

Silence as a Tactic of Communication in Pragmatics, Novel, and Poetry

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Abstract

This study aims to discuss the meaning of the 'silence' notion pragmatically and literary; in novel and poetry. As far as pragmatics is concerned, it means an important means of communication within a context, and it is a culture dependent. As for silence in literature, it offers the example in which silence is not only present and comprehended but also a substantial part of communication that encapsulate a sender and a receiver. In novels, it is considered as a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. Novelists tend to use silence in writing their novels as it is an integral part of voices and a revelation of so many hidden things, but it mistakenly might be understood as a refusal for communication. Finally, the notion of 'silence' in poetry offers the readers many examples where the poet invites the readers to hear "silence." In some cases, it is even personified and is given a physical being.

Keywords: articulation, communication function, pauses, silence, unspeakable

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1. Introduction

1- A Pragmatic Dimension of Silence

Silence is an actual, meaningful means of communication, and it has various functions in a different context and different cultures. It may be defined as “meaningful absence, which leaves its traces back in the signifying empty place in a text” (Moghaddam et al., 2014, p. 251).

It is notable from other concepts such as pause, stillness, and silencing as those are comprehended as a sort of a means by which a non-communicative process is achieved. Breaks, whether filled or unfilled, are the speakers’ choices inserted in their turns to breathe or to plan their next utterance, whereas stillness, using Kurzon (1998)’s words, is a kind of non-communicative absence of sound and it is not speech but noise (p. 15). As for silencing, it is the speaker’s choice of “exercising power over another... it is an act depriving a person of expression” (Ephratt, 2008, p. 1913).

Silence is currently receiving a wide range of attention in literary as well as in linguistic studies as it has a function in the communication process and meaning depending on the context, culture and the topic of the communication.

It, from a linguistic point of view, is a multifaceted concept and complex phenomenon. According to AL-Harashsheh (2013), this complexity is due to the ambiguity that results from its ill interpretation and, furthers because of its linguistic interpretation needs, first of all, a broad knowledge of the socio-cultural background of the text under analysis and the context as well (p. 5).

Almost all the linguists have denied the functions of silence in language studies at the beginning of the 1970s, but the notion of ‘silence’ creeps into linguistic studies almost in the beginning 1970s. It was, at that time, “associated with negativity, passiveness, impotence, and death. It was treated as absence: the absence of speech and absence of meaning and intention” (Ephratt, 2008, p. 1910). The reason behind this attitude towards this notion is that because the majority of those who tackled the concept of silence were mainly concerned with the grammar of the language and ultimately devoted to studying lexicography (Saville-Troike, 1994, p. 15).

The next decade, up to the mid of the 1980s, has witnessed a remarkable development in the interpretation of silence linguistically. Many projects and studies on eloquent silence were carried out by many linguists. Among them was Pinker (1994), who suggests that “people hear language but not sounds.” He primarily takes silence as “a metaphor of absence rather than a phonetic, phonemic or even prosodic or semiotic entity” (p.158).

With the development of pragmatics in the 1990s, the studies conducted on silence investigate the pragmatic dimension of silence and “undergo a slight shift from ground to figure” (Ephratt, 2008, p. 1910). Poyatos (2002) writes that “Linguistics has wasted many research opportunities offered by silence . . . rarely have linguists referred to silence as a component of interaction” (p. 299).

1. B Function of Silence

The communicative silence serves multifunction, and it has a contextual and cultural dependency. This kind of silence is called “eloquent silence” as it is an “active means chosen by the speaker to convey his or her message” (Moghaddam *et al.* 2014, p. 251). These functions are:

1- Rhetoric Function:

In defining pragmatics, Yule (1996) says it is the study of the speaker’s intended meaning in addition to the contextual factors (p. 3). In other words, it is the study of what and how more than the words is communicated. Concerning this definition, Moghaddam *et al.* (2014) see silence as a definite source of rhetoric in pragmatics (p. 252).

2- Expressing empty words:

Some consider silence as a non-verbal linguistic element and called it as “empty words” such as “knocking on wood”. These words are culture-specific and draw their meanings depending on the culture of the interlocutors (p.252).

3- Conveying emotions:

Smiling and making different facial and body gestures during conversation are also kinds of silence. They are called emotive silence (p.252). It also might be used to show some other emotional expressions such as surprise, anger, shame, embarrassment, hesitation, and courtesy (AL-Harshseh, 2013, p. 21).

4- Politeness: silence can be used to serve several politeness functions (p. 16). It is a way of using a face-saving strategy. AL-Harshseh (2013) argues that “The recipient tends to be silent before saying something that could be embarrassing to the current speaker” (p.16). The speaker, in being silent, chooses to be carefully selective in his words to avoid any inconvenience to his participation in the conversation.

Human silence, using Johannesen (1974)’s words, “is pregnant with meaning because of its assumption” (p. 29). It means that silence has never been out of context and never been a kind of emptiness in the interpretation of the conversation, depending on the culture of a specific

language used. Silence "is rich in meanings, and without understanding these meanings during communication, there is a possibility for ambiguity and misinterpretation" (p.29).

2. Silence in Novel

Language is an essential means of communication, telling facts, disseminating knowledge, explaining figures, and expressing ideas, opinions, feelings, etc. Silence in a novel is a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. Mistakenly it might be understood as a refusal for communication, yet this silence is a revelation of so many hidden things. Silence forms an integral part of voices, as Jean-Michel Maulpoix suggests about poetry claiming that: "Silence is a moment, a limit and a quality of speech." (p.416)

To have a clear vision about silence, one should not consider language as spoken or written words. Interaction is any means by which people of any culture communicates or understands each other. Prof. Laurent Jenny (*La vie esthétique. States et flux*, Verdier, 2013) describes Arundhati Roy's use of silence as if she weaves voice and silence to induce a rhythmic presence stating that "All speech is necessary woven with a silence in which it originates and that it extends at the same time. All utterance is resonant with the dullness of something that remains unsaid and which is also its rhythmical source" (Jenny, 2013, p.164).

Roy's (1998) polyphonic and musical novel *The Gods of Small Things* exemplifies the use of language in a post-colonial novel. It shows her excellent blend of two stylistic choices. She decides to leave her language choice unexplained to give her reader space for digging deep into the characters. It serves several functions and producing varied effects: they enable the text to control its voice, get its breath back, and regulate its breathing. A reader might presume that each capitalized, misspelled, or italicized word transports a cluster of significations. Although she does not remark a specific linguistic selects, she does assert that there is a manner to her writing:

It was really like designing a building...the use of time, the repetition of words and ideas and feelings. It was really a search for coherence—design coherence—in the way that every last detail of a building—its doors and windows, its structural components—have, or at least ought to have, an aesthetic, stylistic integrity, a clear indication that they belong to each other, as must a book (as cited. in Abraham 1998, p.90).

Roy exposes her readers to new cultural practices. Her characters express themselves by their actions more clearly than they do by their uttered words or visual communication. Esthappen is the best embodiment for this unique point of view; he stayed without communication for nearly half of the novel. His lack of communication or word shows the powerful effects of actions. He is

captivated in the prison of silence, which kept him listening to others and observing the world around him well. It causes his withdrawing from contact, and also to be free from bringing death again to anybody. Thus, silence is a decision for him.

Once the quietness arrived, it stayed and spread in Estha. It reached out of his head and enfolded him in its swampy arms [...]. It sent its stealthy, suckered tentacles inching along the insides of his skull, hovering the knolls and dells of his memory, dislodging old sentences, whisking them off the tip of his tongue. It stripped his thoughts of the words that described them and left them pared and naked. Unspeakable. Numb [...] He grew accustomed to the uneasy octopus that lived inside him and squirted its inky tranquilizer on his past. Gradually the reason for his silence was hidden away, entombed somewhere deep in the soothing folds of the fact of it (Roy, 1996, p. 13).

Silence signifies absence, Rahel sentences in the next paragraph shows that the blanks invade the page, thus visually representing the void; each word is isolated by only one line:

“Nothing
[...]
Out
In
And lifted its legs
Up
Down”

(Roy, 1996, p. 293).

In *The God of Small Things*, the very visual and brutal image of the dead fish is to be repeated again when Estha has to identify Velutha in cell and thus condemn him to death: “Dead fish floated up in Estha [...] Silence slid in like a bolt” (Roy, 1996, p. 320). Beaten to death in front of them: “Screams died in them and floated belly up, like dead fish” (Roy, 1996, p. 308). For him, silence is the loudest argument he makes with life. It is his language, “there wasn’t an ‘exactly when.’. It had been a gradual winding down and closing shop. A barely noticeable quietening. As though he had run out of the conversation and had nothing left to say” (p. 10).

Part of his usual way to explain this attachment is to consult Iser(2001) theory about “Blanks” in a text. In reader-response theory, it is said that blanks “Leaves open the connection between textual perspectives and so spur the reader into coordinating these perspectives and patterns” (p. 1677).

In this way, Roy(1996) succeeds in connecting Estha to the reader and finds a way to let it go naturally. By the use of these blanks, the reader starts to identify himself with the character because of blanks “prompt acts of ideation on the reader’s part.” I bid blanks are the moments of silence in the presence of Estha. A reader can understand silence as the means to connect himself with Estha when he is in pain. Thus, it is expressive; a reader can shift from silence to words quickly. Estha blends so well into the background that people around him do not even notice that he never speaks “Estha’s silence was never awkward. Never intrusive. Never noisy. It wasn’t an accusing, protesting silence as much as a sort of aestivation, dormancy” (p. 10).

Estha’s soundless actions are not less than actions with persuasive words. Tremendously, this silent obsession with cleanliness and the need to be cleaned is telling his dis-agree to his filthy abuse and incredible violence he undergoes as a child. His actions sound louder than words in this respect. As words translate thoughts, Estha’s silence translates his ideas. The reader feels satisfied with his silence. One can quickly get his point of view in a better way and gets comfortable as does Estha. His silence is not awkward if one gets to understands him entirely “Yet Estha’s silence was never awkward. Never intrusive. Never noisy” (Roy, 1996, p. 10). His silence is acceptable; no one is wandering or questioning it.

“Around them the hosting-jostling crowd./ Scurrying hurrying buying selling luggage trundling porter paying children shitting people spitting coming going begging bargaining reservation-checking”(p. 300).

In these instances, the text itself becomes a voice, and more precisely a singing view. By providing the reader with the essential events that led to Estha’s silence, Roy’s satisfied and fulfilled the curiosity of any reader. She has armed her character and never left space for vagueness or suspension. Estha wins the reader’s pity and compassion. Communication is clear this way, and no gap in the text. The reader would always listen to eloquent silence.

“Communication in literature, then, is a process set in motion and regulated not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and implicit, between revelation and concealment” (Iser, 2001, p. 1676).

With Estha, the reader shares his fear to talk. He has “left his voice behind” (Roy, 1996, p. 326) and witnessed the traumatizing scene of (the murder of Velutha and the drowning of Sophie Mol before the twins’ eyes) that will become unspeakable and will lead to his muteness. Again for this would endanger the safety of another innocent person or it would threaten the life of a dear one. After knowing Estha reason for silence, any reader won’t have to have the enthusiasm for him to utter a word. One would prefer to share Estha’s peace of mind in silence rather than discussing his

still tried conscious brain. However, Rahel's return plants the seeds of change in all the speeches mentioned before:

It had been quiet in Estha's head until Rahel came. But with her, she had brought the sound of passing trains, and the light and shade and light that falls on you if you have the window seat. The world, locked out for years, suddenly flooded in, and now Estha couldn't take the noise (Roy, 1996, p. 16).

The presence of Estha and Rahel in one place requires no words uttered. Unexplained comfort and ease pervade the area in their company. The silent language that links between the two twins felt rather than said. They established their way of communication. Both understand each other thoroughly and naturally:

Silence filled the car like a saturated sponge" ...that of Estha, safe in his autistic cell, protected from the noisy world of the bazaar and the crowded tram-"A quiet bubble floating on a sea of noise" ...or the silence of the twins who are just about to seal a secret in the factory deserted by the workers: "In the factory the silence swooped down once more and tightened around the twins (Roy, 1996, p. 200).

The oceans of blurred voices, the muted rumblings, the hubbubs, but also the heavy oppressive silences all taken on a concrete and palpable shape thanks to the telling similes and metaphors chosen by the narrator to qualify them (cloak, umbrella, sponge, bubble, sea) and thanks to the verbs which personify sounds and silences, and give them an autonomous existence (approached, covered, grew, spread, floating, swooped down, tightened). Jean Goux claims that differently, "the reader hears what he sees" (Roy, 1996, p. 182).

Even when they are a part of bodies, their communication will not stop. One completes the other through their inner feelings and awareness about the other. Verbal language takes a unique shape between those two twins:

What Larry McCaslin saw in Rahel's eyes was not despair at all, but a sort of enforced optimism. And a hollow where Estha's words had been. He couldn't be expected to understand that. That the emptiness in one twin was only a version of the quietness in the other (Roy, 1996, p. 21).

In *The God of a Small Things*, silence plays the role of a language. It requires the presence of both twins. The nonoccurrence of one twin denotes the feeling of being lost. It is as strong as verbal language. Rahel meeting Estha after twenty-three years has made her drop everything and returns Ayemenem. Each one of the twins feels the presence of the other even if he cannot see him. Their

reunion played a significant part in their healing process “The silence sat between grand-niece and baby grand aunt like a third person. A stranger. swollen. Noxious” (Roy, 1996, p. 21).

When Rahel attempts to speak, her voice jams and the words die in her throat: “Rahel tried to say something. It came out jagged” (Roy, 1996, p. 29).

Their knowledge that they can begin together again strengthened and supported their broken soul. Many times both were sharing the same thinking and experiencing the same feelings Rahel was the only one who can delve deeply in Estha’s inner being. Both were connected mentally and emotionally soon, after their reacquaints with each other, they recognized the emptiness of any verbal process between them. They watch a Kathakali public presentation and walk home together, wordlessly ignoring Comrade K.N.M. Pillai, who is entering the temple as the twins leave. Their walks home were the source of change for the twins “The twins, not rude, not polite, said nothing. They walked home together. He and She. We and Us”. (Roy, 1996, p. 225).

Words, according to Estha and Rahel, would not do justice to their feeling. Silence can do more than word can do. In silence, the voice is better heard, and the reader should lend an ear to these silences, decode them, “hear the inaudible” (17) to quote Marin, (1981) in *La Voix excommuniée*. They spent the years of separation in need of one another. As they walk home, they silently go over their family history, the events that took place when they were seven years old:

But what was there to say? Only that there were tears. Only that Quietness and Emptiness fitted together like stacked spoons. Only that there was a snuffling in the hollows at the base of a lovely throat. Only that a hard honey-colored shoulder had a semicircle of teeth marks on it. Only that they held each other close, long after it was over. Only that what they shared that night was not happiness, but hideous grief (Roy, 1996, p. 311).

In Roy’s novel, silence plays the role of redemption. The twin’s silent acceptance of each other helps in breaking the “love laws” as Brinda Bose puts it:

The fact that the Rahel Estha incest is conducted in the (social) invisibility of a family home, and indeed involves a partner who has ceased to speak and to be noticed in/by society at large [...] may evade the punishment it apparently would deserve (Bose, 1998, p. 67).

Silence had succeeded in doing what words failed to do for a quarter-century ago. Silence is no more captivating their emotions; it has finally released them to be set free. The potency and strength of silence work effectively in connecting the family member.

Velutha and Sophie Mol's death changes the life of the children and Ammu. Silences spread and circulate the life of each one "And for the little family curled up and asleep on a blue cross stitch counterpane? What came for them? Not Death. Just the end of living" (1996, p. 304)

Unspoken grief will never leave anyone of that little family. Silent grief yet speaks volumes of the changes that come over them and scream within them for the rest of their lives. Silence could make sense between them because it combined with its other half. Rahel's husband could see the outcome of the silence in her eyes. Silence speaks her thoughts and articulated whatever she needs. Roy's use of silent language creates ongoing relationships between the characters and the outer world; she digs deep inside the Small Things, which were the actual ingredient of the Big Things in life:

Instinctively they stuck to the Small Things. The Big Things ever lurked inside. They knew that there was nowhere for them to go. They had nothing. No future. So they stuck to the Small Things (Roy, 1996, p. 320).

Thus, this was Roy's stylistic choice to unfold the characters through an intention. Roy succeeds the reader to listen to an unwritten text, her novel encourages the reconsideration of silence as a form of language, and an integral part of voice Qui-gnard (1993-1994) argues that "To write is to hear the lost voices." In *The God of Small Things*, Roy attempts to regain lost voices. She peers beneath the surface of what worlds and voices say to reveal a darker world of suffering and oppression.

Capital letters in the middle of sentences that convey an oral emphasis on the word enable Roy to give a voice to Small Thing and weight to ordinary words. In *The God of Small Things*, Uncle Chacko who "said in his Reading Aloud voice, 'Never. The. Less' "(55) echoes Rodrigues, the schoolteacher in *Shame*, who "had the ability to speak in capital letters [...]. 'To Succeed in Life,' he told the boy, 'one must be Of the Essence'" (Roy, 1996, p. 49)

Breaking sentences up by punctuation or leaving them unfinished makes the silence more evident in *The God of Small Things*. The new page number 34 arouses the feeling of emptiness and evokes silence. Words dwindle into silence such as "nictitating" slowly dismantled by repetition:

"Nictitating
ictitatingng
itating
tating
ating
ting

ing”

(Roy 1996:189).

Roy treated her written word as she treats any spoken ones, she inserts holes between words and makes sentences break, so that the text indented like Rahel’s voice: “[she] tried to say something. It came out jagged. Like a piece of tin (29), or:

“Nothing.

On Rahel’s heart, Pappachi’s moth snapped open its somber wings.

Out

In

And lifted its legs

Up

Down”

(Roy, 1996, p. 293).

The blanks here stand symbolic reserve: something that remains untold, that is held back “When the blank space comes, it marks the transitory limit of the said” (Roy, 1996, p. 309).

Roy successfully has prosecuted the reader with the textual matter as well as the characters. She introduces the reader to new cultural patterns, unlike what they possess. Roy’s *The God of Small Things* is a masterpiece which enfolds a blend of different types of language: verbal and silent, as well as body language. In a way, her writing corresponds to what Barthes calls “writing aloud”:

[...] writing aloud is not phonological but phonetic; its aim is not the clarity of messages, the theatre of emotions; what it searches for (in a perspective of bliss) are the pulsional incidents, the language lined with flesh, a text where we can hear the grain of the throat, the patina of consonants, the voluptuousness of vowels [...] the articulation of the body, of the tongue, not that of meaning, of language (Roy, 1996, p. 66-67).

3. Silence in Poetry

3.1 Stanley Moss: *Subverting Silence*.

"The Music is not in the notes, but in the silence between."

Wolfgang Amadeus Mozart.

Poetry offers the readers many examples where the poet invites them to hear silence. In some instances it is even personified and is given a tangible being such as Walter De La Mare's line "Ay,

they heard his foot upon the stirrup, and the sound of Iron on stone, and how the *silence* surged softly backward"("The Listeners": Lines 33-37). This section of the article intended to examine the endeavors poets, such as poet Stanley Moss introduce to make silence heard in his poem "Silences" published in October 2017 on the Website of the Poetry Foundation in addition to Moss's autobiographical note entitled *Satyr Song*.

Rave (2016) points out in her article that:

Speaking of silence in literature –in arts in general-, over the years has become a familiar territory. The cases of those authors are known, those who decide to suspend their creative work by giving their words absolute silence. ..among which we can count Arthur Rimbaud, JD Salinger, Racine Pepin Bello, Carmen Laforet, Juan Rulfo and Santiago Davone, among others who are worthy presenters of the so-called syndrome of silence, of the writing of the NO; as departures from the story of Melville, prefer not to do it, that is, prefer not to continue writing (Rave, 2016).

As defined earlier in this article, silence in meaning is the absence of sound, movement, or action. English language dictionaries, such as Cambridge English dictionary, define "silence" as a "complete absence of sound" or a state that involves the action of not making or communicating a sound, a state of not speaking or writing or making a noise. It is an alternative to void and emptiness a concept that cannot tangibly be comprehended or interpreted. Moreover, literature offers an example in which silence is not only present and comprehended but also a substantial part of connection that enclose a sender and a receiver. Silence's position is marked, and its passivity articulated as a verb and an action that marks a connection and an echo. The significant part of this articulation is the other end that gives silence its significance; this other end is the language that is the other end that breaks the silence and restores the identified method of communication.

Others see in silence a subject for their writing; they believe that by naming it, that by writing the word silence and its variants, they conjure up the problem of contemporary art, where the artist paradoxically, as Susan Sontag expresses it, lacks the words and has them in excess, insofar as "the language is the most impure, the most polluted, the most exhausted of all the materials that make up art (Rave, 2016).

There cannot be sound without silence, just like there cannot be white without black. It is the contrast that creates the concept to our perception. However one side is meant to be the media for the message, sounds came first "at the beginning it was the logos, a logos that is not only a measure of reason but also the word, the word. Under this gaze, there is no place for silence: the word covers everything. In this sense "Silence is a place of non-being.." as cited in Maftei 2008; it is a

being "from which all our yearning is to escape..." it is our suppressed voice and the state of anticipation before being broken "silence is oppression ...all silence is waiting to be broken"(a quote that can't be changed) (Maftei, 2008: p.1). Silence, in this sense, is also something "real, separate, actual thing, an ontological category of its own: not a lack of language but other than, different from language; not an absence of sound but the presence of something which is not sound" (Maftei, 2008: p.1).

Influences of silence "auditory hallucinations, intensification of physical sensations, and a strong sense of connectedness to her surrounding environment." The difference between chosen and enforced silence "lies not in the actual events arising, but in one's reactions to and perceptions of the experience" (Maftei, 2008, p. 2), it is something meant to be broken.

Stanley Moss is an American Poet, born in New York City (1925) and finished his higher education at Trinity College and Yale University. Moss published poetry collections throughout the half century the first is *The Wrong Angel* published in 1966 and the latest *Almost Complete Poems* winner of the 2016 National Jewish Book Award for Poetry. Moss's Book *God Breaketh Not All Men's Hearts Alike: New and Latest Collected Poems* (2011) was described by the publisher Seven Stories Press as "one that cements the author as among America's best living poets. A work of intense illumination, these poems investigate meanings and subjects usually left in darkness." Moss works as a private art dealer exposing his passion for Italian and Spanish old masters. Moss is also the publisher and editor of the Sheep Meadow Press. He currently lives in Clintondale New York.

His Poem "Silences" is published in the Poetry Foundation website October 2017 and the Academy of American Poets website. This poet is not Moss's first contemplation of silence. The subject and the title repeated in his poetry collections such as the poem "Silence" that is published in his *Almost Complete Poems* (2016) depicting death as the ultimate silence. Moss quoted Baudelaire as an epigraph in few of his poetry collection "God is the Sole Being who has no need to exist in order to reign" (Baudelaire 2006: 31). Moss emphasized this significance of the articulation of the presence and absence of concepts or actions and to what extent our experience of this action is related the material or abstract form of these actions. Moss examined this through many media specifically religion making sure that it is not the religion that is a cover of this articulation but the spiritual contemplation religions offers "Although Many of Moss's Poems invoke his Judaism, his scope is ecumenical, for Moss is just as likely to draw his images of the divine from Christain, Islamic, Buddhist, Hindu, Chinese, and Classical Greek, Roman, and Egyptian iconographies (sometimes in the same poem)" (Schoerke, 2007, p. 343).

Moss started the poem by marking voices as identities. "after the first word spoken, I'd recognize who's there." Therefore silence to be understood by the reader as the lack of integrity the ambiguous side of us the dark side that needs to be enlightened. Moss does this again in the poem by linking sounds to light and silence to darkness contrasting between sound and silence "The sun is noisy, gossips natural languages. Shhh. Trying to find the truth." However, the poem opens like an invitation to speak, to communicate, and to find connections where people might come close to each other. Moss uses the word silence in the second part. However, he does not present it as an expression of the lack of sound, Moss, instead, identifies the different types of silence he encounters in the city where the city gardens and the library has their silence, which is an existence. Moreover, is visible where Moss depicts silence in the white color of 'Happiness' "there is happiness written in white" and here where the poem declares the statement that silence is not the absence of voice but "are the voice I no longer hear." It is a being that ceased to exist or being present but not avoid or a complete absence.

Moss points out the significance of silence not within language itself but with the techniques of art and artistic works "silent instructions without dialogue,", plays, sound picture films, music and dances "later in Catalonia I danced the Sardana_ with its opening and closing circles" like in harmony it is the silence, not the notes that give music its identity according to Mozart, same is with dancing the intervals identify the movement and their artistic features. Moss declares that this is not something new in his life or life in general. Opening this part with an invitation to go back to the first silences "Further back again towards first Silences_ alone in the Charleville of my den," Moss continues his experience declaring that like the banderillas, silence is something to be broken not to be kept going.

"I returned with Sancho to Granada,
My forefather's home, my forbearers' caves,
Banderillas in the bull's neck of my mind".

Silence Moss points out belongs to the world of dreams where he could release all the feeling he could not otherwise suppress; it lies in the still photos and the memories of the past:

"when I was young and difficult,
Lorca's photo near my bed,
I saw Twelfth Night, sang Mozart arias,
Read history textbooks my father wrote".

Again he depicts silence as the dark side of the persona of identification. The sword is not visible "in a cape of silence," which declares the comparison between visibility and sound and the

invisibility of silence. It is related to our vision our recognition of the dark, comprehending the invisible side through sensation, questioning it too "Is partial light the opposite of silence?". Silence lies in the silence of the bull, which is not emphasized in the silence of the sword in its cape. Hence, silence could break into something like murder, significantly marking a significant change or significant pain; silence acts as the sound of pain. Moss interpreted this by separating the parts of the poem with the words "Interval... Intermission...." Replacing the pause or silence, no absence of words no void; only words separating other words. Moss is subverting silence by breaking it by giving it a direct meaning that is not to be missed in the text of the poem words "remain our master in all things/ some we have to make use of them to be quiet." Silence speaks in the meaning it delivers. Silence Moss adds a reflection a method of self-reliant a spiritual articulation a path to religious contemplation or revolt:

“Because it's common sense, I make noise for the Lord.
He wants our kind to read, sing, speak
To each other, to rejoice and play to beat the band,
Horns, drums, bawdy noisemakers”.

In these lines, what seems to start as a religious allusions soon takes a turn to be a musical interpretation of sounds and pauses "unhearable" deafened with the echo of the "horns, drums, bawdy noise makers." Silence is also the inability to communicate with others. The failure to make connections and understanding. However the media is not humans where "the impulse to the response remains" (Armantrout, 1985, p. 21), but "the language of trees which the birds can understand in all its expressions:

“who out of gratitude and affection learn arboreal grammar,
Accents, pronunciation, whatever the weather,”

Moss later in the poem attempts to give silence dimensions. The silence he articulates is a shape of the intensity of emotions "Affection" for my neighbor is easy; love is complicated. Silence can be affection, silence a perfect herald.", and other forms such as "speechless love and "there is the silence which is silenced by the presence of another" (Armantrout, 1985, p. 12).

These possibilities and more explains Moss and other poets' eagerness to use silence or use it as a subject in their poetry and how according to Ray they manifest a "full awareness and writing of silence" it could accordingly "mark the legitimate bound of certainty" it "breaks through the words to illuminate them...The word is born of silence, because silence blows between white spaces... the pause makes the poem, Hence the spaces allow words to slide towards the abyss of

meaning"(Armantrout, 1985, p. 22). Marianne Moore points out that this is because "the deepest feeling always shows itself in silence."

4. Conclusion

Silence is an important means of communication; it has never been out of context and never been a kind of emptiness in the interpretation of the conversation, depending on the culture of a specific language used. It is pregnant in meanings during communication. It offers an example in which it is not only present and comprehended but also a substantial part of conversation that encapsulates a sender and a receiver. In literary works, it is considered as a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. It is used as an integral part of voices and a revelation of so many hidden things. It offers the readers many examples wherein the writer invites the readers to hear "silence".

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