of men and women. That is to say, women are more sociable than men, because they initiate more topics than men. This is also recognisable in conversations between males and females. Silence between strangers is awkward in Jordanian and Australian societies. The interlocutors therefore tend to avoid silence at the beginning of the conversation which makes people uncomfortable. However, when the topic is sensitive or risky, such as talking about politics, the period of silence will be longer, because the speaker is selecting his words carefully. Furthermore, interruption and competition on taking the turn is uncommon in conversations between unacquainted females. However, in conversations between unacquainted males inter-turn silences are sometimes more than 1.0 seconds. However, it is rare to find inter-turn silences of more than 1.0 seconds in conversations between unacquainted females.

In conversation between male friends, longer silences or lapses are uncommon in Jordanian society, but they are tolerated. However, in Australian society, there are longer silences and lapses, especially between those who know each other for a long period of time. The longest period of inter-turn silence is 9.0 seconds, while the longest period of intra-turn silence is 5.6 seconds. In addition, in conversations between female friends, the periods of silence are also longer. Additionally, the silences between turns are shorter, compared with conversations between female



friends. In some situations, there is a competition between the interlocutors to take the turn and the current speaker may accept the interruption or s/he may refuse it by saying '*meħna binso:lif*' (I am still speaking) or '*ya zem la itgat'ifni:f*' (Oh, mate! Do not interrupt me). Again, the longer the period of the relationship between the interlocutors, the longer the period of silence.

Overall, silence is significant and it is used effectively in casual conversations in Jordanian and Australian societies. However, the majority of interviewees confirm that they do not notice short periods of silence in a conversation, and they may not realise the significance of these silences, which are less than a second. In addition, the majority of interviewees explain that talking to a passive recipient, someone who keeps silent for long period of a time, is a kind of insult to the current speaker. Silence is not part of Jordanian and Australian cultures nowadays, so there is no connection between silence and culture. In other words, Jordanians as well as Australians are social beings. They like to talk rather than to be silent when speaking is useful, for this strengthens the social ties between speakers. Yet, they prefer silence when it can lead to an argument or can hurt people's feelings. The meaning of silence is ambiguous and people may have difficulty in interpreting the meaning of silence in certain situations, especially when the relationship between the speakers is not strong. Silence is therefore polyvalent, that is, it can be interpreted in different ways. The speakers tend to interpret these meanings based on the other speaker's body language, the shared background knowledge, the utterance before and after silence and the context the of situation.

### **5.5. Questions of the Study**

Returning to the questions posited at the beginning of this study, it is now possible to state that: first, speakers of Australian English and Jordanians perceive silence as offensive or awkward, especially when a stranger practises it. In other words, the majority of interviewees in both societies declare that it is a kind of insult when talking to a silent unacquainted person. However, it can be comfortable when it is practised between acquainted people. In addition, silence can be employed as self-reflection, particularly between acquainted people, since the situation or the topic requires a silent rather than a verbal communication. For example, on happy or sad

occasions. Moreover, some interviewees perceive silence as lack of knowledge or intelligence on a certain subject. The speakers of both countries perceive and practise silence according to the situation, and the relationship between the interlocutors. In addition, silence is observable by each participant during the conversation.

Secondly, both Australian and Jordanian interviewees have declared that they have problems in interpreting the meaning of silence of unacquainted people, because they do not have a shared experience or any relationship. This is why they have different interpretations of the silence of others. The majority of interviewees interpret the stranger people's silence as ignorant and a kind of insult. They also do not tolerate this kind of silence. However, speakers who are friends tolerate this type of silence. Both Jordanian and Australian interviewees who have asserted that the interpretation of silence depends %100 on body language such as facial expressions. They also rely on the length of the relationship between the interlocutors and the context of situation.

Thirdly, the sociolinguistic and pragmatic functions of silence are nearly the same in both countries. There are also few differences. This supports the notion of Universal Grammar of socio-pragmatic use of silence in interpersonal communication. Jordanians use silence in conjunction with swearing in order to check the other speaker's stance toward what has been said. In other words, when a speaker swears, s/he is honest and s/he is silent to see whether the other speaker believes him or her. However, in Australian swear to indicate exclamation of a surprise, disgust and disappointment. In Jordan, silence is required when an older man or woman is speaking. This is a way of showing respect to that person even when the recipient or the young person is not convinced. S/he should remain silent and not interrupt an older man.

Fourthly, in both Australian and Jordanian societies, the meaning of silence changes according to the situation, especially when the interlocutors are talking about a sensitive topic such as sex, religion, politics, or racism. There is therefore a correlation between silence and the context of the situation. In addition, the meaning of silence is different when the interlocutors are strangers, because they do not have any background about each other characters.

Fifthly, gender affects silence in Australian and Jordanian communication. In both Australian and Jordanian societies, women are more comfortable with females than with males in conversation. This is why women have more silences than men in mixed-sex conversation, especially between strangers. However, men tend to be charming in order to attract women. This is why most men avoid silence when talking to a strange woman. However, they do not have the same interest when they are talking to a male whether he is a friend or a stranger. The current study indicates that women tend to interact more emotionally with what has been said by the speaker than men do. In the same sex conversations, especially when the story is sad, women tend to show sympathy and devotedness to each other. In addition, in mixed sex conversations between unacquainted people, women tend to speak confidently in both societies. Women like to demonstrate the fact that women and men are equal. This is why some women tend to dominate the conversation by asking more questions in order to direct the conversation in the way they wish, especially in Jordanian conversations.

### **5.6. A Model of interpreting Silence: A Tentative Theory**

The findings of this study suggest a model that may help in the interpretation of silence in social settings. To interpret the meaning of silence in casual conversation, we should rely on various domains (See figure 10 below). First, the most important domain is the context of situation, the real social context in which the communicative event takes place. This is why it is placed in the heart of the model, because it is difficult to interpret silence or even words without understanding the whole context of situation. For example, if we take a turn from a conversation and ask someone who does not attend or read the conversation to interpret it, s/he cannot do that. Second, the relationship between the interlocutors and the length of their relationship (See Figure 9 below). Are they acquainted or unacquainted? If they are acquainted, are they close friends or not? Third, the sociolinguistic domain, that is, a speaker wishes to send a message to a recipient in a certain social settings. The social setting affects mainstream of communication. For example, talking to someone in a library or a courtroom is different from talking to him or her in a cafe or a public place. Fourth, the pragmatic domain which is the actual linguistic context in which silence occurs

within words, such as the use of repetition, false start, repair mechanism ...etc. Finally, the politeness domain includes the pragmatic meaning of using silence to avoid face threatening in conversation; the psychological state of the speaker at the time when silence occurs, the facial expressions and the body movements.

**Figure 10 A Tentative Modal of Interpretation of Silence**

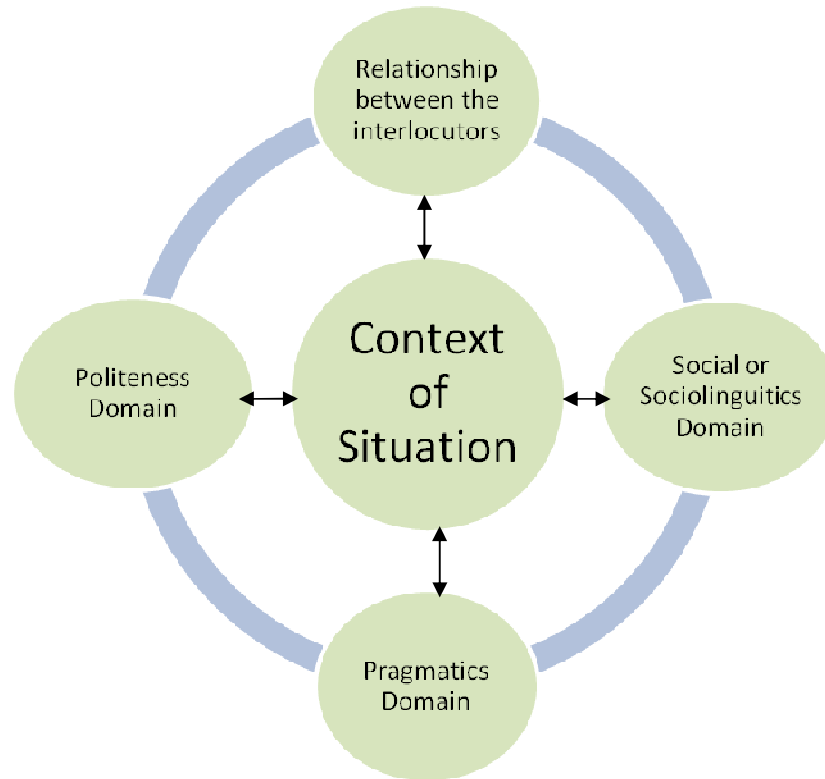
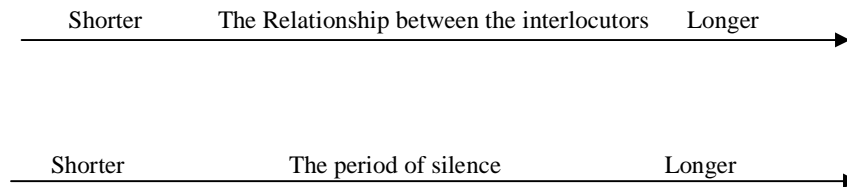


Figure (9) below shows the relationship between the length of silence, and the length of the relationship between the interlocutors. The length of silence in conversation depends on the depth of the relationship between the interlocutors. For instance, there are longer periods of silence between couples as they tolerate each other's silence. The same is true in conversations between friends who are so close. The reason behind this is that the speakers have a shared knowledge, social rapport, intimacy, indulgence, conjugal relationships, and mutual experiences. The speakers therefore rely heavily on proxemics and kinesics to send and receive communicative messages. This is why they have longer periods of silence. Moreover, they tend to speak at a slow pace so as not to complete the topic in a short time and to avoid lapses, because lapses lead to withdrawal from the conversation.

**Figure 11. The relationship between the length of silence and the relationship between the interlocutors.**



### **5.7. Implications of the Study**

The findings of the study have a number of important implications for future practice. First, the results of this study will help Jordanians and Australians to understand and interpret silence in casual conversation and to avoid ambiguity in conversation. Because of the ambiguity of silence, a multidisciplinary perspective is important to interpret the meaning of silence in conversation. Second, silence is multi-accentuated, that is, the interpretation of silence has several meanings in the different situations. This study will help the speakers of both countries to understand these meanings. Third, this study has determined certain approaches to interpret silence in social settings. Fourth, it also leads to raising the awareness of the linguistic socialisation of silence in daily life and the communicative use of silence in sociolinguistic and pragmatic domains.

Finally, the findings of the study show that the interpretation of silence relies on the context of situation and the relationship between the interlocutors. Therefore, any study interpreting the meaning of silence in the future should rely on these significant factors not only in Jordan and in Australia but also all over the world. The aspects and the result found in this study will pave the way for more studies in the future. In addition, the data and the examples given may also be a resource for some future studies.

### **5.8. Limitations of the Study**

Before recommending for future research certain limitations inherent in this and other similar studies will be taken up. One limitation of the study is the relatively small sample size. For this reason, these findings cannot be generalized to the broader

community based on this study alone. In other words, the sampling procedures use university students, who are not representative of the larger population in both countries. The sample of the study was 24 participants in each society. Only one case is studied in each society, and the study of more cases might produce different results. In other words, the study focuses on casual conversation in both societies. When other studies tackle the formal settings such as classroom or courts, the results may be different.

Another limitation of the study is that the data analysed in each conversation was 90 seconds from the beginning, 90 seconds from the middle and 90 seconds from the end of each conversation. The researcher selects this amount due to the hugeness of the data. Therefore, analysing more data may give different results, especially the period of silence could be longer or shorter, based on the continuity of the conversation and the topic raised. However, this does not affect the validity and the reliability of the findings of the study.

Another area of concern has to do with the limits of the interpretation of findings, since the researcher has interpreted silence from a socio-pragmatic point of view. Silence could be interpreted based on different views, as it has many meanings in the same situation.

## **5.9. Suggestions for Further Research**

The findings of the study have several implications for further research. There are a number of areas which are worthy of further probing in the study of silence. It is important to investigate silence in group conversations i.e. whether the silence of one participant affects the flow of conversation or not. Another potential area of interest would be the examination of the use of silence in formal situations, such as in courts and classrooms in order to see whether the status of the participants affects the employment of silence in conversation. Another worthy area for further research would be the perception and practice of silence between the younger and older generations. Are there similarities or differences? Moreover, other studies are needed to examine the use of silence in political situations, especially in political speeches. In addition, further studies are required to investigate the function of silence in religious

settings, such as Friday speech or Sunday services. Is there a relationship, for example, between silence and religious practices? The role of the linguistic socialisation is in planning for developing linguistic awareness of silence in order to ascertain some universals in silence. In addition, another study is required to investigate silence in daily telephone conversations. Another fruitful study could involve the perceiving and practising of silence on happy or sad occasions, such as weddings, birthdays, and funerals. A statistical study is also required to investigate the statistic significance of the perception and practice of silence in social setting.

### **5.10. Originality of the Thesis**

Last but not least, this study is original, because it raises the socio-pragmatic awareness of the perception and practice of silence in both Jordanian and Australian societies. Silence has been a neglected area of sociolinguistics and discourse analysis (Jaworski, 2005, p. 1), so this study will serve as a foundation for future studies of silence as a socio-pragmatic phenomenon. This study has also gone some way towards enhancing our understanding of the perception and practice of silence in daily life. Silence is as important as speech. In some cases, it is more preferred than speech. Allah says in the Holy Quran:

‘(Remember) that the two receivers (recording angels) receive (each human being), one sitting on the right and one on the left (to note his or her actions). Not a word does he (or she) utter but there is a watcher by him ready (to record it) (Surah Qaf, Chapter 26, verses 17 and 18).

Silence is also recognisable and appreciated in Australian society and in Western culture in general which, like Jordanian society, believed in the virtue of silence in daily life.

Silence is the great teacher, and to learn its lessons you must pay attention to it. There is no substitute for the creative inspiration, knowledge, and stability that come from knowing how to contact your core of inner silence. The great Sufi poet Rumi wrote, ‘Only let the moving waters calm down, and the sun and moon will be reflected on the surface of your being’ (Deepak Chopra).

## References

- Al- Sahawneh, K. Y. (1996). *The Significance of Silence in the Jordanian Society: A Sociolinguistic Perspective*. Yarmouk University, Irbid.
- Al-Sheikli, A. (1995). *Fadelat Al-Samt wa Radelat Kathrat Al-Kalam*. Amman: Dar Al-Basheer
- Alerby, E., & Elidottir, J. (2003). The sounds of silence: some remarks on the value of silence in the process of reflection in relation to teaching and learning. *Reflective practice*, 4(1), 41-51.
- Areil, Mira (2010). *Defining Pragmatics*. Cambridge: Cambridge University Press.
- Argyle, M., Furnham, A., & Graham, J. A. (1981). *Social Situations*. Cambridge: Cambridge University Press.
- Arminen, I. (1999). Conversational Analysis: A quest for order in social Interaction and language use. [Review Essay]. *ACTA Sociologia*, 42(251), 251-257.
- Atkinson, J., & Heritage, J. (1984). *Structure of Social Action: Studies in Conversation Analysis*. Cambridge Cambridge University Press.
- Ballonow, O. F. (1982). On Silence-Findings of Philosophical-Pedagogical Anthropology. *Universitas*, 24(1), 41-47.
- Barbour, R. (2008). *Introducing Qualitative Research: A Student Guild to the Craft of Doing Qualitative Research*. Los Angeles: Sage Publications.
- Berg, B. L. (2001). *Qualitative Research Methods for Social Sciences*. Boston: Allyn and Bacon.
- Brinton, Laurel J. (1996). *Pragmatic Markers in English: Grammaticalisation and Discourse Functions*. Berlin: Mouton de Gruyter.
- Brown, p., & Levinson, S. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
- Bruneau, T. J. (1973). Communicative Silences: Forms and Functions. *Journal of Communication* 32(1), 17-46.
- Bruneau, T. J. (2008). How Americans Use Silence and Silences to Communicate. *China Media Research*, 4(2), 77-85.
- Collins Cobuild English Dictionary for Advanced Learners (2003). (4 ed.): HarperCollins Publishers.
- Douglas, O. s. (1992). *Analysis of False Starts in Spontaneous Speech*. Paper presented at the The International Conference on Spoken Lanaguage Processing.
- Eades, Diana (2000). I don't think it's an answer to the question: Silencing Aboriginal Witenesses in Court. *Language in Society*, 29, pp. 161-195.
- Eggs, S., & Slade, D. (1997). *Analysing Casual Converssation*. London: equinox.
- El-wer, E. (2003). The Focusing of -kum in Amman. In D. Brain & J. Cheshire (Eds.), *Social dialectology: In Honour of Peter Trudgill* (pp. 59-67). Philadelphia: Jonh Benjamins Publishing Company.
- Gardner, R. (2001). *When Listeners Talk: Response Tokens and Listeners Stance*. Amesterdam/Philadelphia: John Benjamins Publishing Company.
- Goffman, E. (1967). *Interaction Ritual*. Garden City, New York: Doubleday.
- Holborow, M. (2006). Putting the Social Back into Language: Marx, Volosinov and Vygotsky re-examined. *Studies in Language & Capitalism* 1, 1-28.
- Hall, E. T. (1959). *The Silent Language*. New York: Doubleday.
- Halliday, M. A. K. (1976). Anti-Languages. *American Anthropologist*, 78(3), 570-587.
- Halliday, M. A. K., & Hassan, R. (1985). *Language, context, and text: Aspects of Language in a social –Semiotic Perspective*. Victoria: Deakin University press.
- Harris, M., & Johnson, O. (2000). *Cultural Anthropology* (5th ed.). Needham Heights MA: Allyn and Bacon.



- Have, P. t. (1999). *Doing Conversation Analysis-A Practical Guide*. London: Sage.
- Heritage, J. (1984). *Garfinkel and Ethnomethodology*. Oxford: Polity Press.
- Hieke, A. E. (1981). A Content-Processing View of Hesitation Phenomena. *Language and Speech*, 24(2), 147-160.
- Holmes, J. (1992). *An Introduction to Sociolinguistics*. London and New York: Longman.
- Hutchby, I., & Wooffitt, R. (1998). *Conversation Analysis:Principles,Practicesand Applications*. Cambridge: Polity Press.
- Jaworski, A. (1993). *The Power of Silence social and Pragmatic Perspectives*. Newbury Park, London and New Delhi: Sage Publication.
- Jaworski, A. (1997a). Aesthetic, Communicative and Political Silences in Laurie Anderson's Performance Art. In A. Jaworski (Ed.), *Silence Interdisciplinary Perspectives* (pp. 15-35). Berlin: Mouton de Gruyter & Co.
- Jaworski, A. (1997b). 'White and White' Metacommunication and metaphorical Silences. In A. Jaworski (Ed.), *Silence Interdisciplinary Perspectives* (pp. 381-400). Berlin: Mouton de Gruyter & Co.
- Jaworski, A., & Stephens, D. (1998). Self-reports on silence as a face-saving strategy by people with hearing impairment. . In *International Journal of Applied Linguistics*, 8(1), 61-80.
- Jaworski, A. (2005). Introduction: Silence in institutional and intercultural contexts. *Multilingua - Journal of Cross-Cultural and Interlanguage Communication*, 24(1-2), 1-6.
- Jefferson, G. (1989). Preliminary Notes on a Possible Metric which Provides for a 'Pstandard Maximum' Silence of Approximately One Second in Conversation. In D. Roger & P. Bull (Eds.), *Conversation: an Interdisciplinary Perspective* (pp. 166-195). Clevedon/Philadelphia: Multilingual Matters.
- Jensen, J. V. (1973). Communicative Functions of Silence. *ETC*, 30, 249-257.
- Johannesen, R. L. (1974). The Function of Silence: A Plea for Communication Research. *Western Speech*(38), 25-35.
- Kurzton, D. (1998). *Discourse of Silence*. Amsterdam: John Benjamins.
- Lakoff, R. (1975). *Language and Woman's Place*. . New York: Harper & Row Publishers:.
- Lebra, T. S. (1987). The Cultural Significance of Silence in Japanese Comunication. *Multiligua*, 4(6), 343-357.
- Leech, G.N. (1983). *Principles of Pragmatics*. New York: Longman Group Limited.
- Lethonen, J., & Sajavaara, K. (1985). The Silent Finn. In D. Tannen & M. Saville-Troike (Eds.), *Perspectives on Silence* (pp. 193-204). Norwood: Ablex Publishing Corporation.
- Ling, W. N. (2003). Communicative Functions and Meanings of Silence: An Analysis of Cross-Cultural Views. *Multicultural studies* 3, 125-146.
- Miller, J., & Weinert, R. (1995). The Function of Like in Dialogue. *Journal of Pragmatics*, 23, 365-393.
- Moore, A. R. (1999). Language and Gender. from [www.teachit.co.uk/armoore/lang/gender.htm# top](http://www.teachit.co.uk/armoore/lang/gender.htm#top)
- Muller, S. (2005). *Discourse markers in naive and non-native English discourse*. Amsterdam/Philadelphia: John Benjamins publishing company.
- Mushin, I., & Gardner, R. (2009). Silence is talk: Conversational silence in Australian Aboriginal talk-in-interaction. *Journal of Pragmatics*, 10(1016).
- Nakane, I. (2003). *Silence in Japanese-Australian Classroom Interaction: Receptions and Performance*. University of Sydney, Sydney.
- Nakane, I. (2007). *Silence in Intercultural Communication: Perceptions and Performance*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Nwoye, G. O. (1985). "Eloquent Silence among Igbo of Nigeria". In D. T. a. M. Saville-Troike (Ed.), *Perspective on Silence* (pp. 185-191). Norwood, Nj: Ablex.

- Oliver, R. T. (1971). *Communication and Culture in Ancient India and China*. Syracuse, N.Y.: Syracuse University Press.
- Pomerantz, A. (1984). Agreeing and Disagreeing with Assessments: some Features of Preferred /Dispreferred Turn Shapes. In J. M. Atkinson & J. Heritage (Eds.), *Structures of Social Actions: studies in Conversation Analysis* (pp. 57-102). Cambridge: Cambridge University Press.
- Poynton, C. (1985). *Language and Gender: making the difference*. Victoria: Deakin University.
- Punch, K. (1998). *Introduction to Social Research:Qualitative and Quantitative Approaches*. London: Sage Publication.
- Sacks, H., Schegloff, E. A., & Jefferson, G. (1974). A Simplest Systematics for the Organisation of Turn-Taking for Conversation. *Language*, 50(4), 696-735.
- Sacks, H. (1992). *Lectures on Conversation* (Vol. 2). Oxford UK&Cambridge USA: Blackwell.
- Sadiqi, F. (2003). *Women, Gender, and Language in Morocco*. Leiden; Boston: Brill.
- Salih, M. H., & Bader, Y. (1997). The Communicative Functions of Silence in the Classroom. *Abhath AL-Yarmouk*.
- Sanders, C. (1993). Sociosituational Variation. In C. Sanders (Ed.), *French Today:Language in its Social Context* (pp. 27-55). Cambridge: Cambridge University Press.
- Saville-Troike, M. (1985). "The Place of Silence in an Integrated Theory of Communication". In D. T. a. M. Saville-Troike (Ed.), *Perspectives on Silence* (pp. 3-18). Norwood: Ablex Publishing Corporation.
- Schegloff, E. A. (1992). Repair after Next Turn:the Last Structurally Provided Defense of Intersubjectivity in Conversation. *American Journal of Sociology*, 97(5), 1295-1345.
- Schegloff, E. (1993). "Reflections on Quantification in the Study of Conversation". *Research on Language and Social Interaction*, 26(1), 99-128.
- Schegloff, E. (1996). Turn Organization:One intersection of grammar and interaction. In E. A. S. E. Ochs & T. S. A. (Eds.), *Interaction and Grammar* Cambridge: Cambridge University Press.
- Schegloff, E. A., Koshik, I., Jacoby, S., & Olsher, D. (2002). Conversation Analysis and Applied Linguistics. *Annual Review of Applied Linguistics*, 22, 3-31.
- Schegloff, E. A. (2007). *Sequence Organisation in Interaction:A Primer in Conversation Analysis* (Vol. 1). Cambridge: Cambridge Press.
- Schiffrin, D. (1987). *Discourse markers*. Cambridge: Cambridge University Press.
- Sifianou, M. (1997). Silence and Politeness. In A. Jaworski (Ed.), *Silence Interdisciplinary Perspectives* (pp. 63-85). Berlin: Mouton de Gruyter & Co.
- Sobkowiak, W. (1997). Silence and markedness theory. In A. Jaworski (Ed.), *Silence: Interdisciplinary Perspectives* (pp. 39-61). Berlin and New York: Mouton de Gruyter.
- Szczuchewycz, B. (1997). Silence in Ritual Communication. In A. Jaworski (Ed.), *Silence Interdisciplinary Perspectives* (pp. 239-260). Berlin: Mouton de Gruyter & Co.
- Tannen, D. (1985). "Silence: Anything But." In D. T. a. M. Saville-Troike (Ed.), *Perspectives on Silence* (pp. 93-111). Norwood: Ablex Publishing Corporation.
- Tannen, D. (1987). Repetition in Conversation:toward a Poetics of Talk. *Language*, 63(3), 574-605.
- Taylor, B. A. (1975). Towards a Structural and Lexical Analysis of Swearing and Language Abuse in Australian English. *Linguistics*, 13(164), 17-43.
- Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics*. Essex: Longman Group Limited.
- Tree, J. E. F. (1995). The Effects of False Starts and Repetitions on the Processing of Subsequent Words in Spontaneous Speech. *Journal of Memory and Language*, 34, 709- 738.

- Van Manen, M. (1990). *Researching Lived Experience. Human Science or an action sensitive pedagogy*. London State University of New York Press.
- Walker, A. G. (1985). The Two Faces of Silence: The Effect of Witness Hesitancy on Lawyers' Impressions. In D. Tannen & M. Saville-troike (Eds.), *Perspectives on Silence* (pp. 55-77). Nowwood, New Jersey: Alex Publishing Corporation.
- Walker, A. G. (1985). The Two Faces of Silence: The Effect of Witness Hesitancy on Lawyers' Impressions. In D. Tannen & M. Saville-troike (Eds.), *Perspectives on Silence* (pp. 55-77). Nowwood, New Jersey: Alex Publishing Corporation.
- Watts, R. J. (1997). Silence and the acquisition of Status in Verbal Interaction. In A. Jaworski (Ed.), *Silence Interdisciplinary Perspectives* (pp. 87-117). Berlin Mouton de Gruyter & Co.
- West, C. (1995). Women's Competence in Conversation. *Discourse & Society*, 6, 107-131.
- Zimmerman, D. H., & West, C. (1975). Sex Roles, Interruptions and Silences in Conversation. In B. T. N. Henley (Ed.), *Language and Sex: Differences and Dominance*. (pp. 105-130). Massachusetts: Newbury House Publishers.

## Appendices

### Appendix A: Glossary of Transcript Symbols based on Jail Jefferson 1995.<sup>6</sup>

- [ A left bracket indicates the point of overlap onset.
- ] A right bracket indicates the point at which two overlapping utterances end, if they end simultaneously, or the point at which one of them ends in the course of the other.
- = Equal signs indicate no break or gap. A pair of equal signs, one at the end of one line and one at the beginning of a next indicates no break between the two lines.
- (0.0) Numbers in parentheses indicate elapsed time by tenths of seconds.
- (.) A dot in parentheses indicates silences less than 0.2 seconds.
- :: Colons indicate prolongation of the immediately prior sound. The longer the colon row, the longer the prolongation.

---

<sup>6</sup> Lerner, Gene H. (2004). *Conversation Analysis: Studies from the first generation*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

\_ Underscoring indicates some form of stress, via pitch and /or amplitude. A short underscore indicates lighter stress than does a long underscore.

↑↓ Arrows indicate shifts into especially high or low pitch.

WORD Upper case indicates especially loud sounds relative to the surrounding talk.

\*indicates deleted letters due to politeness.

> < Right/left carats bracketing an utterance or utterance-part that the bracketed material is speeded up, compared to the surrounding talking.

< > Left/ right carats bracketing an utterance or utterance-part indicate that the bracketed material is slow down, compared to the surrounding talk.

(h) ParenDissertationed 'h' indicates plosiveness. This can be associated with laughter, crying, breathlessness.

( ) Empty parentheses indicate that the transcriber was unable to get what was said.

(( )) Doubled parentheses contain transcriber's descriptions.

.hhh A dot-prefixed rom of 'h' indicates an in-breath.

hhh Without the dot, the 'h' indicates out-breath

°° indicates whispering.

~ ~ indicates wobbly voice.

## **Appendix B. Samples of Jordanian Data**

**Nami:r & ?Asma:? ( Females, Friends)**

**(1:00-1:30)**

- 1 Nami:r : (3.9)mabsu:ta bixaSuS alju:
- 2 ?Asma:?: ?a:h kθe:r mne:h(30)

3 Nami:r :bas bithisi illi biyar bilju biljam? Mutat<sup>f</sup>labat kuliet al  $\zeta$ ulu:m, ye $\zeta$ ni lau nitxaSaS e $\eta$ na bidraset  
4 taxaSuS wa $\eta$ ad bas bikun alwad<sup>i</sup>  $\zeta$  a $\eta$ san min ennuh e $\eta$ na nid<sup>t</sup> $\zeta$ ar nudrus mwad mi $\theta$ l alfiezya  
5 alkiemya? Waliryad<sup>y</sup>at, awal  $\zeta$ i ah ka  $\zeta$ lamih hi bitnazil min almu  $\zeta$ dal k $\theta$ e:r ya  $\zeta$ niennuh  
6 btudrus ma $\theta$ lan ryad<sup>y</sup>at wa $\eta$ ad lamma bas yinjah<sup>f</sup> fieha alt<sup>f</sup>ulab bi $\eta$ issu bas ynijahu  $\zeta$ jan  
7 yuxluS the faculty of science, that means specialising in one field is better than studying  
8 courses such as physics minha(8.7)

9 ?Asma:?: La bas lazim ?nnuh bi  $\zeta$ aks ya  $\zeta$ ni alryad<sup>y</sup>at kiemya murtabt<sup>f</sup> m  $\zeta$   $\zeta$ ulu:m al?rd<sup>p</sup> le: $\zeta$  ?nnuh  
10 (1.7)

11 ?

12 Nami:r: ma: $\zeta$ i mirtabt<sup>f</sup>at bas hala? ?i $\eta$ na laqudam bidna nma:ris mihnit aljulu:ji(4.3)

13 ?Asma:?: rah tistaxdimi alhisabat rah tistaxdmi(1.4)

14 Nami:r : hai alhisabat nefisha e $\delta$ a kanat mat<sup>f</sup>lubah rah nid<sup>t</sup> $\zeta$ ar nistaxdimha fi kul masaq, ya  $\zeta$ i e $\eta$ na  
15 ma $\theta$ alan estaxdamna hisabat madit alhydrulugya ?ke:d rah nudru $\zeta$ a d<sup>p</sup>min almasaq ma  $\zeta$  nafis  
16 aldaktur hiek biku:n...

17 ?Asma:?: ?ah

18 ?stafe:d min altakumul waltafad<sup>ul</sup> ?ila ? $\delta$ a ?nnuh nazal mu  $\zeta$ adali bas ?k $\theta$ ar(..2), fufti Kaman?hna  
19 mwad elkiemya t<sup>f</sup>ab ?hna hai almawad kuna nudrisha?yam elmadraseh xilal 12 saneh ?hna  
20 darasna kiemya, darsna fizya, darasna riyad<sup>y</sup>at lief tan  $\zeta$ iedhin biljam  $\zeta$ a ? Sah<sup>f</sup>aw la? ?  
21 ?hna axa $\delta$ na elfikrah  $\zeta$ anhum, y  $\zeta$ ani hileiyan ?na max $\delta$ eh fikrah  $\zeta$ an elkiemyalakin  
22 mutat<sup>f</sup>alab mini ?adrus masaqien, muxtabare:n kiemya (2.8) hai ?al?afya? (1)  $\zeta$ an ya  $\zeta$ ni  $\zeta$ an  
23 jad hi eli nazalat mu  $\zeta$ adali.

1

### (12:00-13:30)

166 **Nami:r:** hatta bi?awal ?wal ma futna  $\zeta$ ataxaSuS ?ih ya  $\zeta$ ni ?t  $\zeta$ arafna  $\zeta$ ala banat min ?b  $\zeta$ i:d  
167 lab  $\zeta$ i:d zai ?ala:?<sup>?</sup> ma kunna ?i $\eta$ na ?wyaha Suhbih bas kunna ?in $\zeta$ u:fha min ?b  $\zeta$ i:d l  
168 kunt ?afu:fha min ?b  $\zeta$ i:d, kunt ?afu:fha ke:f ma  $\zeta$  ilbana:t hai issan $\eta$  ?aw biSSi:f.

169 ?Asma:?:?ih

170 Nami:r: ?k $\theta$ i:r garabat minna ya  $\zeta$ ni hasse: $\theta$ a Sa:rat d<sup>i</sup>imin ?gru:bna,Surna Nami:r, ?Asma:?,  
171 ?aLa:?<sup>?</sup> gru:p wa $\eta$ ad bilja:m  $\zeta$ a ma  $\zeta$ nnuh ma t  $\zeta$ arafna  $\zeta$ ale:ha ?ana wiya:ki min  
172 ?awal yu:m bilja:m  $\zeta$ a ?t  $\zeta$ arrafna  $\zeta$ a ba  $\zeta$ ud<sup>p</sup> winsajamna ?kthe:r ?wd<sup>p</sup>ale:na maf $\zeta$ :n  
173 hi fa:tat jade:deh bas lamma fa:tat  $\zeta$ ala  $\zeta$ ilitna ya  $\zeta$ ni ma fa:tat  $\zeta$ ari:bih  $\zeta$ alwad<sup>i</sup>  $\zeta$   
174 **?Asma:?:** ?ah

175 **Nami:r:** fahmih  $\zeta$ ale:ki ya  $\zeta$ nima hasse: $\theta$ a bilmarah  $\zeta$ ari:bih, xalaS min ?awal ya  $\zeta$  ni xila:l  
176 sante:n ra:qab $\theta$ a ?min b  $\zeta$ i:d ?u  $\zeta$ ufna:ha bas  $\zeta$ an jad lamma fa:tat hasse: $\theta$ a xalaS  
177 he:ka gari:bih  $\zeta$ alai ?k $\theta$ e:r  $\zeta$ ala galbi.

178 **?Asma:?:** ?ah

- 179 **Nami:r:** wkaʔnha hi balafat min ʔawal yu:mʔana wyaki bilja:m ʕa laʕatta ma ʔt ʕarafna ʕala  
180 ba ʕudʔ ʔau laʕatta(2.8) ʔana binnisbih ili he:k ʕan ʔAla:ʔ ma ba ʕarafi ʔnti ʔ
- 181 **ʔAsma:ʔ:** ʔah nafs ʔilʔi: kunt ʔe:h laʔnuh kanat Suhbitha ma ʕ ʕalya ma ka:nat ʔmgarbih  
182 ʔilna ʔkʕe:rʔ
- 183
- 184 **Nami:r:**ʔah
- 185 **ʔAsma:ʔ:** bas ʔt ʕarafna ʕale:ha ʔakʕar ʔau ʔazaʕna ma ʕha mwa:d ʔu he:k Sa:rat ʔagrab  
186 ʔilna(...
- 187 **Nami:r:**ma baʔmin hʕkʕe:r ʔbSada:qit ilbint wiʕʕab(...3.2)ya ʕni binnisbeh illi ilbint wiʕʕab  
188 ma(...1.30yku:n be:nhum Seda:qa ya ʕni bas Sada:qa ma bʔamin
- 189 **ʔAsma:ʔ:**ʔah
- 190 **Nami:r:** xa:Sa ʔʕa ka:n maʕalan ʔih bu:xʕu nafis ilmaŕaqa:
- 191
- 192 **ʔAsma:ʔ:**(...7.6)ʔilla ma ydʔal naʕrit il ʔiʕʕkar yunʕrliha kaʔuntha ma: ʔb(...4)
- 193 **Nami:r:**ʔah
- 194 **Nami:r:** ʔuhi kama:n nafis ʔilʔiʕi ya ʕni xalaŕ tigtani ʕ ʔnnuh ha:ʕ Sade:q ʔu bas ʔila ma yit  
195 ʕalagu ʔbba ʕidʔ
- 196 **ʔAsma:ʔ:**ʔah
- 197 **Nami:r:** ya ʕni baʕis ʔnnuh hai itʕʕabi: ʕa ilbaʕareyeh raʕ yyme:lu laba ʕ
- 198 **ʔAsma:ʔ:**ʔah hai fikrah

**(23:00-24:30)**

- 352 **Nami:r:** innate:jih ʕiba:reh ʕan raqam wilmuxraja:t he:h ʔrqa:m ʔau ʔe:h(1.1) kalima:t ʔb ya  
353 ʕni raʕ (1.3) taʔ ʕarakeh base:tʕeh raʕ ʔitxaribtʕlek barna:mij ka:mil.
- 354 **ʔAsma:ʔ:** hai muʕkilit ilimtiʕa:na:t ilmultapil.
- 355 **Nami:r:** ilmultapil bas kauinhu ʕimlu:h ʔinʕa:ʔi ya ʕni ʕal ʔaqal ʔiʕa ʔinti xabatʕti ʔbhaʕa  
356 irraqam raʕ tu:xʕi
- 357 **ʔAsma:ʔ:** juzuʔ min il ʕala:mih.

- 358 **Nami:r:** juzu? Min il ʕala:mih he:k ma bidʕe: ʕ ʕaq itʕʕa:lib (1.5) min na:ʕyēt ʕalama:t (2.0)  
359 mafhu:m il
- 360 **?Asma:?** min na:ʕyēt taSle:h ya ʕni ?S ʕab lilmudaris (1.6) ?imtiha:n muhawsab bitʕli ʕlik il  
361 ʕala:mih ja:hziḥ
- 362 **Nami:r:** ?ah ?aSalan ilimtiha:n ilmuhawsab ma fi:h taSʕe:h fihai ilma:dih
- 363 **?Asma:?** (2.8) ?ah baḥke:lik ?S ʕab bitSe:r ya ʕni ʕyul ?zya:dih ʕla ilmudarris
- 364 **Nami:r** :?but ʕrfi ?iḏ a ?innuh ?iḏ a ?innuh lau binad na:xḏiha ukey raḥ yiy lab bittsʕe:h bas  
365 raḥ yiktaʕif ?xtʕa:? Itʕʕula:b we:n min xilal kita:biut ilbara:mij lguda:m raḥ yiḥasa  
366 ʕarḥuh(0.6) raḥ yifham itʕʕula:b ?akḏar.
- 367 **?Asma:?** mumkin ?ah
- 368 **Nami:r:** ya ʕni mumkin ?iḏa biduh yudrus halma:dih ?u ka:n ilimtiha:n muhawsab witʕʕula:b  
369 yimtaḥnu: ?u ukey ma y ʕrif.
- 370 **?Asma:?** kul tʕa:lib we:n yilitʕ
- 371 **Nami:r:** ukey we:n yeltʕu raḥ yidʕel yiʕrah ilma:deh ?bnafis ilislu:b,?at waqa ʕ, ya ʕni ?illa  
372 ?iḏa?iḥḥasan ilwadʕi ʕ ?iʕwai(2.3) ḥatta illcalculus heḏe:k ilmareḥ ḥaku:li ilbana:t  
373 ?innh ʕimil ilimtiha:n unse:n(1) nuS multapil, ya ʕni hammuh nuS il ʕala:mih  
374 multapil ʕaʕer ?s?ilih ?u su?a:le:n ?inʕa:ʕi
- 375 **?Asma:?** ?ah ?mne:h
- 376 **Nami:r:** kama:n hai fi:ha da ʕin ?ḥna lamma ?axḏna:ha ka:naet multpil ?ah (1.5) ?irtḥna  
377 minha bas ?bitiḥrfi kama:n ilmaultapil biḥsi ?inha lutʕʕlab illi ma ?budrsu bireyḥu.
- 378 **?Asma:?** ?ah mumkin tudʕrib ma ʕuh ḥaDʕ(1.1) bas mara:t bitku:n fi:ha ?s?ilit ḏaka:ʕ, ya ʕni  
379 bixayrik be:n xaya:re:n, biku:nu ?gra:b min ba ʕudʕ jidan, ?illa ?iḏa ma ?btuzlitʕ miḏl  
380 il IT(2.4)
- 381 **Nami:r:** il IT he:ka ?innti ?bti ʕrfu
- 382 **?Asma:?** ?ah hum xamis xayara:t,?arba ʕ xayara:t xeya:re:n ?ikḏe:r ?b ʕa:d wiḏne:n ?gra:b  
383 jidan, ya ʕni ?iḏa ma kunt darsih ?au ?innuh fahmih mazbu:tʕ ma raḥ tigdari?tmayzi  
384 be:n iliḏne:n(1.1) mumkin wahid ?aqwa ?ijabtuh min iḏḏa:ni Saḥ ?au
- 385 **Nami:r:** ?ah ma baḥib hai ?il?as?ilih illi zai he:k baxta:r illi ?aSaḥ min iSSaḥe:h.
- 386 **?Asma:?** la? Ba bimayiz, ?ah fi:h ?s?ilih bitmayiz itʕʕula:b kama:n mu lazim ilkul
- 387 **Nami:r:** bas mij kulha ya ʕni mij

**Ahmed and ?AbudIna:sʕir ( Males, unacquainted)**

**Minutes (1:00 -1:30)**

- 1 **Ahmed:** beʕrfij ʔismek ?
- 2 **ʔAbudlna:sʕir:** ʔmi ʕabdina:sʕir ilʕeza:m (0.4) senih ʕa:nyih dʕa:mʕeh ʔiḏa:ʕ aw tilfizu:n
- 3 (0.3)
- 4 **Ahmed:** ʔiḏa:ʕ aw tilfizu:n (0.2) ʔe::h
- 5 **ʔAbudlna:sʕir:** ʔah
- 6 **Ahmed :** Ahmed iyre:za:t senih ra:bʕeh taʕre:r sʕeʕefi
- 7 **ʔAbudlna:sʕir:** ʔahleen (0.2) ʔahleen.
- 8 **Ahmed:** ju: ke:f ja:yif iliḏa:ʕeh wiltilfizu:n?
- 9 **ʔAbudlna:sʕir:** ikwayis bes yeʕni kiḏib ma ibnitʕalamisʕ ifi (0.2) yeʕni koulyatha ʔe::h
- 10 **Ahmed:** le:f
- 11 **ʔAbudlna:sʕir:** bigderu yitʕu:neh iyya:he ibsenih law yidʕmeʕo ilmwa:d kolya:tha (0.8) aw
- 12 ʕetʕu:ha ibsenih weʕdih yeʕni mmm ibnitʕelem
- 13 **Ahmed:** jo:f jo:f ana ʕindi qana:ʕeh bilnisbih tasʕʕha:feh wil iʕla:m bij kil ʕa:m() ʔe::h inno::
- 14 (1.0) yeʕni site:n sa:ʕeh wilkʕe:r ʕale:ha.
- 15 (0.4)
- 16 **ʔAbudlna:sʕir:** heh heh
- 17 **Ahmed:** halt aʕlem \*eyleh
- 18 **ʔAbudlna:sʕir:** sʕa:dig
- 19 **Ahmed:** yeʕni senih sente:n ʕan dʕed ʕen dʕed isʕsʕeʕʕha:feh yeʕni ʕa:tʕe:lek mewa:d ʔifi
- 20 fa:dʕi hadʕa koloh ʕal fa:dʕi
- 21 (0.2)
- 22 **ʔAbudlna:sʕir:** kolyatoh itisʕa:l. issaneh ilʔoleh ka:mlih itʕalamit ilitisʕa:l me:t merah.
- 23 (0.5)
- 24 **Ahmed:** bes (0.3) ʔani jo:f hi bes teqre:**Ben** site:n sa:ʕeh (0.5) xems aw site:n wallah ikʕe:r
- 25 (0.7) mwafiqni bijeyleh (0.4) ʔke:d?
- 26 **ʔAbudlna:sʕir:** heh heh heh tʕeb ʕan yazemih
- 27 (0.6)
- 28 **Ahmed:** ʔe::h feyleh ʕanyih (0.6) iddeka:trih ke:f ja:yifhom?
- 29 (0.9)
- 30 **ʔAbudlna:sʕir:**Mmm (0.4) yeʕni (0.4) bi:h minhom (0.2) na:s ʕindhom biʕrfo yiʕmelo:
- 31 tʕebʕan hi isʕsʕeʕʕha:feh ma fi:ha:ʕ ʕilim (0.5) yeʕni ha ddaku:r illi ʕindoh islu:b innoh
- 32 ha feyla:t illi itʕalemtha ibʕeya:toh yiʕalmina iyya:ha
- 33 **Ahmed:** ʔah
- 34 **ʔAbudlna:sʕir:**ha:ḏʕa ho ikwayis (0.3) iddaku:r illi ma ʕindho:ʕ ilʔislo:b ʔinnoh yilaqin talqe:n
- 35 haḏa mij (0.6) na:fiʕ.
- 36 **Ahmed:** jo:f iddaka:trih ʕindena binqasmo qisme:n
- 37 **ʔAbudlna:sʕir:** ʔah heh heh heh
- 38 **Ahmed:** jo:f ilna:dʕiʕ
- 39 (0.2)
- 40 **ʔAbudlna:sʕir:** ʔah
- 41 **Ahmed:** illi biko:n ʔindoh xibra:t sa:biqeh aw biwasʕilha letʕola:boh (0.4) bisʕsʕha:feh biḏa:t
- 42 isʕsʕeʕʕha:feh ʕiba:reh ʕan hirfih (0.5) mij mihnih
- 43 (0.6)
- 44 **ʔAbudlna:sʕir:** mewa:hib



45 **Ahmed:** ?iða ?indek qodreh ?innekk toktoob (0.4) witqadam bera:midz aw:: ti?mel ?ala:qa:tek  
 46 ye?ni bitko:n ?exis? mo?e?ef bitgder ti?mel ?alaqa:t  
 47 (0.5)  
 48 **?AbudIna:s?ir:** ?ah itfeð?el  
 49 **Ahmed:** ?e:::h ib (0.3) sa?itha bitku:n na:ðzi? (0.5) ama itgoli ?asa bidi ?at?elam ke:f ?aktob  
 50 (0.2) ke:f kaða mo: fa:ð?i  
 51 **?AbudIna:s?ir:** ye zamih kama:n ta?le:m hasa irrasim ilfen. Bidi ?es?alak so?a:l ilfen irrasim  
 52 (0.4) ?intih bit mewhibih wala te?le:m?  
 53 **Ahmed :** la t?eb?an ?ana ma: le:f dexel birreasim  
 54 (0.4)  
 55 **?AbudIna:s?ir:** ?ana be?t?e:kmi?a:l bi wa:hed s?a:hi aw ?ibin ?ami yazamih bega:f yi?rif  
 56 yorsom wala ?iji (0.6) ra:h it?elam rasim s?a:r yi?som lawha:t ye?ni lawha:t lawha:t  
 57 **Ahmed:** ?ji imreteb  
 58 (0.5)  
 59 **?AbudIna:s?ir:** ?iji imratab (0.6) wis?a?ha:feh nefis il?iji.

**Minutes (12:00-13:30)**

199 **Ahmed:**?e:::h (2.1) ke:f ?ayif ildzam?eh ?  
 200 (0.7)  
 201 **?AbudIna:s?ir:** binnisbih leldza:m?eh (0.8) ye?ni ?arbef sene:n ?era:m yi?ot?o be:hin iffef  
 202 (0.8)iða boq?od ?arbef sene:n ga:fid bo:xð? mawad ?at?iðb (1.0) ya?ni zai ma qulit  
 203 ?init (0.2) is?s?a?ha:fa ?ara:m ?ali:ha santi:n (0.8) buxið?haya ziam qa:lw: iba?rba?  
 204 sani:n hað?w:l issanti:n biqfiz ?umruh min 18 bis?i:r ?umruh 22 (0.2) ?intih da:ri ?w:  
 205 (0.2) ?22 (0.2) ?at?iðib.  
 206 (2.5)  
 207 **Ahmed:** isme? s?eli ?ela innabi (1.3) ildzam?eh ildzam?eh bes ?inek (0.3) itxof ?eldza:feh aw  
 208 tit?le? bes to:xid? ?iha:dih (1.1) ?ana fi ?i?tiqa:di aw ?ana fi ?i?tiqa:di aw ?ana zelamih  
 209 ye?ni ?i?tiqa:di ?e:::h be?ha:riðz fe:h akber wa:hed  
 210 **?AbudIna:s?ir:** ?a:h  
 211 **Ahmed:** bi?urdon ?innoh bes lama ?axof ?eldza:feh bidi fe:ha ?eha:dih (0.3) ?ani ?atwad?ef  
 212 fe:ha, itte?le:m fa:fil.  
 213 (1.2)  
 214 **?AbudIna:s?ir:** [ya zamih ?an ?indi?]  
 215 **Ahmed:** [ isme? isme? ] ?etta ha:l ilmoqa:belih law yiforo:ha ?ibb (0.3)?abs?er  
 216 we:n (0.2) ?ana zalemih ?ind mawqifi (0.4) itet?le:m ?indena fa:fil lama ?aqolek  
 217 wa:st?eh aw me?so:biyih (1.4) ill ildeko:r mera:t (0.4) mo?ð?em iddaka:trih bit?a:lo  
 218 ?a it?ola:b  
 219 (1.5)  
 220 **?AbudIna:s?ir:** wagif le:f te?a:li ?

221 (0.3)

222 **Ahmed:** teʕa:li ʕa tʕola:b aw ʔana ged kilmti

223 (0.6)

224 **ʔAbudIna:sʕir:** ke:f yeʕni bitʕa:lo ʔ yeʕni ke:f<sup>[yeʕni]</sup>

225 **Ahmed:** <sup>[yeʕni]</sup> bego:lha beʕesisek ʔinnuh lama yiʕki

226 meʕek (.) innex ʔintih wa la ʔifi(0.9) ʔinek ʔintih tʕa:lib wala ʔifi ho dekte:r zelemih

227 fehma<sup>[n]</sup>

228 **ʔAbudIna:sʕir:** <sup>[ma]</sup> ho fe:h deka:trih ma ibtifhamij. Ho bes itʕola:b yeʕni illi ma<sup>[bifamo:f.]</sup>

229 **Ahmed:** <sup>[ha:i illnug]</sup>

230 tʕeh kont bidi ʔeʕke:ha iddaka:trih ma bifhamo:f beʕedʕhom(.). ikʕe:r iddeka:trih

231 (0.3) illi bitʕa:leh ʕa tʕa:lib (.) ma bifhemij.

232 (0.3)

233 **ʔAbudIna:sʕir:** ya zamih bitlage:h xire:dʒ ʔabsʕer we:n xere:dʒ Ro:sya aw dʒaai , ya zamih

234 mijteri ijaha:dih mijtereh aw dʒa:l haðʕa ma ho ma bifhemij yeni ibʕobek (0.2) lawe:f

235 bidoh yitʕa:leh ʕa itʕola:b

236 (0.9)

237 **Ahmed:** Allah yiʕe:na ʕalah haldʒa:ʕeh winʒa: Allah ʔe:h gade:f dʕayilek?

238 (1.0)

239 **ʔAbudIna:sʕir:** Ke:f yeʕni?

240 **Ahmed:** gade:f dʕayilek tatitxredʒ?

241 (0.2)

242 **ʔAbudIna:sʕir:** la ya zamih ʔana beʕdni seneh ʕa:nyih

243 **Ahmed:** seneh ʕa:nyih ilfesʕil ilʔewal ha?

244 (0.4)

245 **ʔAbudIna:sʕir:** ilfesʕil ilʔewal

246 **Ahmed:** gade:f gatʕif ʔ

247 **ʔAbudIna:sʕir:** ga:tʕif ʔe::h 60, 60 sa:ʕehyimkin

248 **Ahmad:** 60 sa:ʕeh

249 (0.2)

250 **ʔAbudIna:sʕir:** meʕ ilmostaweh

251 (1.0)

252 **Ahmed:** meʕ ilmostaweh

253 **ʔAbudIna:sʕir:** meʕ ilfesʕol haðʕ

254 **Ahmed:** tʕeb jo: reʔyek bill yeʕni kewnek tʕa:lib ʔiʕla:m yeʕni (0.5) aw mefro:dʕ ʔinneke ʔinteh

255 min ʔe::h forsa:n itteyyiye:r

256 **ʔAbudIna:sʕir:ʔah**

257 **Ahmed:** aw qa:dit irraʔi fi ilmodʒtemeʕ <sup>[jo:]</sup> reʔyek bilhoko:meh?

258 **ʔAbudIna:sʕir:** <sup>[jo: ʔ]</sup> (0.8) yeʕni jo: bidi ʔegolek ʕen

259 ilhoko:meh(0.5) ilhoko:meh (0.5) yeʕni ʔilUrdon ( )gereb yoxlosʕ (1.4) yeʕni la:zim

260 ʔiʕnea inyeyir. ʔintih bitgo:l tʕa:lib bitteyye:r (0.9) ya zamih ilfasa:d wa:sʕil (0.3) yeʕni

261 ma bina:f ha:ðʕa (0.9) bes ʔindena fasa:d ikʕe:r ʔiʕna

262 (1.2)

263 **Ahmed:** hai (0.2) ʔinnoh ilhoko:meh qa:drih ʔinnoh itʕayir?

264 (0.9)

265 **?Abudlna:s'ir:** wa Allah law: ?as'ha:b ilqerar yifteho ?inhom yiyeyro (0.5) aw yifbe?o min  
266 ilmes'a:ri biyyiro.

**Minutes (23:00 -24:30)**

379 **Ahmad:** ?Abudlna:s'ir, ya ?Abudlna:s'ir  
380 **?Abudlna:s'ir:** ?ah  
381 **Ahmed:** waqifna s'a?ob (0.5) [Jo:f ]  
382 **?Abudlna:s'ir:** [heh heh ]  
383 **Ahmed :**?ifna ke?afra:d ke?afra:d mod?tame? (1.3) ma ibniqder insa:wi ?ifi min ho biqder  
384 yi?mel ye:r ilmas'u:le:n?  
385 (.)  
386 **?Abudlna:s'ir:** ilmas'u:le:n mefto:ñilhom ilmedza:l  
387 (.)  
388 **Ahmed:** ilwozara:? illi ?abs'er [?e:f ]  
389 **?Abudlna:s'ir:** [ illi ]fojol moqa:bela:t  
390 **Ahmed:**hasa ?inteh ja:yif ga:fade:n bibe:fo bilurdon aw bifteru be:ha  
391 (0.9)  
392 **?Abudlna:s'ir:**ma ho bigolek hað'a ñegneh jers'i ?ilna  
393 **Ahmed:** hasa ba?o il?eqabeh aw ?abs'er ?e:f.  
394 **?Abudlna:s'ir:** wil made:neh it'ibbiyeh  
395 **Ahmed:** aw lola sitir rabak ka:n ba:fu made:neh it'ibbiyeh ka:n hasa ilmotaqa:side:n  
396 il?askareye:n mij lagye:n ?akil yuklu(0.5) [ilwaled bidoh yiru:ñ ]  
397 **?Abudlna: s'ir:** [ bidoh yiru:ñ ?ele:ha ]  
398 **Ahmed:** ?a ilmusteffeh (0.2) bedel ma yiwade:h ?a ilmusteffeh.  
399 **?Abudlna: s'ir:** bitgolek ha:ð'a ñag jar?i le:n h:l wat'a:tna aw bidna inbe:ña (0.7) ye?ni mij  
400 inhom bigu:lu: ha:l wat'a:t il?adzya:l (0.6) ha:i. ?ard' il?adzya:l wiñne ñore:n be:ha  
401 (1.5)  
402 **Ahmed:** ?Abudlna: s'ir (0.8) ?Abudlna: s'ir(.) s'ali ?a innabi.  
403 **?Abudlna: s'ir:** Allahuma s'ali ?ala seyidna Mohammad  
404 (1.3)  
405 **Ahmed:** waqifna fa:fil (2.0) bikol ilmaqa:yi:s fa:fil (2.0) le:j? (0.6) ( )  
406 **?Abudlna: s'ir:** ( )  
407 (0.6)  
408 **Ahmed:** lama (0.2) tinba:ñ il?aqabeh iliqitis'a:diyih mede:nit il?aqabeh (0.8) aw hi ye?ni  
409 ilmarkiz (0.4)jittidza:ri willi ?e::h  
410 **?Abudlna: s'ir:** ?iryay:n ilurdon ?iryay:n ilurdon il?eqabeh.  
411 **Ahmed:** walek ilmerkiz ittiddza:ri wilisti?ma:ri bilurdon ye?ni he:h ye?ni innogt'eh  
412 ilmerkeziyeh bilurdon (.) fo:f ?ana bilnisbih illi law kont bidi ?ahot' law ?ini me?alan

413 malik (0.4) aw ʕa:sʕimeh lelurdon beħotʕ ilʕegebeh(1.1) meʕ inha beʕe:dih ʕen  
 414 illmerkiz ilmede:neh beʕe:dih ʕen ilmoħa:faðʕa:t aw keða.  
 415 **?Abudlna: sʕir:** beʕe:dih ʕen ilurdon [kama:n]  
 416 **Ahmed:** [le:f le:f] hassa ʔiniteh golit ʕirya:n ilurdon  
 417 (0.6)  
 418 **?Abudlna: sʕir:** tʕeb ʕen ilbeħer ilwaħe:d ho bi ye:r lilurdon ye:r halbeħor  
 419 **Ahmed:** le:f ba:ʕu:ha ha:l ʕeyleh sʕeʕob tiħkom be:ha  
 420 **?Abudlna: sʕir:** ʔah ʔiħna miʕ xabe:re:n ʔiqtiʕa:dye:n yeʕni  
 421 **Ahmed:** [wa]  
 422 **?Abudlna: sʕir:** [ibtigre] itgu:l ʔiħna bes min na:ħyit  
 423 **Ahmed:** wa lillah ittawfe:g ya ʔAbudlna: sʕir  
 424

Ikhlas and Saad [Friends]

(1:00- 1:30)

(1.3)

- 1 سعد: طيب ماشي (1.0) أه أه
- 2 (1.6)
- 3 اخلاص: أيوه
- 4 (1.3)
- 5 سعد: يعني أنا كنت إمفكر (1.4) بعد التخرج
- 6 (1.1)
- 7 أخلاص : أه
- 8 سعد: الصحيح إيش بدك تعلمي بعد التخرج مثلا حكينا؟
- 9 اخلاص: لا انا بدي أحكيلك شغله. بس اتخرج
- 10 سعد: شو بدك تعلمي بعد التخرج
- 11 اخلاص: انا رح اتخرج الفصل هاظ
- 12 سعد : أه
- 13 اخلاص: انشاءالله (1.1) بعد هيك رح نعتمد على الوظائف (0.5) مثل ما أي حدا بيعمل لحتى أشوف إذا ما زبطت معي الوظائف
- 14 بوخذ دورات (0.6) محادثه إنجليزي وبحاول إني أطلع برا أو إشي (0.5) بلكي زيظت يعني
- 15 سعد: يعني بدك تشتغلي برا؟
- 16 اخلاص: ممكن أه أكيد بمجال دراستي مش بمجال ثاني
- 17 سعد: يعني إذا صحتك فرصه بره رح تطلعي
- 18 اخلاص: طبعا
- 19 سعد: ما بمانعو الأهل؟
- 20 (0.8)
- 21 اخلاص: لأ لأ
- 22 سعد : والله
- 23 اخلاص: وابت جربت شو ناوي؟

- 24 (0.5)
- 25 سعد: انا يعني بفكر في منحه جايه عن طريق السفاره المالىزيه ائو اؤخذها وأطلع على ماليزيا أكمل دراستي (0.5)
- 26 هناك في حال
- 27 اخلاص: ماستر
- 28 سعد: أه في حال ائو ما زبظت (0.8) إخواني يعني بالخليج
- 29 اخلاص: اه
- 30 (0.5)
- 31 سعد: ائو معطيهم دم ائنه
- 32 اخلاص: طب نفس الوضع ائلي انا فيه
- 33 سعد: لأ بس انا عادي ما بمانعو اهلي عند أهلي
- 34 إخالص: ليه؟ لأني انا بنت يعني
- 35 سعد: أه طبعا
- 36 (0.5)
- 37 إخالص: ليش؟
- 38 سعد: ولا ائنسيتي؟
- 39 إخالص: طيب لأه مش ائنسيت بس انا بنت وما نطلع نشتغل يعني
- 40 (0.5)
- 41 سعد: والله؟
- 42 إخالص: أه شو يعني؟
- 43 سعد: ما شاء الله من حفاك مثلا ائناك
- 44 إخالص: ليش شو يعنيط
- 45 سعد: لا بس ائنولأ البنت بظل بنت
- 46 (0.9)
- 47 إخالص: ممنوع نشتغل
- 48 سعد: مش ممنوع نشتغل بس الخوف عليها
- 49 إخالص: كيف تطلع يعني انا طالعه عند أخوي هناك يعني
- 50 سعد: طب ما حكيتلي ائو أخوكي هناك

- 51 إخلص: أه أوكى أخوي هناك بس مش رايح عنده عادي
- 52 سعد: بس ما حكيتيلي إنو أخوكي هناك
- 53 إخلص أه سوري
- 54 سعد: أه لأ مش سوري الموضوع إنو
- 55 إخلص: سوري

(12:00 - 13:30)

- 196 سعد: يعني (بعدين كعنصر) فعال إنتي  
197 إخلاص: (اههههه)
- 198 0.6
- 199 سعد: كعنصر فعال إنتي 0.5 يعني بتقدرى انت هيك بالجامعه هون  
200 إخلاص: امم  
201 سعد إذا إنتي بالجامعه مش عنصر فعال  
202 (0.5)  
203 سعد: بذك بعد ما تطلعي تكويني عنصر فعال  
204 (0.6)  
205 إخلاص: أيوه؟  
206 سعد: (مش إنو)  
207 إخلاص: (أنا فاهم فاهم عليك فاهم عليك) إيوأ  
208 سعد: إنو الواحد أو الوحد  
209 إخلاص: بعرف لازم يكون عنصر فعال من البداية  
210 سعد: أه لازم يكون عنصر فعال من البداية مش شرط إنو يتحجج بالعمل إنو والله بس أشتغل بدي  
211 أكون عنصر فعال  
212 إخلاص: مش شرط هذا عنصر فعال يعني (0.7) أنا بحكيك ليش عنصر فعال من باب إنو مثلا  
213 مش عارف هيك الشغل أنا من جهتي بس عشان أتسلى يعني  
214 سعد: إنتي أه إنتي لأ هيك بتدوري  
215 إخلاص: أنا لازم أتسلى  
216 سعد: إنتي ما بدوري إنك تكويني عنصر فعال؟  
217 إخلاص: لأ أكيد رح أكون عنصر فعال  
218 سعد: لأ بدوري إنك تقضي وقت ما بتعرف شو بصيرلك  
219 إخلاص: لأ عندي وقت أكيد  
220 سعد: أه بس  
221 إخلاص: برضو عشان مدرستش أربع سنين حتى أروح أحط الشهاده على الحيط وأظنني قاعده  
222 إفهمت كيف؟ (0.4) يعني ما أخذت الخبره هاي من الجامعه هيك على الفاضي (0.3) بعد  
223 سعد: ليش عالفاضي؟ ليش عالفاضي؟



- 224 إخلاص: بعد
- 225 سعد: حتى لو قعدتي إنتي بالبيت على الفاضي رح تكون؟(0.5) طبعاً مش عالفاضي
- 226 إخلاص: بس مهما كان يعني إنو ما عملتش لإشي إللي إنته درسته
- 227 سعد: لأ أول إشي أول إشي عملتي يعني زي ما بحكو(0.4) إنو(0.5) تجاوبتي مع نداء الرسول
- 228 عليه الصلاة والسلام العلم فريضه على كل مسلم ومسلمه
- 229 إخلاص: طيب
- 230 سعد: يعني إنتي هاي حقتي أول إشي
- 231 إخلاص: أممم
- 232 سعد:حقتي إنو العلم فريضه ورحتي تعلمتي هاي أول إشي وبعدين فيكي تخدمي بعلمك المحيط إللي
- 233 إنتي عايشه فيه إللي حواليلي
- 234 إخلاص: أه
- 235 مش شرط يعني تروحي تخدمي مثلاً بعمان في ناس بمعان مشان تحكي والله أستفيد من الشهاده
- 236 سعد:
- 237 إخلاص: أممم
- 238 سعد:لأ يعني إنتي هاي إنتي حقتي أشياء كثيره بدراستك بدراستك (1.3) أربع سنين بتكوني
- 239 حقتي أشياء كثيره(0.5) مش بس إنو شهاده وبس (0.4)لأ بتكوني إتعلمتي إستفدتني طبعاً في ناس كثير
- 240 إخلاص: طب مش كل الناس بتفكر زيك
- 241 (0.5)
- 242 سعد: كيف؟
- 243 إخلاص: ليش كل الناس بتفكر زيك هيك
- 244 سعد: كيف؟
- 245 إخلاص: يعني مثلاً أنا لما أتخرج (0.5) ما إستغلنش على أساس إنو إقتعت بكلامك أوكى
- 246 سعد: أه
- 247 إخلاص: ما دخل يعني لو كنت أنا بفيد إللي حوالي أو هيك مش الكل رح يفهمي إللي إنته عم بتحكيه
- 248 بحكو درست وقعدت مالهاش وظيفه ما إلهاش أي إشي إفهمت كيف؟ هيك مجتمعنا إحنا لازم إللي بتخرج يشتغل سواء
- 249 كانت بنت أو شب
- 250 (2.2)
- 251 سعد : أه نظره خاطئه يعتبرها يعني إنو إللي بتخرج
- 252 إخلاص: مهو المشكله عند كل الناس الكل مقتنع بالبيت إنو تخرجي عشان تشتغلي(0.8) يعني
- 253 (0.3) إفهمت كيف؟(0.4) إنو خلص بكفي
- 254 (0.9)

- 255 سعد: شو بكفي؟
- 256 إخلاص: إنو خلص بكفيكو إنو لازم إحنا نتخرج لازم نشغل(0.4) بغض النظر
- 257 سعد:لأ شوفي أنا مثلا أنا كأنا كطالب(0.6) أنا بحب العلم
- 258 (0.8)
- 259 إخلاص: أمم
- 260 سعد:شوفي أنا لو مثلا إنو بإيدي لو بإيدي
- 261 إخلاص:اه
- 262 سعد: إنو بكمل بكالوريس بكمل ماجستير وبكمل دكتوراه وبكمل بروف أي إشي
- 263 إخلاص: اه
- 264 سعد مش لأنه مثلا والله قاعد بدور على منصب او بدي أدور
- 265 إخلاص أه لأنك بس إنته حبيب هيك
- 266 سعد لأ العلم حلو شوفي حتى الجو إنك تعيشي الجو كطالبه
- 267 إخلاص أه
- 268 (0.4)
- 269 سعد يعني بجنن الجو(0.5) إنتي هيك صارلك أربع سنين كيف شافيه الجو؟
- 270 إخلاص حلو
- 271 سعد لأ يعني نبعد إنو مثلا عن الإمتحانات عن جو الامتحانات
- 272 إخلاص لأ لأ حلو ما عم بحكيك إنو مش حلو حتى جو الامتحانات بحبو
- 273 سعد أه طبعاً
- 274 إخلاص لا تفكر لأ حلو جو الامتحانات بحس إنو عنجد فيه دراسه هههههه لا عنجد حلو
- 275 سعد مش شغلة الدراسه هيك جو العلم
- 276 إخلاص لأ الجو حلو

(23:00-24:30)

- 403 إخلاص: كان جيت علا بدالها
- 404 سعد: مين علا؟

- 405 (1.1)
- 406 إخلص: علا إللي مره قعدت بجنينا بمتحان الفيرست
- 407 سعد: حكيتيلي عن علا كثير مين هاي هيه علا؟
- 408 إخلص: علا إللي بالمحاضره بفرجيك إياها بكره أو بعد بكره (0.6) حمزه طب بشتغل؟
- 409 سعد: مين علا؟
- 410 (1.3)
- 411 إخلص: علا علا ذاکر بمتحان الفيرست لما قعدنا وری وكان الدكتور مش جاي إجى عاطف
- 412 (0.7) إذکرت قعدت جنبي من هون
- 413 سعد شو إسمها علا إيش؟
- 414 إخلص علا هياجنه بصير خالد مش هياجنه هزايمة
- 415 سعد: علا هزايمة إعرفته!
- 416
- 417 إخلص: هزايمة بصير خالد هزايمة عمها
- 418 سعد: اه اه اه إعرفتها هاي شو إسمه (0.5) صاحبيه صاحبيه
- 419 (0.8)
- 420 إخلص: صاحبيه صاحبي
- 421 (0.3)
- 422 سعد: صاحبيه صاحبه (1.0) صقر (2.1) إعرفتها؟
- 423 إخلص: لأ
- 424 سعد: صاحبيه سعاد
- 425 (0.7)
- 426 إخلص: أه
- 427 سعد: صدام كثير بتمشکل بسببهانه إشاعات
- 428 إخلص: جد؟
- 429 سعد: اه
- 430 إخلص: أيوه هي كانت أول معروفه (0.4) سعاد وهيك
- 431 سعد: أه كثير إتمشکل بسببها
- 432 إخلص: إيش؟

- 433 (0.8)
- 434 سعد: مش عارف هيك بضل إنو يحكي لسعاد تمشييش معه تقفيش معه ( )
- 435 إخلاص: أه
- 436 (0.4)
- 437 سعد: أه ما خذه دور الناصح والأب
- 438 إخلاص: أه عنجد طب حمزه كيف بشتغل؟
- 439 (1.2)
- 440 سعد: هيوه إتضحلنا اليوم انه شو صار اسمه ( )
- 441 إخلاص: جد؟ طب محمد الشрман؟
- 442 سعد: محمد إمعطل
- 443 إخلاص: أه ممكن
- 444 سعد لا بكره رح يشتغلو كلهم طبعاً
- 445 إخلاص: أه لأ خلص
- 446 سعد بكره أنا بسلمكو الإستبانات
- 447 إخلاص: بس بنوزع
- 448 سعد بتوزعها
- 449 إخلاص: طب والتحليل والأمر هاي بتعرف؟
- 450 سعد خلص عندي بعيني الله أنا بشرحهم
- 451 إخلاص: إذا هيك خلص أنا بشرحهم عادي معنديش مشكله
- 452 سعد: لأ ليش إنتي توزيعهن كلهن
- 453 إخلاص: بلكي بدهمش يعني؟
- 454 سعد: ايه؟
- 455 إخلاص: بلكي بدهمش؟
- 456 سعد: لا ما بدهمش ما بطلعهمش يضلوا معنا لأنه بحث يعني
- 457 إخلاص: انا حكيت اليوم قبل ما تيجي حكيت لحمزه إنو هيك حكى سعد إللي بدو (0.3) لازم يشتغل
- 458 انا لأ شو حكيتلهم بدكوش تنسحبو من المجموعه بس إللي بضل لازم يشتغل حكى حمزه أه طيب ماشي زي إللي مش
- 459 عاجبه يعني عشان هيك سألتك إنو بشتغل ولا لأ؟
- 460 سعد: لأ هو بحكيك مش انا كمان ما بضل يعني انا عندي ميت شغله غيرها يعني
- 461 إخلاص: أه

- 462 سعد: مشروع تخرج ومشاريع عند الدكاتره الثانيين
- 463 (0.5)
- 464 إخلاص: مشروع التخرج كيف؟
- 465 (0.5)
- 466 سعد : إيه؟
- 467 إخلاص: كيف مشروع التخرج عند عاطف؟
- 468 سعد: فنون صحفيه بدي عمله تحقيقين وتقريرين ومقابلتين
- 469 إخلاص: شو إنته ما رححت على إللي حكيتك إياهم صح ؟
- 470 سعد: إنو إنتي ما أعطيتيني(1.0) ال
- 471 إخلاص: لأ إمبلى أعطيتك
- 472 سعد: ما أعطيتنيش رقم تلفون ما
- 473 إخلاص: النائب هاد تاع دوره الماضيه حكيتك عنو صح
- 474 سعد: أه
- 475 ليش أجبيلك رقم تلفون بعرفش انا شفت أعضاء مجلس الأمناء وحكيتي سوسن أكم واحد؟
- 476 إخلاص:
- 477 سعد : طب مهو كيف بدي ألا قيههم؟ إربد إيه مش قرية
- 478 إخلاص: بعرف حكيتك على الأسهل عند فهد الفاتك رئيس تحرير جريدة الراي
- 479 (0.2)
- 480 سعد خلص راح اروحلوه انا إنشاءالله
- 481 إخلاص لا على الأسهل
- 482 سعد عضو هو عضو بالمجلس
- 483 إخلاص أه عضو
- 484 سعد طب رح أروحلوه إنشاءالله للأسبوع هاظ
- 485 إخلاص: بتوقع إنو رح يتساهل معنا رح يعرف إنو إحنا طلاب صحافه عبعض
- 486 سعد: إنشاء الله حا أروحلوه انا مش(0.6) ناسيه
- 487 إخلاص: إنته هاظ مشروع التخرج؟
- 488 سعد أه مشروع التخرج أه
- 489 إخلاص تحقيقين
- 490 سعد: تحقيقين وتقريرين ومقابلتين ومقالين

491 إخلص واو  
 492 (0.4)  
 493 سعد وبس  
 494 (0.9)

### Appendix C: Samples of Australian Data

GEORGE AND JANELLE ( Male-Female, Strangers)

(1:00 -2:30)

495 JANELLE: Pre-Exp.hehheh .hhh Yeah. ↑ I'm very ru:de, ↑strange  
 496 situation.=  
 497 GEORGE: FPP→=Yeah, ↑u::m,(0.3) ↑the \$10 cau:ght my (.) eye, to be  
 498 perfectly honest.  
 499 (0.2)  
 500 JANELLE: SPP→↑I was (0.2)>completely opposite, I was like<, "E:h(h),  
 501 money, I don't wa:nt the money,(0.6)↑Applied  
 502 ↑Linguistics". I went, "↑O::h, ho:w interesting!".=  
 503 GEORGE: Post Exp→ =↑O:h really?  
 504 JANELLE: I'm sounded (.)big fan of(.) languages=  
 505 GEORGE: =↑Yeah.=  
 506 JANELLE: = and I am studying education(0.6) >but a lot of  
 507 focus on ESL< and LQTE; .hhh (0.8) hum I speak a  
 508 second language >but I don't (.) sort of, just  
 509 recently [( )].<  
 510 GEORGE: [Which language?]  
 511 JANELLE: =↑Italian.=  
 512 GEORGE: ↑A:h.  
 513 (0.2)  
 514 JANELLE: Ye::ah, from↑ living in Italy and [teaching ↑English]  
 515 GEORGE: [Yeah.]  
 516 (0.6)  
 517 JANELLE: .hhh and so, I was like, "↑O::h(hh), linguistics, I  
 518 want to know more about that =  
 519 (0.5)  
 520 GEORGE: =Yeah. =  
 521 JANELLE: = I want to (0.5) participate. (.)I'll go on and have  
 522 a look"↓.  
 523 (.)  
 524 GEORGE: FPP→I'm starving. hhh  
 525

526 JANELLE: SPP→ [ hehheh ( ) ]  
527  
528 GEORGE: Post Exp→ [ Literally. ] ↑You know, like, ↑all(0.6)  
529 week(hh).hhh, ↑the \$10, like, "↑O::h, I could buy  
530 lots of baked beans with that".  
531 (.)

532 JANELLE: [ Mmmm. ]  
533 GEORGE: [ Making me( ) ]. hhh .hhh  
534 (.)

535 JANELLE: ↑I kno:::w  
536 [ WA ]  
537 GEORGE: FFP→ WAPA's pretty intense, like, five days a  
538 week.  
539 (0.3)

540 JANELLE: Ye::: ah.  
541 GEORGE: [ ten hours a day. ]  
542 (0.3)

543 JANELLE: SPP→↑I'm only pa:rt-time =  
544 GEORGE: =Yeah.  
545 (0.4)

546 JANELLE Post Exp→I only come on a Monday and a Tuesday morning,(0.5)  
547 because I have a two year old,(0.7) so(hh)↑ that's  
548 pretty intense:ve. Heh heh=  
549 GEORGE: FFP→=Yeah..hhh(0.4)↑O:h you don't usually get a break as  
550 well.=

551 JANELLE: SPP→=↑Yeah. =  
552 GEORGE: Post exp→=↓No.=

553 JANELLE: =↑No breaks.(0.6) ↑ Uni's(hh) a break(hh).=  
554 GEORGE: =Yeah: Heh heh  
555 JANELLE: [ Uni's fabul(hh)ous. ] Heh heh .hhh. It means  
556 I've got to sit in ↑a lecture for three hours and  
557 it's <quiet and peaceful >=  
558 GEORGE: =Yeah.=

559 JANELLE: =and we'll all kind of nap now.=  
560 GEORGE: FFP→=↑Where do they get this energy from?↓ This ( ).  
561 JANELLE: SPP→O:h hhh hhh, the curiosity of being a child. >↑Plus he  
562 gets daytime naps<(0.4) - I'm sure that helps.  
563 GEORGE: ↑O::h yeah.(1.1) It doesn't help me↓  
564 JANELLE: heh heh  
565 (1.5)

566 GEORGE: [ °( )° ]  
567 JANELLE: [ No, that's alright, ]↑  
568 FFP→I broke my bag this morning too =

569 GEORGE: SPP→=Yeah.=  
570 JANELLE: =as you can tell. I tied it up.=  
571

572 GEORGE: Post Exp.→=Yeah. At least your bag is nice.(0.6) It's the  
573 Jim Beam promotional bag.=

574 JANELLE: = [ Nice and easy - you've got ( ) ]  
575 GEORGE: [ ↑ heh heh heh heh heh ] .hhh hhh.=  
576  
577 JANELLE = so don't worry about it. heh heh heh

Minutes(12:00-13:30)

455 JANELLE FFP→↑So you still play in a ba:nd?  
456 (0.6)  
457 GEORGE: SPP→Probably ↑no.  
458 (.)  
459 JANELLE: No.=  
460 GEORGE: Post Exp→=Yeah, I'm a [t  
461 JANELLE: FFP→ [↑You] play for yourself? =  
462  
463 GEORGE: SPP→=Yeah, yeah.(0.5) But I have, like, jams and stuff but=  
464 JANELLE: =Hmmm hmmm.  
465 (0.2)  
466 GEORGE: nothing, like,(1.4) concre:te at the moment.(.) [Clear  
467 throat]=  
468 JANELLE: =Yep.=  
469 GEORGE: FFP→=↑The good thing about (0.3) composing on electronics  
470 is that (0.4) [you can be a control [freak?].  
471 JANELLE: SPP→ [ How does that work? You're going to  
472 have to educate me because I am ↑not =  
473 GEORGE: =Mmmm.=  
474 JANELLE: = a musical person.=  
475 GEORGE: Post Exp→↑You get a ↑la:pto:p a [↑nd  
476 JANELLE: [↑0::h] [fingers click]  
477 technolog::y(hh)!=  
478 GEORGE: =Like, lin ... like, you have, like, some  
479 li:nes,(1.1)↓ ↑and you can put little trunks of music  
480 together,(.) so, like (0.2)=  
481 JANELLE: =↑So you take samples of music=  
482 GEORGE: =↑Yeah.=  
483 JANELLE: = ↑that has already been constructed=  
484 GEORGE: =Mmmm.=  
485 JANELLE: =and you put them together =  
486 GEORGE: =↑Yeah.=  
487 JANELLE: = to fo:rm a new piece of mu:sic?↓  
488 (0.2)  
489 GEORGE: ↑Yeah. ↑Giving ... giving form to sound.=  
490 JANELLE: =Yep.=  
491 GEORGE: =↑A lo:t of ... there's a lot of, like,u:m .hhh  
492 stigma with hip hop about it being, like↓ (0.3).hhh  
493 that it takes no ta:lent but it's ↑like =  
494 JANELLE: =Hmmm hmmm.=  
495 GEORGE: = it's like ... it's like a ↑colla:ge of sound and  
496 like.hhh ↑those(.) ↑things on their ow:n aren't  
497 really(.) that great but when someone's =  
498 JANELLE: = [↑That's right. ] =  
499 GEORGE: = [ ( ) put it together. ] =



500 JANELLE: =>↑Well, I mean,< it's the same way as pla:ying, you  
501 know,(.) ↑classical music. You're still taking  
502 sounds that are already↑ formed =

503 GEORGE: =↑Yeah.=

504 JANELLE: = no:tes =

505 GEORGE: =↑Yeah.=

506 JANELLE: =and putting them together to fo:rm [something else]  
507 GEORGE: [↑Yeah.]

508 (0.3)

509 JANELLE: ↑which would be a composition.↓(.) ↑It's the same  
510 ↑dea:l except your notes are already fo:rmed in  
511 sma:ll compositions↓=

512 GEORGE: =Mmmm.=

513 JANELLE: =°that you're making [lighter?]°.  
514 (.)

515 GEORGE: People just don't (.) people just like(0.4) to ↑bash,  
516 I mean, like,(0.4) [ jazz  
517 JANELLE: [↑People don't understa:nd.]

518 GEORGE: Yeah, jazz is like(0.4) in the same position that hip  
519 hop was in: [↑Tha:t's ri:ght.] =

520 JANELLE: [↑Tha:t's ri:ght.] =

521

522 GEORGE: ↑at the start of the century, it was dirty poor  
523 people's music, and no:w it's a vena:ted thing in  
524 the(0.4) universe.(0.9) ↑And it's like the sa:me  
525 sort of skill.↓(0.4) ↑I don't know, ↑I just like any  
526 kind of music that(0.2) makes me feel something.↓  
527 (0.5)

528 JANELLE: ↑But that's what music's supposed to be.=

529 GEORGE: =Mmmm, supposed to.

Minutes (23- 24:30)

806 JANELLE:FPP→ There's a little bit of ↑coll[loquialism for you.heh]heh  
807 GEORGE: SPP→ [ ↑ heh heh Arse. ]↑Not  
808 a:ss, [a:rse. ]  
809 JANELLE: [A:rse. ] There's an 'R' in there.  
810 Pre Exp→ .hhh(0.8)↑ But (0.2) ye::ah(0.7) .hhh  
811 FPP→ ↑I would be ha:ppier to see Australia be a bit  
812 more(0.4) ↑broad and open-minded. .hhh ↓=  
813 GEORGE: Inser.→=Yeah.=  
814 (1.0)  
815 JANELLE: At the same time...  
816 GEORGE: SPP→ We're a multi-cultural [society, so:  
817 JANELLE: Post Exp→ [ We are so multi-cultural ]  
818 GEORGE: FPP→ [ But we're not. ]  
819 (.)  
820 JANELLE: SPP→↑But we're yeah, ↑we still expect that when people  
821 come over here they conform to our standards.↓=  
822 GEORGE: Post Exp→=Yeah. (0.5) I mean I had to (.) ↑I even looked at  
823 that ( ) I still had °to deal with (.) racism°  
824 (0.2) you know.  
825 JANELLE: FPP→↑What's your heritage, if I may ask?↓  
826 GEORGE: SPP→ ↑Ha:lf Portuguese, half Libyan↓.  
827 (0.5)  
828 JANELLE: FPP→↑O:h, ↑interesting.  
829 GEORGE: SPP→↑Yeah, ( ) the Asian thing.↓  
830 (0.5)  
831 JANELLE:Post Exp→↑Asian. See, ↑I wouldn't have picked up on:(.)  
832 A:sian. > I actually didn't know there was a place <=  
833 GEORGE: =↑Yeah.=  
834 JANELLE: =↑but I definitely thought more European.↓=  
835 GEORGE: =Yeah. (0.8) ↑>I don't know,< they ... they, like,  
836 fou:nd out about it but(.).↑ they really like tacked  
837 onto the Asian [thing.↓  
838 JANELLE: [Especially in a country to::wn.]=  
839 GEORGE: =Yeah.(1.2) °I was ( ) to start work [but↓°  
840 JANELLE: [heh heh heh heh ]  
841 GEORGE: =They yeah. They nuh!=  
842 JANELLE: =>Works but you didn't ( ) the camera ( )< heh heh  
843 .hhh  
844 (1.5)  
845 GEORGE: Pre Exp→ ↑But, u::m(0.3) I like(0.5) yeah.(0.6)  
846 FPP→ ↑So when my dad went to um (0.5) ↑he was in Brazil  
847 for, like, a couple of years before he came to  
848 Australia and him and his best friend who was  
849 black,(0.5) [both of them ]  
850 JANELLE: FPP→ [Your dad is ](.)[Portuguese?]  
851 GEORGE: SPP→ [Portuguese] yeah, white  
852 Portuguese,.hhh(0.8)  
853 Post Exp→ and then I think it was in the 70s they applied to  
854 go to Australia,(.).and he got accepted a:nd

855 [his friend didn't.]  
856 JANELLE: [ Hmmm. ]  
857 GEORGE: ↓So, I mean, it was still a bit (0.3) ( ) my dad  
858 (0.4)  
859 JANELLE: Yeah.  
860 (0.7)  
861 GEORGE: Yep.(0.4) ( ) (0.5) ↑I think I got↓° a good  
862 perspective in that kind of light.°=  
863 JANELLE: FPP→=↑Yeah, that would be really interesting=  
864 GEORGE: SPP→=Yeah.=  
865 JANELLE: Post Exp→= having such a culturally diverse background.=  
866 GEORGE: =Yeah. Heh heh  
867 JANELLE: >↑No, no, I'm not meaning that in a derogatory way↑ <  
868 GEORGE: [↑No, I know, I know.↑]  
869 JANELLE: [at a:ll. ] (.) > ↑I'm just thinking that  
870 for me, that sort of thing, I find< =  
871 GEORGE: =Yeah.=  
872 (0.3)  
873 JANELLE: ↑fascinating.=  
874 GEORGE: =>↑Because if I ... my friends go, like,<↓(0.2) think  
875 about, like, rice is ↑really (0.2) they always like  
876 to go and get steamed rice.(0.2)I don't know hhh=  
877 JANELLE: =↑Rice, rice! Rice to me is like Weet-Bix. ↑ Heh heh  
878 [ heh heh↑]  
879 GEORGE: [ It is. ] [I'm ... I'm ( ) ]  
880 JANELLE: [↑ But not every da:y ]

JAMES AND ROBBIE ( Males, Friends)

Minutes (1:00-1:30)

1 JAMES: FPP→↑I'm a bit worried with, um::(1.5), .hhh you stealing  
2 all my ideas. =  
3 ROBBIE: SPP→ =↑heh heh heh This is like a, um, ↓(0.6) ↑talk  
4 show.=  
5 JAMES: Post Exp→ =It's a bit Parko.=  
6 ROBBIE: Yeah, yeah.  
7 (0.2)  
8 JAMES: SCT→ Um:: (0.4), yeah.  
9 (0.4)  
10 ROBBIE: Mmmm.

11 (0.8)

12 JAMES: FPP→ ↑So, ↑how did you sleep?↓

13 (0.4)

14 ROBBIE: SPP→ ↑Slept all right actually↓.(0.9) >That futon's

15 normally <the:: um: (1.0) normally troublesome (0.4)

16 sleeping situation, was all right,(1.1) was pretty

17 good.

18 (1.3)

19 JAMES: FPP→ U:m:: (0.7)↑ those cats are annoying, hey?

20 (0.3)

21 ROBBIE: SPP→ ↑They are,(0.7) ↑but I tricked them, like you said,↓

22 you go to the door and you let them out. [↑Heh heh heh

23 JAMES: Post Exp→ ↑heh ]

24 heh heh Yeah, they're not too bright.

25 (0.3)

26 ROBBIE: No.

27 JAMES: You'd think,(0.2) okay, three or four times you could

28 get away with it =

29 ROBBIE: =↑Yeah.=

30 JAMES: ↑o:h,( . ) you know, (1.1) after three or four

31 hundred times, they should wise up by now.=

32 ROBBIE: FPP→ =Mmmm. (3.3) ↑What, um (1.1), what ↑breed is that

33 cat?

34 (0.6)

35 JAMES: SPP→ °I have no idea, couldn't tell ya, I think it's (0.6)

36 I think it's a° (1.4) but it's only a couple more

37 weeks (1.7) and the cats are gone.hhh

38 (1.5)

39 ROBBIE: ↑Yeah hhh

40 (5.5)

41 JAMES: SCT→ Cats

42 (9.0)

43 ROBBIE: FPP→ I've got a ↑wedding this weekend to go to↓.

44 (0.9)

45 JAMES: SPP→ ↑Yeah, you said that,

46 FPP→ whose wedding?=  
47 ROBBIE:SPP→ =↑Just a friend of mine ... oh, the guy who had the

48 buck's party.↓

49 (1.1)

50 JAMES: Post Exp→ ↑Oh yeah, be pretty, (0.7) pretty good (0.7).

51 FPP→ Is it up here (.) or is it down there?↓=  
52 ROBBIE: SPP→ =°Down there, down south°.

53 (1.3)

54 JAMES: FPP→ .hhh ↑No escape then?↓

55 (0.4)

56 ROBBIE: SPP→ ↑No:: (0.9) ↑You know, I really wanted to wear my

57 su::it,(0.4) but, um: (0.7), it's not a fo:rmal

58 wedding.↓

59 (0.7)

60 JAMES: SCT→ °Okay.°

61 (.)

62 ROBBIE: FPP→ ↑So you can't just roll up in your suit.↓ It's only  
63 ↑like the people in the bridal party that wear a  
64 suit.↓  
65 (2.0)  
66 JAMES: SPP→ °They've got exclusive rights on the suit.°=  
67 ROBBIE: Post Exp→ =↑So: there's like,(1.2) once again,(0.3) ↑I don't  
68 have an excuse to wear my suit, it just stays  
69 in(0.8)the cupboard.  
70 (0.2)  
71 JAMES: FPP→ ↑How many times have you worn it?↓  
72 (1.1)  
73 ROBBIE: SPP→ ↑Couple of times,(0.2) ↑couple of unnecessary  
74 times(2.4) um:: (1.9)... ↑the occasion rarely calls for  
75 a suit↓  
76 (1.1)  
77 JAMES: Post Exp→ Yeah.=  
78 ROBBIE: = ↑which I think's unfortunate.(1.0)  
79 FPP→ ↑I'm tempted to get an office job.↓  
80 (0.5)  
81 JAMES: SPP→ ↑Just to get the suit(0.3) rolled out?  
82 (.)  
83 ROBBIE: Post Exp→ Mmmm.  
84 (0.2)  
85 JAMES: ↑We did have that idea (.) that (.)one day a week  
86 we'd all wear suits.↓  
87 (1.4)  
88 ROBBIE: ↑That was your idea, man.=  
89 JAMES: =Heh heh Yeah.=  
90 ROBBIE: =Never come into fruition.  
91 (.)  
92 JAMES: Well I put (0.3) it [out there and no one really]  
93 ROBBIE: [↑ No, I ... I might lecture] in a  
94 suit now and then, because I think it's, um, (1.3)  
95 gives the job a bit more respect, you know.  
96 (.)  
97 JAMES: SCT→ Yeah. (3.1) Yeah, I guess. (1.8)  
98 FPP→ If you're worried about (.) those things. =  
99 ROBBIE: SPP→ =↑No, °I have no hang ups about things like that,  
100 fine. °  
101 (3.5)

Minutes(12:00-13:30)

(0.7)  
496 JAMES: ↑Well, we can talk about↓ (0.2) ↑chat about chat  
497 roulette, have you had time to reflect on chat  
498 roulette?↑=

499 ROBBIE: =↑I have reflected on chat roulette, and, u::m, (1.0)  
500 ↑it's the::, a:h, (0.7) ↑possibilities (0.4) a:h,  
501 equally ↑terrifying a:nd, u::m,(1.1) and sexy.  
502 (0.5)

503 JAMES: ↑heh heh=  
504 ROBBIE: =↑heh heh heh=  
505 JAMES: =The: u::m,(.) ↑ye:ah, I didn't get any u::m, (0.2)  
506 notion of sexy possibility.↓  
507 (0.2)

508 ROBBIE: ↑No.=  
509 JAMES: =>I got the impression that a lot of other people  
510 thought it was sexy.<=  
511 ROBBIE: =Mmmm.  
512 (0.5)

513 JAMES: Um::  
514 (0.7)

515 ROBBIE: ↑The: um: =  
516 JAMES: =↑Yeah, but I got nothing.=  
517 ROBBIE: =↑The: u::m, the ratio of erections, (0.4) was u::m  
518 (0.9)

519 JAMES: The:: ↑erection to person ratio, was almost one to  
520 one.=  
521 ROBBIE: =heh Yeah(hh), ↑I kno:w, it's ... it's consistent.↓=  
522 JAMES: =Yeah.  
523 (1.8)

524 ROBBIE: ↑Yup. A:nd=  
525 JAMES: =↑and it (1.1) the other weird thing is that(0.2)  
526 usually the people that are,(0.4) u::m,(0.2)  
527 masturbating on there,(1.0) if you combine their(0.4)  
528 screen shots with the screen shots of the no:rmal  
529 people,↓(0.6) they're almost (0.2) 'cause it's  
530 normally a guy standing there and it's cut off at the  
531 head=  
532 ROBBIE: =↑Yep=  
533 JAMES: =↑ and then most normal people, it starts at the  
534 head=  
535 ROBBIE: =↑Yep.=  
536 JAMES: = so you could almost do a composite. You know, those  
537 books,  
538 [where you do the head ...  
539 ROBBIE: [↑Yeah, yeah, you could just all the different heads  
540 all on different dicks. ↑Heh heh heh  
541 JAMES: ↑heh heh chat roulette,  
542 = u::m, hhh have a screen grab say, that's you know  
543 (0.2)

544 ROBBIE: ↑Ye:ah  
545 (1.7)

546 JAMES: ... there's a potential hhh gap in the market there.  
547 (.)

548 ROBBIE: ↑Yeah, or a or a =  
549 JAMES: =↑Shift some units, get a bit of extra cash.=  
550 ROBBIE: =↑Yeah, yeah, I could do that.  
551 (0.4)

552 JAMES: †And we should work on our sea poetry.  
553 (0.2)  
554 ROBBIE: †Yes,(0.7) u::m,(1.4) >I think this might be a good  
555 opportunity to recite one of them.<  
556 JAMES: [†heh heh heh]  
557 ROBBIE: [†heh heh heh] (hh)U:m,(1.2) u::m ...  
558 (1.8)  
559 JAMES: †A:h, sea urchin =  
560 ROBBIE: =†Yeah, sea urchin, how does sea urchin go [um ... ]  
561 JAMES: [heh heh heh]  
562 (1.1)  
563 ROBBIE: O:h, hang on (2.4) A::h,  
564 (5.6)  
565 James: †A:h  
566 (0.7)  
567 Robbie u::m, †sea urchin,  
568 (0.4)  
569 James: heh  
570 (0.4)  
571 Robbie: your hat's †too sma:ll,(1.0) sea: urchin,(0.4) you  
572 move too slo:w,(1.0) sea urchin,(0.5) the cheque  
573 bounced ...  
574 (0.5)  
575 JAMES: [heh heh heh]  
576 ROBBIE: [heh heh heh] S ... sea urchin. I'm on to you.

(23:00-24:30)

799 ROBBIE: †These days it is, which is weird because, u:m,(0.3)  
800 we download only albums,(0.7) >there's actually no  
801 limit on how long they can be.<=  
802 (0.4)  
803 JAMES: †Yeah,(0.3) yeah  
804 (0.4)  
805 ROBBIE: 'Cause they're not on an album.  
806 (0.2)  
807 JAMES: †I've always,(0.5) you know, in my (.) in †my(1.9)  
808 darker moments(0.4) I've alw(hh)ays considered,(0.4)  
809 always wondered ... †even ... it's †he same as CDs now,  
810 they're still sort of been limited by the (1.4) that  
811 ( 2.0 )vinyl length, most of =  
812 ROBBIE: =Yep.=  
813 JAMES: = most of ... most albums are between forty and fifty  
814 minutes.=  
815 ROBBIE: †Yeah.  
816 (3.1)  
817 JAMES: No reason for it.  
818 (0.3)

819 ROBBIE: †How many ... how many minutes does a CD hold worth  
820 of music?†=  
821 JAMES: =You can get up to (0.2) a:h, just over †seventy.  
822 (.)  
823 ROBBIE: Yeah, right.=  
824 JAMES: =Or sev ... I think 74 or 80, something like that.=  
825 ROBBIE: Mmmm.  
826 (3.1)  
827 JAMES: Then there's room there.=  
828 ROBBIE: †Yeah, you can have up to, like, twenty songs on  
829 it.†=  
830 JAMES: =well, or you can have two songs of (0.4) forty  
831 (.)minutes each.=  
832 ROBBIE: =†Yeah,(0.4) if that's ... if that's the way the  
833 bands gone.=  
834 JAMES: =°Yeah.°  
835 (0.7)  
836 ROBBIE: °You know, you can't°(1.1) ignore it.  
837 (0.3)  
838 JAMES: †But I always um:: I always thought if I was ever in  
839 a band I'd like to do a CD(0.5)that separates side  
840 one and side two. Make it a double album but each  
841 album's only (0.9) half the album, if you know what I  
842 mean, so one disc is side one and one disc is side  
843 two..hhh(0.6) †I think that would be a really good  
844 way of re-issuing(0.2) old albums.  
845 (0.2)  
846 ROBBIE: You can't ... what on a CD disc?  
847 (0.7)  
848 JAMES: †Well, no:, you've got two discs.†  
849 (0.2)  
850 ROBBIE: °Okay°.  
851 JAMES: I'm not saying it's (.)a double sided=  
852 ROBBIE: =Yeah.=  
853 JAMES: CD (0.6) U:m (2.3) and imprint it with the (0.9)  
854 with the vinyl ...  
855 (0.3)  
856 ROBBIE: Yep.=  
857 JAMES: =Label on it.  
858 (0.4)  
859 ROBBIE: †That's pretty po mo.†  
860 (0.4)  
861 JAMES: °It is rather po mo°, †but I think (0.2) some ... some  
862 of the collectors would go for it,(0.9) if you were  
863 re-issuing(0.7) †o:ld(1.0) vinyl era albums.=  
864 ROBBIE: †Well, I've got a ... I've got a CD split(0.6) o:f  
865 u::m (1.7) a:h, two sco:res,(0.6) a::h,(.) †Piero  
866 Pissioni score of the tenth victim and Bruno Nicolais  
867 score for the philosophy in the boudoir,† and it  
868 †looks like eh(0.8) vinyl(0.7) †cover(0.2) but it's a  
869 CD, and they †apparently only printed(0.5) five  
870 hundred of them or something.=  
871 JAMES: †=O::ow, were did you get that from?†



872 (0.8)

873 ROBBIE: °Off the internet.°=

874 JAMES: =°The internet°. =

875 ROBBIE: =↑Yeah,(0.6) but it's a CD(0.2) pretending to be a

876 vinyl split, (1.1) ↑and I don't know how comfortable I

877 am with it actually.↓↑ After I've bought it ...

878 (0.3)

879 JAMES: So =

880 ROBBIE: =↑It's great to get this rare music ...

881 (0.7)

882 JAMES: But split as in:: =

883 ROBBIE: =↑They're ... they're only on the one disc.↓

884 (3.4)

885 JAMES: °↑Both albums are on the one disc?↓°=

886 ROBBIE: =Yep.

887 JAMES: Okay.(1.0) Well(3.7) ↑yeah, I don't like the idea of

888 it.↓

889 (6.9)

890 ROBBIE: ↓Yeah,(1.3) and the ... the ... the films(.) don't

891 have too much unity.(0.6)

892 James: Yeah=

893 Robbie: =↑ They're both Italian composers but that'd about

894 it.=

895

896 JAMES: It doesn't quite =

897

898 ROBBIE: =↑Nah.

899 (0.7)

900 JAMES: work, so ... So:rt of, is it, u::m,(0.8) ( ) record

901 shop in California =

902

903 ROBBIE: =Yep.

904 (.)

905 JAMES: ... where they have,(0.3) u::m, on their website,

906 when ... it seems like whenever famous people come in

907 they just go,(0.2) "Oh, can you come(1.0) out ba:ck

908 and just talk us through what you bought"=

909 ROBBIE: =Mmmm.=

910 JAMES: =U:m, and Noel Gallagher was on one of them =

911 ROBBIE: =Mmmm.

912 (0.3)

913 JAMES: ... and he had, a::h, (0.9)I can't remember what the

914 album was called but it was(1.4) orange,(0.9) sort

915 of colour ... colour(0.5) and it was, u::m,(1.2)

916 music ... it was like music from Italian horror films

917 of the sixties.

918 (0.2)

919 ROBBIE: ↑Right.=

920 JAMES: =I can't remember what it was called,

921 (0.4)

922 ROBBIE: u:m,(0.3) a::h,(1.0) u::m (2.5)↑Oh okay, so it was

923 just a compilation album? =

924 JAMES: E ... I got the impression it was a compilation =

925 ROBBIE: =Yeah.=  
 926 JAMES: =Or it might have been all the work of one guy.=  
 927 ROBBIE: = like Goblin,(1.2) ↑oh no, Phil Goblin was more in  
 928 the seventies.↓  
 929 (0.5)  
 930 JAMES: Um, yeah.

DYLAN AND ADRIAN( Males, Friends)

Minutes(1:00-1:30)

1 DYLAN: ↑lunch money man.↓=  
 2 ADRIAN: =↑Ye:ah. ↑So how was your weekend?↓  
 3 (0.4)  
 4 DYLAN: ↑Yeah, ye:ah, pretty good, ↑u::m,(0.6) did heaps of,  
 5 like, a:h,(0.4) guitar practice and shit.=  
 6 ADRIAN: =↑Yeah.=  
 7 DYLAN: =↑Yeah, how about you?↓  
 8 (0.3)  
 9 ADRIAN: ↑A:h,(0.2) ↑o:h yeah, it was pretty good, I(.) did  
 10 nothing on Friday night,(0.3) u::m (0.4) °door was  
 11 moving°.=  
 12 DYLAN: =↑Yeah.=  
 13 ADRIAN: =↑Yeah, and then Saturday night I had this awesome  
 14 suit up party.=  
 15 DYLAN: =↑Yeah.=  
 16 ADRIAN: =it was really cool, eh =  
 17 DYLAN: [Sweet.]  
 18 ADRIAN: ... I got absolutely tra:shed.=  
 19 DYLAN: =Tra:shed, yeah?=  
 20 ADRIAN: =Yeah, I was cut =  
 21 DYLAN: =Nice one.↓  
 22 ADRIAN: [Yeah.]  
 23 DYLAN: =Yeah,(0.3) ↑me too had a party Saturday night.  
 24 ADRIAN: Yeah?  
 25 (0.2)  
 26 DYLAN: ↑It was pretty good, ma:n,(.) pretty good. (0.5) Had,  
 27 a:h,(0.4) UDLs.  
 28 (0.2)  
 29 ADRIAN: ↑Oh, really?↓=  
 30 DYLAN: =↑a:nd, u:m,(.) shots of Tequila.  
 31 (0.2)  
 32 ADRIAN: ↑I hate Tequila, eh?↓=  
 33 DYLAN: =↑Tequila's the point where I hate it.  
 34 ADRIAN: Bad memories of Tequila.  
 35 DYLAN: ↑Yeah, me too.(0.4) But, of well =  
 36 ADRIAN: =↑Tequila Sunrise on Leavers, eh? Not good.↓=  
 37 DYLAN: ↑O:h, yeah, not good.(0.7) Ah, just ... it stings my  
 38 mouth, eh?↓  
 39  
 40 ADRIAN: Yeah.

41 (0.2)

42 DYLAN: ↑Do you do the ones, like, lemon and, like ...

43 ADRIAN: [↑Oh no, we

44 DYLAN: [↑salt? ] (0.2) ↑O:h.=

45 ADRIAN: =W ... we had homemade shit.=

46 DYLAN: =↑Oh no. Heh heh=

47 ADRIAN: =↑It t(hh)asted (0.2) yuck! ↑And as they're, like,

48 just this, like,(.) bullet, like

49 (0.2)

50 Dylan: Heh heh=

51 Adrian: =Coke bottle that was empty and just(0.2) full of Tequila

52 (0.5)and just these cups and it was just like, yeah

53 alright, Tequila Sunrise, phew::.(0.6) ↑So ba:d!=

54 DYLAN: =↑Mess you up.=

55 ADRIAN: =↑Everyone throwing up, it was(0.2) =

56 Dylan: [ Yeah ]

57 Adrian: =the dodgiest homemade stuff↓.=

58 DYLAN: =↓That's good though when everyone vomits.↓=

59 ADRIAN: =↑Yeah. Heh heh=

60 DYLAN: =↑That's great, it's the best thing ever.↓

61 (0.2)

62 ADRIAN: ↑O:h yeah! (0.5) Makes you not feel left out.

63 (0.3)

64 DYLAN: ↑Yeah, that's it, I hell feel like ... hell, like,

65 hate vomiting when you're, like, the only one.↓

66 (.)

67 ADRIAN: ↑Yeah.(0.2) But actually Saturday night(.) I had,(.)

68 like, second time °I've ever vomited before

69 drinking.°=

70 DYLAN: =↑A:h, you vomited Saturday night?=  
71 ADRIAN: =Saturday night.=

72 DYLAN: ↑O:h! Heh heh=

73 ADRIAN: =↑But, like,(.0 it was, like, 'cause we had one of my

74 mates come in, u:m, through the taxi service there

75 and back =

76 DYLAN: Yeah.

77 (0.2)

78 ADRIAN: .... and it picked us up, like,(0.3) ( ) and on the

79 way back,(0.5) I was, like, almost going to throw up

80 so they pulled over,(0.7) but I was just hanging out

81 the car =

82 DYLAN: =Lucky, yep.

83 (0.2)

84 ADRIAN: and then [

85 DYLAN: [Oh, ]out the window?=  
86 ADRIAN: =Yeah heh. (0.3) ↑O:h no:, I opened the door and I

87 just sort of, like

88 DYLAN: Oh, that's good. ]

89 ADRIAN: [ passed out, so then they took off again 'cause I

90 wasn't throwing up.(0.4) ↑Thirty seconds

91 later↓,(0.4) ↑it all came,(0.3) but, like, they

92 didn't pull over again,(.) so I was hanging out the

93 window as they're driving, like

94 DYLAN: [↑O:h, not ]  
 95 ADRIAN: [eighty k's. =]  
 96 DYLAN: = shit man! =  
 97 ADRIAN: =↑A:nd it was just like, ↑baahhhhhh! Heh heh  
 98

**Minutes (12:00-13:30)**

810 (Listening to message)  
 811 (24.8)  
 812 DYLAN: ↑heh heh What did you hear?  
 813 (0.4)  
 814 ADRIAN: ↑Like, noth(hh)ing. It just, like, went forever.↓  
 815 (0.4)  
 816 DYLAN: ↓Fifty sec(hh)onds.↓ heh heh  
 817 (1.5)  
 818 ADRIAN: Fuck. (0.2) [It'd be funny ..].  
 819 DYLAN: [It was my school] teacher.  
 820 (0.5)  
 821 ADRIAN: ↑O:h, about that, u:m =  
 822 DYLAN: =( ) coming back.=  
 823 ADRIAN: =↑Yeah.=  
 824 DYLAN: =↑I paid 50 bucks. (1.7) ↑Having good fun?↓  
 825 (0.5)  
 826 ADRIAN: Yeah, [well =]  
 827 DYLAN: [I've] got a ( )study test tomorrow, eh,  
 828 fuck! =  
 829 ADRIAN: =↑I don't know where mine is.(0.4) I tried to find  
 830 the list (0.5) but I couldn't(0.3) find it.  
 831 (0.2)  
 832 DYLAN: °↑What do you mean you couldn't find it?°↓  
 833 (0.5)  
 834 ADRIAN: It wasn't on Blackboard, I was looking for it this  
 835 morning [cause]  
 836 DYLAN: [↑Oh,] all the stuff you had to do?=  
 837 (0.7)  
 838 ADRIAN: ↑No, like, when(0.3) my thing is.↓  
 839 (0.5)  
 840 DYLAN: ↑O:h, it's in an email.  
 841 (0.8)  
 842 ADRIAN: °A:h.° (0.6) [An email. ]  
 843 DYLAN: [Check your] ... check your email.  
 844 (0.2)  
 845 ADRIAN: ↑'Cause, u:[m  
 846 DYLAN: [It's] the same time as what you usually  
 847 do.(0.2) Just first in, best dressed.=  
 848 ADRIAN: =↑A:h, okay.=  
 849 DYLAN: =↑It's just line up outside the class ( )=  
 850 ADRIAN: =↑Yeah, 'cause I know, 'cause(0.5) ↑there was so  
 851 many cert people↓,(0.7) u:m,(1.4) ↑he's divided us  
 852 into week six and week seven↓.=  
 853 DYLAN: =↑A:h, 'cause you're like cert jazz as well, aren't  
 854 you?

855 (0.2)  
856 ADRIAN: †Yeah, so [I think ...]  
857 DYLAN: Is Conan [with you?]  
858 (.)  
859 ADRIAN: †I don't kno:w.(0.3) †'Cause I think I'm week seven  
860 but I don't know if that's mid-semester=  
861 DYLAN: =Yeah.=  
862 ADRIAN: = or if week seven's the first week back.  
863 (0.6)  
864 DYLAN: True. (1.8) Shit.(1.9) Probably first week back.  
865 (1.0)  
866 ADRIAN: Yeah.  
867 (0.5)

**Minutes (23:00-24:30)**

1335 DYLAN: †A:h,(0.2) man,(0.8) I joined that group last night,  
1336 like, um,(.) I'm majoring in (0.9)pr ... †they're all  
1337 majoring in, like, procrastination and Facebook and  
1338 minoring in sleep↓.(0.4) hhh  
1339 (0.6)  
1340 ADRIAN: †I haven't seen that one yet.=  
1341  
1342 DYLAN: =†That's pretty much it, man, nuh.  
1343 (0.8)  
1344 ADRIAN: †Life summed up in one sentence.↓=  
1345  
1346 DYLAN: =†Yeah. (1.5) Facebook and that's it. (0.2) That's  
1347 life.  
1348 (0.6)  
1349 ADRIAN: °Mmmm°. †And hell ( ) life, they're like,(0.5)†  
1350 a:h, I ... I mean they agree that I had a life until  
1351 some, u:m,(.) tool told me to join Facebook.↓  
1352 (1.0)  
1353 DYLAN: Pretty much.(1.8) It's just so addictive.(0.4) What  
1354 are them things about turbans as ...  
1355 (0.5)  
1356 ADRIAN: Yeah. Heh heh=  
1357 DYLAN: †They were funny at fi(hh)rst but now just, like=  
1358 ADRIAN: =You see, like, I had  
1359 DYLAN: [every word is turban. =]  
1360  
1361 ADRIAN: =† I saw it hell late though↓  
1362 (0.3)  
1363 DYLAN: †Oh, did you?↓=  
1364 ADRIAN: =†and when I got it all the names had already been  
1365 changed 'cause it was, like, hell bad and stuff↓ =  
1366 DYLAN: =†Yeah.=  
1367 ADRIAN: =†so it was, like, no, it was good.↓  
1368 (1.7)  
1369 DYLAN: Hell funny though, really.=  
1370 ADRIAN: =Mmmm.  
1371 (0.5)

1372 DYLAN: It's bad though, like,(0.2) people who are, like,  
1373 Arabic or whatever ...  
1374 (0.4)

1375 ADRIAN: Yeah.=

1376 DYLAN: =↑ they kind of take offence to that.↓ (1.2) 'Cause  
1377 people were full trying to take the piss out of it  
1378 (2.7) u:m,(0.2) that's Facebook.  
1379 (0.6)

1380 ADRIAN: ↑Yeah,(0.2) internet.↓  
1381 (0.3)

1382 DYLAN: There's so much inappropriate shit on there.((suck  
1383 air))  
1384 (0.9)

1385 ADRIAN: Yeah.=

1386 (1.0)

1387 DYLAN: =Never a (1.9) it's hell distracting, eh?(0.3) I  
1388 had Facebook up 'cause I was talking to (1.1)this  
1389 girl who did the s ... same course ...  
1390 (0.3)

1391 ADRIAN: Mmmm.=

1392 DYLAN: =↑ so, like, we were helping each other out, I'm  
1393 like,(1.3) meanwhile, like,(0.3) oh, that's a cool  
1394 ... so let's not like that and then, like, get all  
1395 the no (0.2) notifications and, like ...  
1396 (0.3)

1397 ADRIAN: Yeah.

1398 (0.4)

1399 DYLAN: ↑oh, fuck!  
1400 (2.0)

1401 ADRIAN: ↑They keep the DVD and record for five years.  
1402 (0.8)

1403 DYLAN: Five years?(0.5) Shit!(0.5) We'll be gone by then.  
1404 (0.9)

1405 ADRIAN: Maybe.  
1406 (0.4)

1407 DYLAN: Maybe, yeah.

1408 ADRIAN: Could be my last year.  
1409 (0.5)

1410 DYLAN: ↑Actually it might be my last year, 'cause↓  
1411 (0.7)

1412 ADRIAN: 'Cause a year of cert and then years diploma and then  
1413 two of bachelor  
1414 (0.3)

1415 DYLAN: [↑Are you thinking of doing bachelor?  
1416 ADRIAN: ( ) last year. ] (0.4)Yeah, I  
1417 [will  
1418 DYLAN: [Go right ]the way through.  
1419 ADRIAN: I reckon, like, there's no point (0.7) at least to  
1420 bachelor.  
1421 (0.3)

1422 DYLAN: Yeah. (0.5) ↑'Cause advanced diploma gives you  
1423 nothing.↓  
1424 (0.2)

1425 ADRIAN: Yeah,(.) it's just one =  
1426 DYLAN: Like, what, a diploma is actually shit.  
1427 (0.5)  
1428 ADRIAN: And 'cause there's so many people that do go on to  
1429 do, like, bachelor, Masters, honours,(0.6) diploma  
1430 looks like nothing compared to them.=  
1431  
1432 DYLAN: =Yeah, exactly, it is nothing.(0.9) Like, could you  
1433 imagine, like, an honours in contemporary music?  
1434 (0.3)  
1435 ADRIAN: Mmmm.=  
1436 DYLAN: It'd be so †good.  
1437 (0.8)  
1438 ADRIAN: Isn't (0.8) has (0.3) Conan only done that or has he  
1439 only done the diploma?(0.7) 'Cause I know he's  
1440 already done some stuff in contemporary over in  
1441 London ...  
1442 (0.4)  
1443 DYLAN: †Oh, ye:ah.=  
1444 ADRIAN: =† that's why he's doing jazz now.‡  
1445 DYLAN: =†He's only like 21 =  
1446 ADRIAN: =Yeah, true.=  
1447 DYLAN: =† so he wouldn't have enough time to‡  
1448 (0.9)  
1449 ADRIAN: Yeah.  
1450 (.)  
1451 DYLAN: He might (.) he might have a bachelor, I don't know.  
1452 (2.5) Ah ... I think I might do jazz when I finish.  
1453 (1.0)  
1454 ADRIAN: ((cough))Yeah.  
1455 DYLAN: †At least have the bachelor. Do you reckon you can  
1456 get straight into bachelor?‡(0.4)  
1457 ADRIAN: You have to audition.  
1458 (0.5)  
1459 DYLAN: †O:h, ye:ah, but, like,(0.5) don't have to (0.3) ( )  
1460 for it?  
1461 (0.2)  
1462 ADRIAN: †No, you ... I think you go straight into it.‡=  
1463 DYLAN: =†Yeah. Same as, like, ( ) Masters.  
1464 (0.2)  
1465 ADRIAN: Yeah.  
1466 (0.3)  
1467 DYLAN: And if you're good enough  
1468 (0.5)  
1469 ADRIAN: †Yeah, well, it's the same as just, like, audition  
1470 process,‡(0.5) so::, like,(0.4) if it was just going  
1471 straight into it from, like, the other course they  
1472 wouldn't audition ya.  
1473 (0.5)  
1474 DYLAN: Yeah, that's true.(1.4) Might stick around,(.) do  
1475 that for a year or two.=  
1476 ADRIAN: =Yeah.=

1477 DYLAN: =Just get, like, heaps of [fired?] things.(0.5) Look  
1478 hell good.=  
1479 ADRIAN: =Yeah.  
1480 (2.1)  
1481 DYLAN: But, like, I say this, like, doesn't even  
1482 matter,(1.0) 'cause, like, you're only here to sort  
1483 of, like, jam and, like ...  
1484 (0.2)  
1485 ADRIAN: Yeah.  
1486 (0.4)  
1487 DYLAN: ... get to know people and sort of, like =  
1488 ADRIAN: =Yeah.=  
1489 DYLAN: = out in the industry.(2.3) ↑'Cause, like, Britney  
1490 Spears, man, she doesn't even have, like, a Cert 4.↓=  
1491 ADRIAN: =Yeah, I know, it's just shocking. That was hell  
1492 fluke fame.=  
1493  
1494 DYLAN: =Yeah.(0.2) So many people are like that, as well.  
1495 ADRIAN: Yeah.(0.7) Like, man, they [inaudible] Aroma and we  
1496 hell bitch about all these famous people that can't  
1497 sing.  
1498 (0.8)  
1499 DYLAN: ↑Yeah. I'm sure Taylor Swift has a Masters.↓(0.9)  
1500 I'm sure she has a ...  
1501 (0.2)  
1502 ADRIAN: Yeah.  
1503 DYLAN: ( ) heh heh=  
1504 ADRIAN: =↑You would have to, just (0.3) and Beyonce.  
1505 (0.2)  
1506 DYLAN: ↑O:h, definitely.=  
1507  
1508 ADRIAN: =↑Yeah.  
1509 (2.1)

**BETWEEN LOUISE AND HENRY**

**Minutes (1:00-2:30)**

1 Louise:Pre Exp→ For me.  
2 Henry: Find him.  
3 (0.2)  
4 Louise:FPP→ Have you(.) listened to it? (0.2)  
5 The  
6 Henry:SPP→ [↑Yeah, yeah  
7 Louise: [mix he's done?]  
8  
9 Henry:Post Exp→ the..his mix, [yeah.  
10 Louise: [it sounds heaps better.  
11 Henry: FPP→ [It's good, hey? ↑ Yeah, it's] a better  
12 mix than on .hhh  
13 (0.5)  
14 Louise: SPP→ ↑The drum waz a bit out but =



15 Henry: Post Exp→ =↑Ye:ah(hh)(( sucking air)) (1.5). I think it's  
16 sort of a factor of (.)  
17 [Franklin's] drumming.  
18 Louise: FPP→ [ Did ] did he play to a click?  
19 (0.2)  
20 Henry: SPP→ ↑He di:d, but (0.2) ↑a:h, I me:an, it's ... it's not  
21 too far out at any point, like, we had to fix little  
22 bits but↓.hhh(0.6) just sort of drifts in and out and  
23 ( )  
24 Louise:Post Exp→ [You can't notice az much now that (.) that(.)=  
25 Henry: = [Yeah, yeah, [yeah.]  
26 Louise: [ it's] been mixed with the  
27 (.)  
28 Henry: [ Yeah, it's definitely ( ) ]  
29 Louise: [ like, before I was, like, ] (0.3) ↑hmmm.  
30 Henry: ↑heh heh .hhh=  
31 Louise: =↑'Cause the rest of it sounds really cool↓.=  
32 Henry:SCT→ =↑Oh cool, cheers.  
33 (0.2)

34 Louise: FPP→ ↑Is that the song (0.5)((burp)) excuse me, is that  
35 the song that, um (1.8) what's his name plays with  
36 the screwdriver?  
37 (0.2)  
38 Henry: SPP→ ↑No, that's a different song↓.  
39 Louise: Mmmm.  
40 (0.3)  
41 Henry: Post Exp→ That's, um, (0.2) medica::ted.  
42 (0.7)  
43 Louise: SCT→ Coo:l.=  
44 Henry: =°There's some big time sounds on that one. It was  
45 good fun. We recorded that, like, (0.4) like last  
46 year. ° (0.4)  
47 ( [ ) ].  
48 Louise:FPP→ [ How much did it cost to record it?(.) Where'd you do  
49 it?  
50 (.)

51 Henry:SPP→ ↑U::m, a guy called, it was my girlfriend at the  
52 time, one of her friends,(.) it was his dad so it was  
53 like,(1.2) u:m,(0.7) ↑yeah, he'd said instead of  
54 paying we could just work it off in his yard.(0.7)  
55 It's been that(hh) fa(hh)st, like, a yea:r  
56 (0.3)

57 Louise: Post Exp→ ↑Yeah.=  
58 Henry: => still going, 'cause he's always like, he's so  
59 disorganised,< it's like, a::h .hhh (0.3) Um,(1.0)  
60 you know, come work over here,(0.3) and we're like  
61 cool and he's like, ah, actually,(0.3) °no, there's  
62 no point coming in, don't come in,° and we're like  
63 (0.5) so=

64 Louise: FPP→ =↑So what does he do?(0.4) ( ).  
65 (0.5)  
66 Henry: SPP→ Ah, like, (0.4)we have  
67 to:(.) pull up the cement and stuff and so we pull up  
68 =  
69 Louise: Post Exp→ =Oh.=  
70 Henry: = all the cement and pile it all into a trailer  
71 (0.3)>and then we'll be like, "Same again next  
72 week?", and he'd go, "Oh yeah, definitely see you  
73 next week, you can work off some more of your  
74 debt",<.hhh (0.4) and we're like, "Cool". And then  
75 the next week he'll ring us and he'll be like, "Yeah,  
76 haven't taken the thing to the tip,(.) haven't got  
77 round to it, so there's no point coming in↓".  
78 (0.2)  
79 Louise: FPP→ Yep. (1.8) ↑So how many new tracks have you done?↓  
80 (0.7)  
81 Henry: SPP→ ↑A:h, with the three for this record, yeah.  
82 (0.9)  
83 Louise:SCT→ Cool.  
84 (0.3)  
85 Henry:SCT→ ↑Cool.  
86 (1.1)

Minutes (12:00-13:30)

(.)  
678 LOUISE: ↑How did you find her? Did you just ask around?↓  
679 HENRY: ↑U:m::,(0.4) >well, I knew Bec played cello 'cause  
680 I've been chatting to her,<↓(0.2) like, um:,(0.2)  
681 like, the first week and stuff and the:n(0.4) I did  
682 conducting with Liam, he's the viola player, and um:  
683 I waz chatting to(.) <Brooke on the  
684 bus,>(1.1)((Knocking on the table)) >and she just  
685 caught my bus, I waz like, "Oh, you're in music",  
686 yeah, and we were chatting and she waz like, "I play  
687 violin". I waz like<,(0.2) ↑"Do you want to play in  
688 my q(hh)uartet?"↓=  
689 LOUISE: >=↑'Cause doesn't **Sophie** play violin?↓<=  
690 (0.2)  
691 HENRY: =↑A:h, yeah, I'm pretty sure she is, like=  
692 LOUISE: =↑And Amber plays(.) double bass.  
693 HENRY: Ye:ah,↓°she's not very good at double bass.↓°  
694 LOUISE: ↑O:h really?↓  
695 HENRY: Yeah.  
696 (0.4)  
697 LOUISE: Mmmm.  
698 (.)  
699 HENRY: ↓°She used to ( ) school and ( )°.↓ ↑She's oka::y.↓  
700 (0.5)  
701 LOUISE: °Oh that's right, you went to school with her.°  
702 (0.5)

703 HENRY: Mmmm::: [heh  
704 LOUISE: [Didn't you?]  
705 (0.2)  
706 HENRY: ↑I did, yeah.(0.4) It's just the(0.2) ((sucking  
707 air)) hhhh (0.4) ( ) knows me.  
708 (0.7)  
709 LOUISE: ↑Yeah, she knows me. (0.4) But yeah.  
710 (0.4)  
711 HENRY: Good.=  
712 LOUISE: =A lot of people do. =  
713 HENRY: heh heh=  
714 LOUISE: =Get by(hh). .hhh[I mean  
715 HENRY: [Just too]cool for them  
716 LOUISE: =I don't like them. =  
717 HENRY: =just too cool for them. =  
718 LOUISE: =↑I'm no:t!  
719 HENRY: heh heh  
720 LOUISE: ↑I'm just (1.4) I don't know. ↑She doesn't talk to  
721 me either. Even ... even in the ↑library the other  
722 da:y I tried to ask her a question about, like,  
723 music [ter?] and I was looking at the books and I  
724 waz, like, "He:y, like, look at this interesting  
725 passage in a book I found", just trying to be,  
726 like,(0.9) [make friends]  
727 HENRY: [make friends]  
728 LOUISE: = ↑with the people in the cla:ss, and she was just,  
729 like, ha:h, ha:h,(0.3)  
730 Henry: Heh heh  
731 Louis: and just walked off, and I waz like, okay (.) Sorry..hhh  
732 hhh  
733 (2.1)  
734 Henry: Yeah, well (1.4) yeah.  
735 (0.5)  
736 Louise: I was like, I didn't think I waz, like (0.5) I  
737 thought I came across az, like a nice friendly person  
738 HENRY: [I always thought]=  
739 LOUISE: [ but ( ) ]=  
740 HENRY: =you came across az a =  
741 LOUISE: ↑heh heh  
742 HENRY: [↑really innocent ]  
743 LOUISE: [↑No:, you thought]I waz boring!  
744 HENRY: innocent no. Heh heh ↑No:t boring, like,(.) you just  
745 looked like, sort of unadventurous.↓ You just, you  
746 kno:w,(.) nice but =  
747 LOUISE: =↑hhh heh heh=  
748 HENRY: = like classic,(0.7)...  
749 (0.4)  
750 HENRY: [you know  
751 LOUISE: [.hhh Yeah. ]  
752 Henry: =mamma's girl, like,(0.4) and then it turns out you're  
753 this cra:zy, .hhh cra:::zy woman.((sucking sir)) (0.6)  
754 LOUISE: Ha:rd core drugs.

755 HENRY: ↑heh heh heh heh (.) .hhh ye:ah.(0.9) Running some  
756 Columbian drug syndicate ...  
757 LOUISE: Yeah.  
758  
759 HENRY: [ I'm sure you are. = ]  
760 LOUISE: [ =Yeah.= ]  
761 HENRY: =Wouldn't surprise me.  
762 (0.7)

**Minutes (23:00-24:30)**

1234 LOUISE:(2.1)↑Oh man I learn (0.4) >just, you know, the girl that I  
1235 live with, she's, like,<(0.3) her English is so:  
1236 ba:d,(0.2) she talks [ sma:ck all day. ]  
1237 HENRY: [ ↑heh heh heh ]  
1238 LOUISE: =.hhh hhh just ... ↑that's where I get it from (0.9)  
1239 A::h  
1240 (0.5)  
1241 HENRY: ↑O::h, ma:n. °That's so: ba:d°.  
1242 (3.4)  
1243 LOUISE: ↑Once they just gave us, like, Mrs Mac's p:ies.  
1244 (.)  
1245 HENRY: heh heh (0.2) °that would have been pretty expensive  
1246 to, like°  
1247 (0.6)  
1248 LOUISE: °Yeah, I don't know but I'd rather they give me,  
1249 like°,(.) [ a salad or something. ]  
1250 HENRY: [ A ( ) yeah, yeah, yeah. ] (0.2)  
1251 ((sniffing))Mrs Ma:c's. (1.0) It's an Aussie  
1252 tradition.(0.4) Probably ( ) Mrs Ma:c's.=  
1253 LOUISE: =↑'Cause it ... it gets you hell regimented 'cause  
1254 all the meals are at a certain time.  
1255 HENRY: [ ↑Yeah, yeah, yeah. ]  
1256 LOUISE: [ ↑Like when you go ho:me ]  
1257 HENRY: [ ↑Like when you get ho:me. ]  
1258 (2.0)  
1259 LOUISE: Like,(0.2) the meals'd be: at six o'clock and I'd go  
1260 ho:me, >my family doesn't eat until, like, eight,  
1261 ni:ne.<=  
1262 HENRY: =↑Yeah, it's hell not a [ good time. ]  
1263 LOUISE: [ Like ]  
1264 HENRY: to eat dinner six o'clock.  
1265 (0.3)  
1266 LOUISE: [ ↑Well ]  
1267 HENRY: [ It doesn't ] make sense ((knocking on the table))  
1268  
1269 LOUISE: it's like, no, it is.  
1270 (.)  
1271 HENRY: Yeah.=  
1272 LOUISE: =↑It's way more logical than eight or nine.↓=  
1273 HENRY: =You reckon?=  
1274

1274 LOUISE: 'Cause like yeah.(0.5)Well, like, you eat at, like,  
1275 ei:ght thi:rty or something and then you go to bed at  
1276 ten, like, your body's still trying to digest it =  
1277 HENRY: = [Oh, I suppose, yeah.]  
1278 LOUISE: [you should do it, like]  
1279 HENRY: =↑If you go to a party or something, it's like(0.2)  
1280 they all start at,(0.6) you know, eight o'clock,(0.5)  
1281 seven thirty, eight [o'clock]  
1282 Louise: [hmmm]  
1283 (0.3)  
1284 Henry: so you've got your food just in you, so it's still not  
1285 digested, so you're not ↑too:: ba::d.((sucking air))  
1286 LOUISE: ↑Yeah.(0.9) But(.) yeah, they used to have a ...  
1287 breakfa:st would ↑go from, like,(.) ↑seven till  
1288 eleven, so I'd get there like five to eleven, have  
1289 breakf(hh)ast and then lunch was at twelve so go back  
1290 at twelve but then(0.2) dinner's not till six so  
1291 there'd be like six hours=  
1292 HENRY: =↑heh heh heh=  
1293 LOUISE: =until the next me:al, and I'm like, hhh .hhh heh heh  
1294 .hhh  
1295 (0.5)  
1296 HENRY: O::h ... it's like recess.(.) >For the first, like,  
1297 half of the holidays after I finish I'd get hungry at  
1298 eleven o'clock.<=  
1299 LOUISE: =Mmmm.=  
1300 (.)  
1301 HENRY: It just makes no: sense, there's ↑no: point ha:ving a  
1302 meal there, it's just for they put it so the kids  
1303 don't go cra:zy playing four hours in a ro:w. (1.1)  
1304 Le:arning.  
1305 (3.0)  
1305 LOUISE: ↑Did you have recess in high school?  
1306 (0.4)  
1307 HENRY: Mmmm.  
1308 (0.7)  
1309 LOUISE: Ah?.  
1310 (0.5)  
1311 HENRY: We did.(0.2) ↑Did you?  
1312 (.)  
1313 LOUISE: Yeah, I think so:.  
1314 HENRY: St Mary's. (0.5) ( ) recess, everyone gets a  
1315 recess.  
1316 (0.7)  
1317 LOUISE: St Mary's? (0.6) I didn't go there.=  
1318 HENRY: =Y(hh)eah.  
1319 (0.3)  
1320 LOUISE: Mary MacKillop.  
1321 (0.2)  
1322 HENRY: Oh, Mary MacKillop. ↑Oh yea:h, she's the new sa:int,  
1323 yeah?  
1324 (1.0)  
1325 LOUISE: [↑Hey, is she a saint no:w? ]

1326 HENRY: ( ) Oh, I don't know, they were  
1327 trying to make her a saint ( ).  
1328 (0.3)  
1329 LOUISE: Yeah, they've been trying for a while, blah, blah,  
1330 [ I don't know, it's like ] ...  
1331 HENRY: [ heh heh What she do? ]  
1332 LOUISE: [ ( ) ]  
1333 (0.6)  
1334 HENRY: Doesn't she need two miracles?((knoking on the  
1335 table))  
1336 (.)  
1337 LOUISE: Ye:ah.  
1338 HENRY: Lots of miracles.  
1339 (0.7)  
1340 LOUISE: †U::m, well that's the thing, like, they weren't  
1341 really miracles.(0.2) † I ... I can't remember, † I  
1342 remember learning about it in, like, year ei:ght  
1343 HENRY: What, [either]  
1344 LOUISE: ... [like] she was so great. She got, like (0.8)  
1345 oh, I can't remember.  
1346 (0.2)  
1347 HENRY: heh heh (0.7).hh I do [o ]  
1348 LOUISE: [The,] they're like, what's it  
1349 called when they not ... don't let you in the church  
1350 anymore?  
1351 (0.5)  
1352 HENRY: U::m (1.2) .hhh I don't know, a very little  
1353 [ ( ) ].  
1354 LOUISE: [ Like extradite. ]  
1355 HENRY: †Oh yeah, yeah, extradite, yeah, yeah.

#### LANA AND KATE

##### Minutes(1:00-1:30)

1 LANA: ... and you told me I wi::ll have to go ho:me.=  
2 ATE: =†heh heh heh=  
3 LANA: ='Cause I was like ...  
4 (0.3)  
5 KATE: †U::m,(1.2) I::: went to Newman ...  
6 (.)  
7 LANA: Yeah.  
8 (0.5)  
9 KATE: ... †for li:ke,(1.8) my who:le school li:fe, †(0.9)  
10 †so: from when I was like,(0.5) five,(0.9) >and I  
11 never went anywhere else< so †heh heh heh  
12 (0.4)  
13 LANA: †Is Newman College like in (0.4) Floreat?  
14 (0.4)  
15 KATE: †So:rt of. †(.) †It's ... there's like fo:ur  
16 campuse:s. †=  
17 LANA: =Yeah.  
18 (0.2)

19 **KATE:** †Like wi↓† pre-primary, senior,(0.2) three ...  
20 (0.2)

21 **LANA:** °Oka:y°. =

22 **KATE:** = †is in †Floreat=

23 **LANA:** =Oh Yea:h.=

24 **Kate:** and then (0.6) †Year 4 to Year 7 is in =

25 Lana: =† Ah  
26 (1.1)

27 **Kate:** I don't kno:w †what suburb, (0.2) †Churchlands?  
28 (0.2)

29 Lana: Yea:h  
30 (1.2)

31 **KATE:** †And then (0.8) †Year eight, nine used to be in  
32 Doubleview,↓(0.8) >and then Year 10, 11, 12 was in  
33 Churchland spot<,(0.2) yeah.  
34 (0.8)

35 **LANA:** Cool.=

36 **KATE:** = ( )  
37 (1.1)

38 **LANA:FPP→** What subjects did you do?  
39 (0.9)

40 **KATE:SPP→** †I di::d (0.2) u::m,(1.4) musi:c,(0.5) drama:,(0.8)  
41 †a:h English, literature,(1.2) discrete, maths,=  
42 Lana: = Yeah=  
43 (0.2)

44 **Kate:** †u::m =

45 **LANA:** =I failed discrete.=  
46 (0.3)

47 **KATE:** †Really? I loved discrete, it's so like(0.2)  
48 eas(hh)y.↓ (0.3) † I:: ( )↓=  
49 **LANA:** =°Yeah, obviously it's easy.°=  
50 **KATE:** †No, but like I did, u:m, intro =  
51 **LANA:** =Yeah.=

52 **KATE:** = In year 12, †Oh wo:w, and then you went to  
53 †Discrete so I was like,(0.4) yes †heh heh heh .hhh  
54 (0.6)

55 **LANA:** Yeah, I assisted in ...  
56 (0.9)

57 **KATE:** Yeah.=

58 **LANA:** ... °Calc and(0.4)all that stuff, did physics,  
59 calculus, chemistry (1.4) [and°]  
60 **KATE:** [Yuck.] Heh heh=  
61 **LANA:** = just normal English and,(1.5) yeah,(0.5)  
62 [And ] the other one, what was that,(0.5) Applic.  
63 **Kate:** [mmmm]  
64 (0.2)

65 **KATE:** Applic, yeah. Two maths.  
66 (0.5)

67 **LANA:** °Yeah,(0.2) 'cause (0.2)all like ... you had to do::  
68 (0.2) calculus in Year 12.°  
69 (0.2)

70 **KATE:** †Yeah.=

71 **LANA:** =°And then(0.3) Applic°.

72 (0.6)

73 KATE: Mmm.

74 (0.6)

75 LANA: °But yeah.(0.7) I don't know. (0.2) I di:d u:m,(0.8)

76 well I went to St Mary's,(0.3) a::nd went to

77 boarding ↑school,(0.5) ↑but before that I went to

78 Lancelin Primary.↓°

79 (0.3)

80 KATE: Yea::h.

81 (0.4)

82 LANA: °And um,(0.8) that was for ten(0.9) that was from,

83 yeah, ↑we moved from Adelai:de.↓°

84 (0.2)

85 KATE: Yeah.

86 (0.7)

87 LANA: °And u:m,(1.5) ↑yeah, that was interesting↓

88 (.)

89 Kate: heh heh

90 (0.2)

91 Lana: in:: Lancelin Primary.(0.8) Yeah, the

92 kids were pretty mean, but um::°=

93 KATE: =↑heh heh heh.(0.6)↑Meaner that St Mary's?↓

94 (0.7)

95 LANA: O:h, I don't kno:w,↑ yea::h.=

96 KATE: ↑heh heh heh

97 (0.2)

98 LANA: ↑I mean, the year group, our year group, at St Mary's

99 was pretty good,↓(0.3) °um,(1.0) but the one below us

100 was(0.7) terrible°. (0.3)

101 Kate: mmmmm=

102 Lana: =↑And the one below that↓,(0.3) and it made it

103 worse.=

104 KATE: =↑Yeah.=

105 LANA: =I just felt the years got worse as you got older.

106 (.)

107 KATE: Yeah.=

108 LANA: ↑I mean the one above us, the year group above us was

109 kind of like

110 (0.7)

111 KATE: Mmm.=

112 LANA: =a bit like (1.2) °they wore really short skirts°

113 but, u::m heh heh heh heh heh

114 KATE: [ heh heh ]

115 LANA: [ ↑A(hh)nd ] the one above that was really cool though.

116 Like we had these house↓ (0.8)> in the boarding house

117 we had to have like big sisters< ...

118 (.)

119 KATE: [ Oh yeah. ]

120 LANA: [ like, pretend big sisters ] and =

121 KATE: =That's cool. =

122 LANA: = they allocated us a big sister.(0.5) ↑And

123 mi:ne(0.2) was doing like singing

124 (0.3)



125 KATE: Mmm.=  
 126 LANA: = °and they didn't even know. They just chose like  
 127 randoms and mine was studying singing , TEE.°=  
 128 KATE: =Oh cool.=  
 129 LANA: =The same thing that I did in the end  
 130 KATE: Yeah.  
 131 (0.3)  
 132 LANA: °And I think she went off to do music psychology in  
 133 the States.°  
 134 KATE: Oh,(0.5) interesting.  
 135 (0.3)  
 136 LANA: Not in the States,(0.5) in the eastern  
 137 States ...  
 138 KATE: States ...  
 139 LANA Yeah.  
 140 (0.3)  
 141 KATE: †heh heh heh That kind is interesting.  
 142 LANA: Yep.  
 143 KATE: †Still heh heh heh

Minutes (12:00- 13:30)

(1.4)  
 516 LANA: Mmm. (0.7) °What was I going to say? Oh, that's  
 517 right. U:m, I was going to talk about subjects(0.8)  
 518 as well.°  
 519 (1.0)  
 520 Kate: †heh heh What subj(hh)ects?=  
 521 Lana: =†What subj(hh)ect I did at school?=  
 522 KATE: =†Like,(0.2) †o:h yeah, what subjects did you do?↓=  
 523 LANA: =I di::d(0.2) economi:cs.=  
 524 KATE: =†I did economics in Year 11↓  
 525 LANA: †Yeah it is (0.7) Did you enjoy it?↓  
 526 (0.6)  
 527 KATE: †Yeah,(0.6) it was all ri:ght. (0.3) I mea:n ...  
 528 (0.6)  
 529 LANA: †>I've forgotten most of it.↓<=  
 530 KATE: = †I've forgotten most of it↓.  
 531 (0.4)  
 532 LANA: Ye:ah.(0.5) [ah  
 533 KATE: [I think] (0.2)ye:ah.=  
 534 LANA: =°It was all quite rogue learning stuff so° =  
 535 KATE: =†Yeah exactly.↓=  
 536 LANA: = it's easier to forget.=  
 537 KATE: =†Ye::ah.=  
 538 LANA: =†But you have to put in the effort.↓=  
 539 KATE: =†It's funny isn't it? Like,(0.3) I do:n't  
 540 understand the point of, (1.2) like le:arning that  
 541 stuff =  
 542 LANA: [†Yeah, unless  
 543 KATE: [†that way because it's like] =  
 544 LANA: = you're going to go and do it.=

545 KATE: ↑Yeah, but it's like your cra:m it for a test for it  
546 doesn't really=

547 LANA: =Ye:ah.=

548 KATE: = help you in life at all↓.=

549 LANA: =Yeah.=

550 KATE: =Like,(0.6) ↑stuff like,(0.6) ↑I don't know. Like,  
551 some of the concepts I do remember like u:m,↓(1.2)  
552 like about(0.6) infla:tion infla:tion and  
553 (0.6)

554 Lana: mmmm=

555 KATE: =↑stuff like that which is important, but other stuff  
556 it's like hhh  
557 (1.5)

558 LANA: ↑Ye::ah. (1.0) ↑I think that (0.2) it's mo:re  
559 impo:rtant for >if you're going to go and do it as a  
560 job.<=

561 KATE: =↑Ye:ah.=

562 (0.2)

563 LANA: ↑But also impo:rtant fo:r↓ (0.5)current affairs.  
564 (0.4)

565 KATE: ↑Ye:ah.=

566 LANA: =To understand everything [they say] in the news.=

567 KATE: say ↑Yeah,(0.2)  
568 that's where I think it's good and I think(0.6) like,  
569 (0.2)u:m,(0.5) you should (.) we don't do any  
570 economics(.) much (.)in any earlier y:ars ...

571 LANA: Yeah.  
572 (0.3)

573 KATE: ↑and everyone should know about↓ ...  
574 (0.7)

575 LANA: [Yeah, it should be just...]

576 KATE: [↑And the same ... the same with u:m] with politics.  
577 Like I don't know much about politics.  
578 (0.8)

579 LANA: ↑Ye:ah.=

580 KATE: =↑Like, and> 'cause I never did it in Year 11 and 12  
581 I don't really know much about it still.<  
582 (0.7)

583 LANA: ↑Ye:ah, actually.↓(0.2)↑ It should be something as  
584 impo:rtant as like maths and English,  
585 [it should ...]

586 KATE: [Yeah. I think it shou] I think it's more impo:rtant  
587 like =

588 LANA: ='Cause it affects us,[everyday:y].=  
589 KATE: = [Cause, ] ↑ye:ah.  
590 (0.4)

591 LANA: ↑And like the wa:y that the Sena:te works  
592 [and  
593 KATE: [↑Yeah especially ↑politics] 'cause,(0.5)  
594 [↑like,] um (.)I ca:n vo:te and [li:ke] heh  
595 LANA: [Yeah.] [Yeah.]  
596 (0.4)



650 (.)

651 KATE: Like I think, ↑we started off with like, (0.9) ↓ I  
652 don't know, like (1.7) u::m ...

653 (0.4)

654 LANA: °Something weird°.=

655 KATE: = like something like World War II something or  
656 other.=

657 LANA: =Yeah.

658 (0.8)

659 KATE: ↑And, (1.1) ↑a:h, went off on this massive ta:ngent=  
660 LANA: =↑Yeah.=

661 KATE: = >to see ho:w long it would take us to get back to  
662 the original page.<=

663 LANA: =Yeah.

664 (0.3)

665 KATE: And it took about, yeah six. (0.6) So it was like the  
666 same as ( ) . =

667 LANA: =↑We used to do a game

668 (0.3)

669 KATE: Yeah.

670 (.)

671 LANA: ... whe:re (0.2) someone would, (0.6) ↑that's right,  
672 someone would pick a (0.3) something to (0.2) someone  
673 would like pick a topic anything, (0.8) or like a  
674 country or a movie or something, (0.2) and then you ↑go  
675 to (0.5), you can choo:se like random article and it  
676 will take to you to one =

677 KATE: =Mmm.=

678 LANA: = and then you have to somehow get to that page

679 (.)

680 KATE: Yeah.

681 (.)

682 LANA: °without like typing obviously° =

683 KATE: =↑Ye:ah.=

684 LANA: = °like just get it through the different links and° =

685 KATE: =Yeah.=

686 LANA: = stuff like that and it was really fun.

687 (0.2)

688 KATE: Yeah

689 LANA: [↑We should do it] some time.

690 KATE: [↑What we used to] do in like (0.2) °boring classes at  
691 school°. heh heh =

692 LANA: =↑Ye:ah. ↑We'd just go there like after a class and  
693 just sit in the library (hh)y and ( ) for a bit heh  
694 heh I don't know. (0.9) ↑But yeah, you always found  
695 ... it's a good wa:y of doing like, (1.1) thinking  
696 of (.) like the way things ↑are rela:ted =

697 KATE: =↑Rela:ted, yeah.=

698 LANA: =↑Movies and countries and like it's a good wa:y  
699 to (0.4) find out just basic info:rma:tion =

700 KATE: =↑Yeah.=

701 LANA: =about like,(1.1) ↑and like if you look in  
702 America↓(0.4), °like if you found the link for  
703 America I think you could pretty much get  
704 everything.°  
705 KATE: Yeah.  
706 LANA: Like that was the like perfect way to get anything  
707 because America has like ...  
708 (0.3)  
709 KATE: ↑Ye:ah.  
710 LANA: ... so many things, I don't know, it's weird.  
(0.6)

Minutes (23:00- 24:30)

1172 LANA: ↑Yeah. (1.0) heh (0.4) ↑I ha:ve a friend who,  
1173 u:m↓(0.3), °she's in T ... well, she's wor ... she's  
1174 at St Martins,(0.9) I probably told you this already  
1175 but she's doing architecture and, u:m°  
1176 (1.0)  
1177 KATE: ↑Are they at St Martins?↓  
1178 (0.3)  
1179 LANA: in:: Engla:::nd, in Lo:ndon.  
1180 (0.4)  
1181 KATE: [↑Is that like Chu ] ).  
1182 [↑Yeah, Jimmy Chu ]went there ...  
1183 (0.2)  
1184 KATE: ↑Yeah.=  
1185 LANA: =↑ and u::m,(0.6) quite a lot of like (0.6)it's one  
1186 of the (1.0) I re:se:arched it. It's the ↑thi:rd top  
1187 a:rt school in the world.=  
1188 Kate : = heh =  
1189 Lana: = But um, yeah, that's pretty cool.↓=  
1190 KATE: =Yeah.=  
1191 LANA: ↑She go:t (0.5) ↑I (0.2) °I think about it sometimes  
1192 because we both sort of got the same°  
1193 (0.3)  
1194 KATE: ↑Ye:::ah.  
1195 (0.2)  
1196 LANA: ↑We did the same, we got the sa:me ma:rks and stuff  
1197 in a:rt↓ and like we did as much work (0.3)as each  
1198 other. We had ↑our own styles but we sort of ...  
1199 (0.3)  
1200 KATE: ↑Yeah.=  
1201 LANA: =↑° like and she put her put visual diary in and sent  
1202 it to St Martins.↓°(0.6) ↑I was going to(0.2)  
1203 Kate: Ye:ah=

1205 Lana: °but then I got into WAPA, I was like,(0.2) mmm,(0.5) I  
1206 want to do music.° But um, yeah, I kind of wonder  
1207 what would happen if I had even tried ...  
1208 (0.3)

1209 KATE: ↑Ye::ah.=

1210 LANA: =↑°But I don't kno:w.↓(1.1) ↑I think they want↓ a  
1211 certain style.° But um, yeah, she's kind of (1.3).  
1212 <she gets a bit depressed these days, I don't know,  
1213 she >  
1214 (0.5)

1215 KATE: ↑I think that's common in (0.5) like a:rt fo:rms.↓  
1216 (0.2)

1217 LANA: ↑Ye::ah. (0.8) ↑°Yeah, I think(0.8) when you think  
1218 too much about yourself, I remember there was this  
1219 qu... well not quarry but my sister told me, Terri  
1220 told me last year when I was just stressed  
1221 (0.9)and I was (0.2)like TEE and I was stressed out  
1222 a::nd everything and I was a bit depressed and  
1223 friendship groups were falling apart, (1.2)and I was  
1224 like,(1.1) ↑I was stressing out to Terri and stuff  
1225 and getting really depressed about not going out and  
1226 everything↓( )and she was like, "You think too much  
1227 about yourself"°.   
1228 (0.4)

1229 KATE: Mmm.

1230 LANA: °Like, "Have you considered like(0.5)↑ that all you  
1231 think about is yourself, like your pro:blems, your  
1232 own pro:blems". I think that when you get bogged  
1233 down by your own problems,(1.9) it kind of(1.5),  
1234 ↑yeah, I think that once you get o:ut of that  
1235 habit(.) you can sta:rt to be:↓° =

1236 KATE: =Mmm.=

1237 LANA: = happy.=

1238 KATE: =↑That's true.↓ (0.5) But then like, I don't know,  
1239 sometimes,(0.5) like, I look at other people's  
1240 pro:blems and that ma:kes me mo:re depressed like ...  
1241 (0.3)

1242 LANA: Yeah.=

1243 KATE: =↑You think about how like screwed up everything  
1244 (0.2)

1245 LANA: Yeah.=

1246 KATE: = is around you and it's like, oh ...  
1247 (1.0)

1248 LANA: Yeah.  
1249 (1.8)

1250 KATE: Yeah.  
1251

**BETWEEN ASHRA AND BHECK**

**Minutes(1:00-1:30)**

1 ASHRA: ↑I'm Ashra(hh).=  
2 BHECK: ↑O:h sweet. U::m =

3 ASHRA: =↑What do you ... what are you doing here?↓=  
4 BHECK: =↑First year WAPA,(.) u:m, compo:ser.↓=  
5 ASHRA: =↑O:h sweet. ↑O:h cool.↓ Do ... so do you learn how  
6 to do(0.7) ↑the hand thing =  
7 BHECK: =↑Yeah, conducting =  
8 ASHRA: = and stuff?=  
9 BHECK: = ↑ye::ah.=  
10 ASHRA: ↑Yeah, I think, yeah, that's a lot of (0.2) cool.↓=  
11 BHECK: =↑You know, take that as elective.↓  
12 (.)  
13 ASHRA: Oh, there's a girl I know does that but she plays,  
14 like,(0.3) I don't know ...  
15 (0.3)  
16 BHECK: Something?  
17 (.)  
18 ASHRA: Something =  
19 BHECK: =Something like [ .hhh = ]  
20 ASHRA: [ ↑ ye:ah, I don't know, it's like  
21 ... it's not like a trombone, it's some weird↓ (0.5)  
22 ↑weird thing and she's, like, I don't specialise in  
23 this, and I was like =  
24 BHECK: =↑O:h God.=  
25 ASHRA: =cool.=  
26 BHECK: =↑Wicked.=  
27 ASHRA: ↑Yeah heh heh.=  
28 BHECK: =↑So, what do you do?↓=  
29 ASHRA: ↑U:m, I'm a third year photo media(0.5) student.=  
30 BHECK: =↑Sweet.=  
31 ASHRA: Yeah.  
32 (0.2)  
33 BHECK: [ ↑That's wicked. ]  
34 ASHRA: [ ↑It's pretty good. ](0.7) ↑Ye::ah.  
35 (0.6)  
36 BHECK: ↑You like that?↓  
37 (0.3)  
38 ASHRA: ↑>It's pretty ... ye:ah, I really ... I really do  
39 enjoy it. I didn't ... it's kind of like new, I mean  
40 I've only been doing it for three years↓=  
41 BHECK: =Mmmm.  
42 ASHRA: = compared to a lot of other people that come in and  
43 they're like↓<(1.1) twenty(0.4) something(0.5)↑ and  
44 they've been doing it for, like, >ten years or  
45 something already and they come in, they're just<=  
46 BHECK: =↑Yeah.  
47 (.)  
48 ASHRA: like, I don't know, you're kind of ... you're meant  
49 to be at the same(0.4) level with them and it just  
50 find of felt weird that  
51 (.)  
52 BHECK: It's a bit, like, intimidating, (0.2) [ like ] =  
53 ASHRA: [ Yeah. ]  
54 BHECK: = yeah, we have some, like, 40 years olds in the WAPA  
55 who've, like,(0.5) >done, like, other courses and

56 then come back and started again at other ones and  
57 they know, like, everything. You're like<, ahhh.  
58 (0.4)  
59 ASHRA: You're sitting there, like, [aggghhhhhh.]  
60 BHECK: [Agghh agghh], they're (  
61 [ )  
62 ASHRA: [ ( ) ] Yeah. Or sit in the background and they just  
63 kind of talk and=  
64 BHECK: [Rambling on. ]  
65 ASHRA: [Yeah. Heh heh heh ]  
66 BHECK: ↑O:h(hh), [yeah. ] Wicked.  
67 ASHRA: [Yeah. ] (0.2) [↑Ye:ah. ]  
68 BHECK: [So you ] like(0.2) piercings?  
69 ASHRA: Yeah, I guess so [f: . ]  
70 BHECK: [like] I've got ... I've got a few::.  
71 Heh heh [heh heh  
72 ASHRA: [heh heh Nice. ] Yeah, sweet =  
73 BHECK: =Yeah.=  
74 ASHRA: Yeah. I didn't(0.2) >,°really, I don't know, think  
75 about it at first and then I just kind of got one  
76 done and then a couple of years later I was just  
77 like, yeah =  
78 BHECK: =↑O:h=  
79 ASHRA: = so I got the other side done.° < ↑heh heh heh=  
80 BHECK: =Sweet.=  
81 ASHRA: =↑Yeah.=  
82 BHECK: ↑O:h, nice.=  
83 ASHRA: =↑O:h =  
84 BHECK: =↑They look cool.=  
85 ASHRA: [↑Ye:ah.]  
86 BHECK: [↑Yeah, ] they're trees, [↑yeah ]  
87 ASHRA: [Nice.]  
88 BHECK: =↑Ye:ah.

#### Minutes (12:00-13:30)

792 BHECK: Yeah. ↑Well,(.) my dad lives in, like(0.4) strange  
793 pla:ce with his ne:w(0.8) newly married(0.4) wife,  
794 from, like, two weeks ago =  
795 ASHRA: =↑[Oh, right.] Heh heh  
796 BHECK: [and so ] I did live with my mum↓(0.4) ↑but she  
797 moved to England=  
798 Ashra: = Ah=  
799 Bheck: =about a month ago and so she moved us out in(0.4)  
800 ↑February so if there was anything went wrong she



801 could, like, help out before she left↓(0.8) so I live  
802 with my sister and↓(0.5)↑a friend of a friend who::↓  
803 (0.5) yeah, is my housemate. And they eat all my  
804 food.=

805 ASHRA: ↑°Oh, devastating and ... and rude. It's rude to°↓=  
806 BHECK: =↑I hate it so much.=

807 ASHRA: =eat it all up. Mmmm.=

808 BHECK: =↑And you still label and they're still, [like  
809 ASHRA: [↑Oh] really?  
810 ↑0:h my God, that would be my point ... my breaking  
811 [point],  
812 Bheck: [mmm]=

813 Ashra: = 'cause, like, I thought, you know, I was like, if I  
814 (0.6)if I ever move out, other than the fact that I'm  
815 living alone =

816 BHECK: =Yeah. Heh heh=

817 ASHRA: = ↑um, I'm so clean with toilets and (0.3) it freaks  
818 me out when I see,(0.6) like  
819 (.)

820 BHECK: Stuff.=

821 ASHRA: ↑even if it's just, like,(.) >a hair on the toilet or  
822 something, I'm like, "Why don't you just, like<(0.5)  
823 Bheck: heh heh heps=  
824 Ashra: =↑just brush it off".↓=  
825 (.)

826 BHECK: [↑Just like ..]  
827 ASHRA: [Like I don't want to go there and have to  
828 brush someone [else's hair off the]=  
829 BHECK: [else's hair off.]  
830 ASHRA: = toilet. [Yeah,  
831 Ashra: [Yeah]

832 (0.2) like, tuck! I'll get, fhoo, 'cause I'm not really  
833 going to touch heh heh [heh ]  
834 BHECK: [Yeah.]

835 ASHRA: = the blowing on the toilet, all good, like =

836 BHECK: =Yeah, too [( )]  
837 ASHRA: [( )] ↑what are you doing?↓  
838 (0.4)

839 BHECK: ↑See you around the corner, like, duh.↓=  
840 ASHRA: =↑Er, what's that, [hair on the [sill?]. Ner!  
841 BHECK: [Heh heh ] (0.2) ↑Oh, gross!  
842 [↑Yeah heh heh heh ]  
843 Ashra: [↑Yeah heh heh heh ]

844 Bheck: [Yeah. ]  
845 Ashra: [Yeah ]

846 (0.2)

847 Bheck: ↑I thought it'd be really cool moving out but it's kind of  
848 overran:ted but it has it perks.↓=  
849 ASHRA: =Yeah?=  
850 BHECK: =↑>Parties and stuff, although we have, really, like,  
851 anal next door neighbours that are, <like, crrrrr ...  
852 (0.4)

853 ASHRA: °Oh° =  
 854 BHECK: = but we're like, cool kids.=  
 855 ASHRA: =There you go! [Heh heh heh we're] good.  
 856 BHECK: [heh heh heh Yeah.=]  
 857 ASHRA: =↑What area do you live in?↓=  
 858 BHECK: =↑Area?=  
 859 ASHRA: =↑Yeah, like, what suburb, whatever?=  
 860 BHECK: =↑Innaloo.=  
 861 ASHRA: ↑A:h ... oh, you've already said that.↓  
 862 BHECK: heh heh [heh ]  
 863 ASHRA: [So I ] was thinking, like, I was, like, yeah.  
 864 (0.6)  
 865 BHECK: ↑Yeah, it's pretty, like, dero:,(.) like ...  
 866 (0.3)  
 867 ASHRA: ↑What's the rent like there?↓  
 868 (0.3)  
 869 BHECK: ↑U:m, we: ... I personally pay a hundred.↓=  
 870 ASHRA: =Hmm hmm.=  
 871 BHECK: =↑My sister pays a hundred and f:: (. ) something,(.)  
 872 and my other housemate pays a hundred and  
 873 fifty,↓(0.6) 'cause (0.3)↑we split it so mine was  
 874 supposed to be a hundred and fifty but my dad pays  
 875 \$50 a week =  
 876 ASHRA: =↑Okay.=  
 877 BHECK: = 'cause I'm a student↓ =  
 878 ASHRA: =↑Yeah.=  
 879 BHECK: = ↑so I only end up paying a hundred,↓(0.4) ↑which is  
 880 okay↓.=  
 881 ASHRA: =↑°That's pretty good°.=  
 882 BHECK: ↑Yeah.(0.4) ↑Considering it's, like,(0.2) ↑right  
 883 off(0.2), like, two ... it's right in between,  
 884 like,(0.4) Scarborough Beach and Karrinyup =  
 885 ASHRA: =↑Yep.=  
 886 BHECK: = so it's, like, you just hop on one road(.) and  
 887 you're at either in, like,(0.4) 100 metres.  
 888 (0.6)  
 889 ASHRA: Yeah.=  
 890 BHECK: ↑So pretty good location.↓=  
 891 ASHRA: ↑Yeah. Innaloo's a pretty good location anyway,  
 892 it's, like(1.6), ↑not too far from the beach, not too  
 893 far from the city, like, but still suburby, kind of a  
 894 thing.↓=  
 895 BHECK: =↑Yeah. (0.5) And it's, like, right next to the  
 896 freewa:y =  
 897 ASHRA: =Shops and that.=  
 898 BHECK: = twenty minutes ma:x to uni↓  
 899 (0.3)  
 900 ASHRA: ↑Yeah.  
 901 (0.5)  
 902 BHECK: pretty good.  
 903 (1.1)  
 904 ASHRA: °Lucky°.(0.3) [Heh heh ]  
 905 BHECK: [heh heh ]Yeah.=

906 Ashra: =Yeah



BHE242 =↑Ah, fair enough.=  
 ASH243 =↑Like, I don't want ... like, just because I know that↓  
 244 (1.6) I finish uni,(0.2) I'm going to want to get a job in my  
 245 field,=  
 Bhe246 = mmmm  
 Ash247 =why am I going to bother(0.6) looking for another part time  
 248 job, like =  
 BHE249 =↑Yeah.=  
 ASH250 =↑ I've been there,(0.6) well, just over a year and a half  
 251 ...  
 252 (0.5)  
 BHE253 Mmmm.=  
 ASH254 = I don't see the point in changing.(0.5) ↑And plus,(0.2)↑ I  
 255 watched a lot of (0.6) I've gone (.) I've watched movies and  
 256 movies and movies,(0.8) ↑so many movies,↓(0.5) and so I get  
 257 them all discounted.  
 258 (0.6)  
 BHE259 ↑That's good.=  
 ASH260 =↑It's about the only thing I do buy, I don't really buy  
 261 clothes or anything from here, I don't really shot to ... do  
 262 shopping, I shop online.↓ ↑Heh heh heh=  
 BHE263 =↑Okay.=  
 ASH264 =↑Everything ... everything online or my friend makes clothes  
 265 or something =  
 BHE266 =↑That's good.=  
 ASH267 = unless it's a band shirt or something, I'm like =  
 BHE268 =Yeah.  
 269 (0.2)  
 ASH270 ↑yeah. ↑Heh heh heh=  
 BHE271 =↑heh heh heh (0.3) That's cool.=  
 ASH272 =↑But, yeah.  
 273 (0.2)  
 BHE274 ↑Yeah, JB Hi Fi↓.=  
 ASH275 =↑Yeah, it's pretty good.↓

# \$10 for just chatting??!!

How would you like to chat with someone else for half an hour for \$10 each?

I am a PhD candidate in Applied Linguistics at ECU, Mt. Lawley campus. I am studying the linguistic aspects of Australian English conversation.

Therefore, I am looking for undergraduate students who must be Australian, and native speakers of Australian English. They will hold a **conversation (two-way) on campus with one friend or one stranger of the same or opposite gender for 30 minutes, talking about anything they wish.**

After the conversation I will have a short interview with the participants asking them about some aspects of the conversation. The conversations will be **audio and video-taped** and the interviews will be audio-taped.

I am looking for **24 participants: 12 females and 12 males.**

If you are interested in helping me in my project, please send me an e-mail at: **[aalharah@our.ecu.edu.au](mailto:aalharah@our.ecu.edu.au)** and I will contact you with further details.

**Talking is free for you, but it is essential for my study. Thanks for your interest and co-operation**

## Appendix E: Consent Form for Participant



### Consent Form for Participant

The study is designed to look at aspects of conversation. It involves each participant converse with one other participant for 30 minutes in a room on the university campus. The researcher will not be present during the conversation which will be audio and video recorded. Afterwards, the researcher will interview participants in pairs or in follow up individual interviews. These interviews may be audio-taped.

Some of the deidentified data will be kept for further research in the future. The researcher will tell the participants that these data may be used for further research in the future.

I have read the information letter and understand that my conversation with you will be ordinary daily conversation.

I agree that the conversation will be filmed and audio-taped.

I agree that my conversation as audio-taped, filmed or transcribed may be quoted in a Dissertation, a publication, a conference, an article and in a book.

I further agree to participate in interviews with the researcher at sometime(s) follows the conversation and I agree that the student may quote or paraphrase my answers in studies as is for this project.

I have been able to ask questions and have had them fully answered.

I know I who I can contact with new questions.

I also understand that, if I feel upset, I will be free to stop for a while, or stop altogether and withdraw from the project, without any undue consequences.

Signature:

Date:

## Appendix F: Information Letter to Participant



### Information Letter to Participant

12<sup>th</sup> March, 2010

Dear participant,

I invite you to take part in this study by sharing a conversation. The Human Research Ethics Committee of this University has approved the project.

My study aims to investigate the linguistic aspects of Australian English and Jordanian Arabic daily conversation. The conversation will be:

- For 30 minutes
- In Australian English (in Australia) and in Jordanian Arabic (in Jordan).
- Filmed and audio-taped.
- Freely talking about the topic you wish.

Afterwards, you will also be asked to have an individual and a group interview with the researcher after transcribing the data. These will take about 20 to 25 minutes each.

Before the conversation, you will be asked a few questions to check that you will not find the process upsetting. If this is likely, the conversation will not continue. The whole process will take about one hour.

If you become uncomfortable or upset, you will be free to stop for a while. You can also choose to stop altogether and withdraw from the study. You may have a friend or relative with you, if you wish.

The interviews will be held at the university campus. I will find a time that suits you. The only cost to you would be your participation. Counselling will also be available if this is needed.

Since your conversation and interviews will be recorded on a DVD, I would like you to give me permission to quote from the DVD and the interviews in my Dissertation and possibly in a book or articles and to show the DVD at conferences. I will use a set of screening questions before the conversation to check if you are comfortable.

While I am preparing the DVD and the interviews, the materials will be kept locked away in a filing cabinet in my office at ECU. I need to keep project records there for 5 years after any publication. After that time the records will be shredded.

If you would like to take part, please sign and return the form below to the person who is showing you this letter and answering your questions. I am also happy to be called on (+61458637099) to answer



queries. Your decision to take part or to refuse to do so will in no way affect the care and support you receive from your lecturer.

If you have any further queries, please contact me:

**Investigator: Mr. Ahmad AL-Harahsheh**

PhD Candidate in Applied Linguistics

Faculty of Education and Arts

Edith Cowan University

[Tel:+61458637099](tel:+61458637099)

E-mail: [aalharah@student.ecu.edu.au](mailto:aalharah@student.ecu.edu.au)

If you have any concerns or complaints about the project and wish to speak to an independent contact, please contact: The **Research Ethics Officer**

Edith Cowan University

100 Joondalup Drive

JOONDALUP WA 6027

**Phone:** +61 8 6304 2170

**Fax:** +61 8 6304 2661

**Email:** [research.ethics@ecu.edu.au](mailto:research.ethics@ecu.edu.au)

**Supervisors:**

**1- A/Prof. Graham McKay**

Edith Cowan University

Faculty of Education and Arts

Tel.: +61 8 9370 6199

E-mail: [g.mckay@ecu.edu.au](mailto:g.mckay@ecu.edu.au)

**2- A/Prof. Jill Durey**

Edith Cowan University

Faculty of Education and Arts

Tel.: +61 8 9370 6308

E-mail: [j.durey@ecu.edu.au](mailto:j.durey@ecu.edu.au)

Regards,

## Appendix G: Information Sheet

### Information Sheet

Name:-----

Age:-----

Year:-----

Subject of Study:-----

E-mail Address:-----

Phone Number:-----