Things Left Unsaid: Linguistic Analysis of Silences found in Three Novels by Thomas Hardy

Jalžabetić, Lucija

University of Zagreb

Faculty of Humanities and Social Sciences

Department of English

Lucija Jalžabetić

Things Left Unsaid: Linguistic Analysis of Silences found in Three Novels by Thomas Hardy

Master's Thesis

Zagreb, 2021

University of Zagreb

Faculty of Humanities and Social Sciences

Department of English

Lucija Jalžabetić

Things Left Unsaid: Linguistic Analysis of Silences found in Three Novels by Thomas Hardy

Master's Thesis

Mentor: dr.sc. Marina Grubišić, doc.

Zagreb, 2021

Table of contents:

1. Introduction

Silence is omnipresent and is integral to every conversation. This is so because every utterance and every conversation is born from silence and also seeks its conclusion in silence, therefore silence is that which "opens the way for language's potency" (Mazzei 2007:28). According to Mazzei, silence is the ground without which speech cannot happen, so they are therefore integral aspects of communication which are required for understanding both what is said in discourse as well as discourse itself (Mazzei 2007:32, 33). Although speech and silence at first glance differ markedly, they are in fact two sides of the same coin and can even take on each other's properties interchangeably. Al Jahdhami points out that it is erroneous to view silence and speech as "two dichotomous exclusive functions" seeing that both speech and silence can be used to express something and keep the channel of communication open between the sender and the receiver of a given message (Al Jahdhami 2018:1471). The author points out that even though speech is traditionally viewed as a tool to express language and avoid disruptions in utterances, while silences were considered as roadblocks which impede the flow of conversation and contribute to communication breakdowns, the mere absence of sounds does not necessarily suggest complete absence of communication. This is so because silence (unlike speech which requires a certain amount of knowledge of a given language), is a "universal language" that helps express meanings intelligible to all humans, no matter their linguistic background (Al Jahdhami 2018:1471). Silence can no longer be viewed as "merely an absence of talk" because much like speech, it can also take various forms and can also perform many different functions within language (Sifianou 1997:63). Jaworski also points out that talk and silence should be treated as complementary linguistic items in communicative behavior seeing that both linguistic forms can be used to express various meanings within a communicative episode (Jaworski 1998:102). Many linguists have offered various definitions of silence. For example, Ephratt juxtaposes silence to speech, defining speech as "something" as opposed to the "nothing" of silence (Ephratt 2008:1910). Furthermore, Mazzei interprets silence as a "foreign language" which we consider to be "uncomfortable, unfathomable or seemingly unimportant" because we cannot readily understand it fully. Silence is seen as something unfamiliar which severs the speech and pushes us to reflect on it more attentively (Mazzei 2007:31). Alternatively, Ephratt points out that defining silence as "completely other than speech, its foreign opposite, its antagonist" leads to reluctance of silence research (Ephratt

2011:2293). Silence has thus far scarcely been the focus of linguistic research. Even when silences were isolated from speech and analyzed, this was usually done using transcripts from real-life conversations. This paper will deal with silences found in dialogues in three books by Thomas Hardy – *Tess of the D'Urbervilles, Mayor of Casterbridge* and *Far from the Madding Crowd.* These three novels constitute a 'micro corpus', and all of the silences which were found in dialogues have been extracted and organized and added to the appendix. Some silences will be analyzed using various typologies of silence by Kurzon, Jensen and Ephratt, considering both the limitations of using literary instead of real-world dialogues, as well as the fact that only one author's dialogues are being analyzed. Some silences will be analyzed through the lens of sociocultural factors which contributed to the shaping of utterances and to omission of what was deemed improper at the time.

2. Dialogues in fiction

When discussing the nature and methods of fiction, we initially consider the assumption that the task of a novel is to represent life in its "rich and detailed circumstantiality" (Page 1988:1). Seeing that each word of a novel serves a certain purpose, we may conclude that the language in a novel is composed to be dense and to convey meaningfulness, as well as bear a degree of scrutiny which is usually not expected from the discourse of everyday life. Furthermore, taking into consideration that the author's goal is to "create the illusion of contact with life", they are likely to accomplish it by adopting certain conventions, especially when it comes to writing dialogues. This in turn results in a "willing suspension of disbelief"[1] which frames the reader's faith (Page 1988:2). Page claims that in order to create illusion in a work of fiction, the author pays close attention to the presentation of speech as it represents the element in which the closest imitation of reality is to take place, possibly because it is where we least notice the authorial voice (Page 1988:3). When reading such dialogues, the reader is often met by the illusion of listening to the conversation of the characters who seem familiar, precisely because some dialogues have the purpose of persuading the reader of their probability. The dialogues read as probable because they "consistently echo the accepted speech of the day", insofar as there could be no part of that dialogue which could not be easily imagined coming from the mouth of a real person. Page also points out that the dialogues in modern novels represent speech which is as authentic and accurate as a transcription of a real-life conversation (Page 1988:3). Alternatively, since dialogues in a novel are usually written to be read in silence, they include a "redistribution of balance" whereby the words themselves carry the largest amount of meaning which would otherwise be equally distributed using other phonological features. Therefore, the written dialogues are usually more explicit and fuller in statements, lacking in implicature, suggestions, undertones and overtones which constitute a significant dimension of most utterances (Page 1988:10). Of course, we cannot expect that a dialogue in a novel will consist of an accurate transcript of spontaneous speech.

[1] The notion of willing suspension of disbelief is believed to first be introduced by Aristotle, whose theory of catharsis was used to explain "the pity and fear aroused in the viewer of tragedy". Ever since, people have been mystified by and challenged to explain our emotionally intense reactions to plays, novels, poems, and other art forms. Joining in this discussion, Coleridge claimed that art does more than just bring reality to mind – rather it "induces a state of mind in which readers (or viewers) temporarily do not care whether what they view is real or imagined", the condition otherwise known as the willing suspension of disbelief (Jacobsen 1982:21-2).

According to Page, written dialogues are different than spontaneous speech because the normal characteristics of a spoken language would be deemed completely unacceptable in the written medium due to the hesitations and repetitions, as well as various grammatical and narrational inconsistencies which occur in spontaneous speech seeing that a speaker produces unrehearsed utterances, while a writer is able to premeditate and revise the utterances of his characters (Page 1988:7). This is however only true to a degree, as even written dialogue affords a place for silences due to hesitation, affective reaction, or avoidance of undesirable topics in order to appear more natural. Because spontaneous speech draws a lot of its meaning from the context of a situation, as well as various extra-linguistic features, which can only be rendered partially in a novel, the writer must select and draw attention to specific features of the fictional situation which are pertinent at that moment (Page 1988:9). According to Rosaler, Victorian novels contain so-called 'imitation speech acts[2]', in which the author "mimetically portrays a fictional speaker", using many implicatures. Even though these implicatures rely heavily on fictionality, 'imitation speech acts' can also be found in almost any realm of discourse, and our linguistic and cognitive competence affords us with the ability to produce and interpret such speech acts. Rosaler quotes Pratt (1977) and points out that it is sometimes difficult to discern the distinction between fiction and nonfiction seeing that many of the implicatures which Pratt analyses rely on the "fiction reader's assumption of the narrative's fictionality" as well as on their familiarity with certain conventions specific to fiction. Focusing on the "narrative meanderings and half-propositions of Tristram Shandy's narrator", Pratt initially explains the reader's tolerance for "superficially inept narration" as a result of the text's having been composed, edited, selected, published, and distributed, while acknowledging that the reader is able to make sense of this faulty narration because of "the assumed fictionality of the narrator", explaining that while Tristram Shandy may be considered a subpar narrator, Sterne is not, which leads us to the conclusion that the inept narration of the novel is used to display Tristram's "naiveté or ignorance" without explicitly describing it (Rosaler 2016:14). One such quote from *Tristram Shandy* that Pratt analyses is the following:

> Believe me, good folks, this is not so inconsiderable a thing as many of you may think it;-you have all, I dare say, heard of the animal spirits, as how they are transfused &om father to son,

[2] J. L. Austin and John Searle developed the speech act theory in the 1960s. The theory is known for the assertion that a person, when speaking, is performing a 'locutionary act', or rather "producing a recognizable grammatical utterance in the given language", an 'illocutionary act', or the act which is "intended by the utterance, such as promising, commanding, or greeting", and a 'perlocutionary act' or the act of "achieving certain intended effects in his hearer in addition to those achieved by the illocutionary act"(Pratt 1977, 80–1).

> le., lc.-and a g1eat deal to that pu1pose:-Well, you may take my word, that nine parts in ten of a man's sense or his nonsense, his successes and miscarriages in this world depend on their motions and activity, and the different backs and trains you put them into, so that when they are once set a-going, whether right or wrong, 'tis not a halfpenny matter, they go cluttering like hey-go-mad; and by making a road of it, as plain and as smooth as a garden-walk, which, when they arc once used to, the Devil himself sometimes shall not be able to drive them off it. Pray, my dear, quoth my mother, have you not forgot to wind up the clock?

Pratt claims that even though this passage appears at the very beginning of the novel, the reader is already made aware by the title that Sterne intends to treat the text as an autobiography or memoir. To put it differently, the reader is prepared for "numerous failures to fulfill the maxims of Manner, Quality, and Relation" when they read this passage seeing that it is presented as a rambling of an unreliable narrator rather than the author's own opinions. Therefore, it is to be expected that the text be "peppered with colloquialisms and other expressions reserved for spoken discourse", as well as "typographical abuses, notably the use of "&c." and the dashes, colons, and semicolons" which make it possible for a single sentence to run on for half a page, leading the passage to be "plagued with repetition" (Pratt 1977:164).

An author who is especially preoccupied with producing natural dialogues, whether it be using dialect to "show the character of the speakers" or using breaks and silences in written dialogues to mimic spontaneous conversations is Thomas Hardy (Page 1988:9). According to Anderson, silence is a major preoccupation of Hardy's novels so much so that the rhetoric of Hardy's fiction can be defined as a rhetoric of silence. Hardy uses silences to fulfill such functions as characterization, plot development and point of view (Anderson 1985:53). By using silences, Hardy pushes his readers to interpret the situations using available context and the knowledge of sociocultural conventions of the nineteenth century (Anderson 1985:54). Hardy's silences are graphically present in the text, they are showcased as "blank spaces opening up in the text", sentences breaking down from block paragraphs to indented dialogue, dialogue with very short responses, perhaps a short sentence or even just a single word. The gaps in the text are introduced with dashes and ellipsis "violating the syntax" (Anderson 1985:55). Because he wants to write dialogues which are as close to spontaneous speech as possible, Hardy is sensitive to nuances of conversation, and recognizes that silence is as important as speech itself (Anderson 1985:55). Additionally, silence is the key to the relationships of characters within the novels, denoting various emotions and states, such as embarrassment and awkwardness, anger and estrangement, mutual understanding and intuitive

compatibility, or perhaps even violence (Anderson 1985:58). What is more, the real significance of Hardy's silences lies in the fact that they have a major impact on us as readers because we are asked to be attentive due to the fact that silences do not readily disclose meaning, but rather require an interpretation of a situation (Anderson 1985:59). Anderson emphasizes that since Hardy has not given the readers the full context, they have to work to understand the meaning of events and use their contextual understanding, the understanding of implicature as well the understanding of the sociocultural context in order to infer the meanings to silences and what has been left unsaid (Anderson 1985:62). Rosaler points out that implicature[3] is "the aspect of an utterance that relies on the utterance's relationship to its context, rather than on its semantic import, to communicate meaning". Even though all utterances contain implicatures, or rather all meanings are impacted by their context, some rely more heavily on those implicatures than others. In some cases that what is implicated by an utterance far outweighs what is explicitly expressed through its "semantic import" (Rosaler 2016:2). Because there is no communicative method in which that what is expressed is not impacted by context, even when it comes to the most explicit communications, this impact is inferred by the listener. Methods of communication rely more or less on the listener's inferences and 'implicature' is the term for communications which place "more emphasis on the listener's powers of inference than on his or her ability to decipher the information linguistically encoded in the utterance". Therefore, we may conclude that 'implicatures' encompass that what is said "between the lines"', as it is communication that relies heavily on the interaction between text and context to generate meaning (Rosaler 2016:3).

[3] Laurence R. Horn and Gregory Ward define implicature as a "component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said". Because what a speaker intends to communicate is usually far richer than what they directly express, the linguistic meaning radically underdetermines both the way that the message is conveyed as well as the way it is understood (Rosaler 2016:3).

3. The faces of silence

Seeing that language and communication usually imply production of sounds and that what can be heard, silence is oftentimes overlooked as an integral part of each communicative act. This, however, is not completely accurate, considering that only about 35 % of discourse among adults in face-to-face interaction is in fact 'verbal' language (Ephratt 2011:2287). As part of an interaction, silences can occur before, during or after a chunk of discourse and there are basically two different but interrelated types, the first consisting of "brief pauses and hesitations" which occur within and between turns and communicative silences which "carry meaning and illocutionary force". The latter type of silence is performed by actors who do not vocalize anything and may or may not use any visual clues. Communicative silence is usually "produced consciously, promotes or fails to promote interaction in different ways, and can reflect a variety of both positive and negative attitudes and values" (Sifianou 1997:64, 65). When attempting to classify it, silence is usually placed as a class inside the paralinguistic category, alongside kinesics, body gestures and acoustic or vocal activities of the speaker. That being said, we may conclude that silence is classed under 'nonverbal communication', but is still considered a form of communication, rather than a lack thereof (Ephratt 2011:2287). Quoting Leathers (1997), Ephratt lists nine attributes of sound that may be used to express meanings: "loudness, pitch, rate, duration, quality, regularity, articulation, pronunciation and silence" (Ephratt 2011:2291). Even though silence cannot be strictly considered an attribute of vocal cues, seeing that its presence guarantees the absence of the other eight attributes, it is undeniable that a "sensitive observer of interpersonal communication" can recognize that silence is a "variable that is closely related to the eight other attributes of vocalic communication" and as such serves important functions in interpersonal communication (Ephratt 2011:2292). Alternatively, Ephratt quotes Vargas (1986), who defines silence "as a special separate system" which is independent of verbal communication and therefore defies classification. Some such examples of silence are those when there is nothing to be said, silence as a weapon to hurt others, and silence as emotional response to defeat and love (Ephratt 2011:2292).

Similarly, Al Jahdhami points out that silence can be considered vocal in some cases and can be used to express speech as such. The author points out that the human language displays several examples of vocalization via silence, such as the zero sign in morphology which is not used to express something vocally, but rather functions "as a vocal symbol" seeing that it is

used as a numerical character just like the plural marker 's' (Al Jahdhami 2018:1475). In the same vein, Ephratt points out that silence which takes on an "intentional communicative function" opens itself up to being analyzed as one of the forms a 'speech' act may assume, being distinguished from the because silent acts are "part of the verbal code, and pauses part of the nonverbal''. It is important to differentiate between silences which carry meaning and silent communicative acts which are "entirely dependent on adjacent vocalizations for interpretation" (Ephratt 2011:2296). Silence can be produced intentionally or unintentionally. When the speaker has an intention to be silent, silence has a meaning in the linguistic sense, and we may guess what could have been said with words in place of that silence, whereas if the speaker produces the silence unintentionally, such silence is linguistically meaningless (Ephratt 2011:2297). Because speech and silence are necessarily involved in an either/or relationship, non-speech have one of two meanings: it can signify the lack of communication, or it can signify non-verbal communication which can accompany speech alternating with it (Ephratt 2011:2297). Similarly, Mazzei claims that silence must be seen as data which is "positive, strategic, purposeful, and meaningful" rather than an "absence, lack, or omission" in communication (Mazzei 2007:29). We must recognize the "words between words", and not as a "passive background to the noisy activity of communication", but as integral parts of communication which contain purposeful and unintentional, intelligible and unintelligible, apparent and sedimented meanings in service of ensuring the fullness of expressions (Mazzei 2007:35). The absence of sounds which serves a particular purpose or communicative silence, is usually deliberately chosen by the speaker to convey a certain message. Much like speech, communicative silence can be used to perform several linguistic functions, such as "exclamatives, imperatives, declaratives and interrogatives". Al Jahdhami offers an example of the usage of silence as declarative:

A: How was the job interview? Did you get the job?

B: Silence

A: Why? You make a perfect candidate. What went wrong?

The silence of speaker B is used in place of vocalizing the answer 'No, I did not get the job because I did not pass the interview.' which encouraged speaker A to respond to such a non-verbal message with a verbal means. Even though speaker B could have responded using verbal means it seems that they opted to give "an eloquent unmarked answer via silence" rather than a verbal answer, which resulted in the intended meaning getting across as efficiently as it would

have they decided to verbally answer the question (Al Jahdhami 2018:1472 - 4). Both verbal and non-verbal means are used in human communication, the prominence of each depending on the context in which communication is happening. This is so because both speech and silence are an essential part of "any single message exchanged between two different beings in human communication". Therefore, speech and silence must coexist in any particular message so that it is successfully delivered, making sure that each element is taking place at a particular point during the delivering of that message. In other words, speech and silence are 'complementary', in that they "coincide in a given conversation" seeing that both are required to make a complete message. Taking into consideration that a linguistic message is delivered within a context, our choice of means, whether it be speech or silence, should take place at a particular point in a conversation based on which means is "more salient and effective than the other in delivering a particular meaning" (Al Jahdhami 2018:1473). As humans, our speech and silence tend to incorporate stated as well as unstated meanings at the same time, meaning that we tend to "express both explicit and implicit meanings in our conversations". This leads us to the conclusion that sometimes the omission of something, or silence, may be equal to explicitly stating something through speech (Al Jahdhami 2018:1474).

4. Functions of silence

According to Ephratt, there are five factors to be considered concerning the typology of silence; firstly, the number of participants involved in the interaction; secondly, the text that is not uttered; thirdly, the distinction between intentional and unintentional silence; fourthly, features such as "the distinction between presence and non-presence in conversation", and finally the source of silence, or rather whether the motivation for silence internal or external (Ephratt 2011:2298). Teahan for example enumerates three types of silence: "intervening" which punctuates specific parts of speech, "fore and after" which surrounds the utterance itself and "deep" silence which permeates both former types (Teahan 1983:204). Besnier on the other hand advocates for the affective role of silence, stating that silence can be associated with a broad range of sensations, such as intimacy, joy, grief and even alienation (Besnier 1990:427). What is more, Anderson also focuses on silences of "intense feeling", which can point to secrecy and withholding of information and are thus open to the reader's interpretation. Such silences can also have "dark thematic implications", such as betrayal, feeling of entrapment, isolation, and loss. Alternatively, silences can point to "the absolute neutrality of nature in human affairs" (Anderson 1985:60). According to Ephratt, silence can be used to express "psycholinguistic internal needs such as lexical search, hesitation, self-correction", as well as be an outcome of emotional states such as grief or happiness (Ephratt 2011:2293). In the same vein, Sifianou points out that "extreme emotions and states like affection, reverence and attention" can often be expressed through silence (Sifianou 1997:68). Al Jahdhami points out that silences may result from unexpected information, deviant behavior, extreme emotions and lack or information or knowledge. The author also quotes Bruneau (2008), using his distinction between different functions of silence, such as prosodic which is used to denote word boundaries, punctuation, pronunciation, and emphasis, cognitive which is related to "syntactic and semantic planning and choice of word", stylistic which reflects conversational styles and social interactive and communicative silences, for example unwillingness to talk about a topic or showing agreement (Al Jahdhami 2018:1472). Similarly, Ephratt quotes Bruneau (1973), enumerating his three major functions of silence - firstly, psycholinguistic silence which consists of "slow-time" created by the encoder or the decoder which results in discontinuities in the speech sequence (for example, hesitations, sentence corrections, word changes, stuttering). Secondly, interactive silence which can be divided into six subtypes - decision making (initiating or terminating the "speech burden"); drawing inference (time consumed for

processing and decoding the message); silence as a means for exerting control; reacting to diversity (silences as reaction to physical, verbal, psychological and sociological diversity); reacting to emotional intensity and maintaining interpersonal space. Finally, sociocultural silence which is related to "the characteristic manner in which the entire social and cultural orders refrain from speech and manipulate both psycholinguistic and interactive silences", including the violence and ignorance involved in "authoritative–subordinate relationships" (Ephratt 2011:2293, 2294). When it comes to authoritative-subordinate relationships, we are oftentimes met with 'imposed silences' which occur when one of the two speakers acknowledges the influence or supremacy of the other which leads to the expression of assertion and recognition of leadership through the silence of the subordinate interlocutor. Such silences are based in fear, while the listener's silence points to either assent, or a recognition of their place in this conversation (Wagner-Lawlor 1997:290). Similarly, Watts points out that in each situation of verbal interaction, certain level of power is exercised. During these situations one person acts, another reacts, and either "interpersonal balance is achieved, or imbalance is created". If one person is to exercises power over another, they are expected to have at least an equal amount of social status to the other person (Watts 1997:87, 88). This is visible in the following example from Hardy's *Tess of the D'Urbervilles*:

> "We have not exactly quarrelled," he said. "But we have had **a difference —"**
>
> "Angel—is she a young woman whose history will bear investigation?"

During the conversation with his mother, Angel is pushed into silence because she is superior to him, seeing that she gets to partially decide who might make a proper match for her son. Angel's mother exercises power over him and stops him in his justification of Tess because she believes he is hiding something from her. During encounters between participants of unequal status, the superior's silence may indicate domination, whereas the inferior's silence may indicate subordination. On the other hand, the inferior's silence may also indicate "defiance against the superior's authority" (Sifianou 1997:68). Additionally, Wagner-Lawlor mentions the "revelatory function" of silence which may either make something known to a person or may be used to hide information we do not want to disclose (Wagner-Lawlor 1997:290).

Ephratt also develops his own typology of silence based on Jakobsen's classification of language functions. The author's analysis deals with silences occurring within communicative interaction, and he lists the following functions of silence – firstly, "the referential function". Seeing that the goal for intersubjective communication, whether it be direct or mediated, formal

or informal, is to convey information, language is used by the speaker to "deliver propositions about the world" to the interlocutor. And, because we must consider the "outside world" as the third person, who is "external in reference to the speaker and to the listener", we may conclude that the core of referential function lies in unmarked declarative utterances. This begs the question of whether silence itself has a referential function, seeing that the zero sign which is used to denote silence represents 'nothing' which is in opposition to 'something'. However, Ephratt points out that "no one can argue that the zero sign has no referential meaning" due to the fact that it can still carry contextual meaning, as well as "a particular value" which is not supported in sound (Ephratt 2008:1914). The second function Ephratt mentions is the "emotive function". The speaker is at the center of the emotive function, relaying their emotional state from the first-person perspective. This results in the production of an impression of a certain emotion, whether true or contrived. Within the emotive function, the speaker, and not the outside world or the Other, is at the center, this speaker through his or her words or silences expresses his or her emotions and internal experiences (Ephratt 2008:1916). On the other hand, silence is not restricted to the expression of negative emotions but is instead used to also express overwhelming feelings of joy or euphoria (Ephratt 2008:1917). This is directly visible in the following quotes selected from the aforementioned three novels by Thomas Hardy:

(1) Of course you cannot—and it is not best in this case. I want you to help me in many ways in making my start. When shall it be? Why not a fortnight from now?"
"No," she said, becoming grave: "I have so many things to think of first."
"But—" He drew her gently nearer to him

(2) Yes. O Frank — you think me forward, I am afraid! Don't, dear Frank — will you — for I love you so. And you said lots of times you would marry me, and **and — I — I — I — — ,**

(3) "Get back home, and slip on your breeches, and come to wark like a man! If ye go not, you'll ha'e your death standing there!"
"I'm afeared I mustn't! **Mr. Henchard said-"**
"I don't care what Mr. Henchard said, nor anybody else! 'Tis simple foolishness to do this. Go and dress yourself instantly, Whittle."

In example (1), taken from *Tess of the D'Urbervilles,* we can see that the speaker has ceased speaking because of the overwhelming feeling of love that is coming over him. Although Tess has something to tell him, he stops her and falls into a silence himself because he only wishes to express his love and devotion and refuses to 'spoil' the moment with serious conversation. In example (2), taken from *Far from the Madding Crowd,* we are once again met with a speaker

who is lost for words due to the depth of emotions she is expressing. However, at the same time, she is riddled with anxiety because she is fearful of unrequited love, as well as appearing too forward and improper. In example (3), taken from *Mayor of Casterbridge,* Whittle (bolded) is cut off and pushed into silence due to the interlocutor's anger and his abrupt explosion of negative emotions.

The next function Ephratt attributes to silence is "the conative function". Unlike the emotive function, the second person is at the center of this function. Even though all functions are typically initiated by verbal behaviors of the speaker, the conative function centers on speech acts: the use of words, or in this case silence, to "activate the addressee". In this case the speaker's silence, which is active, serves the purpose instead of the listener's. Unlike the referential function, silence in this case does not serve for assertions about the outside world, whether they be true or false, but is a speech act in itself (Ephratt 2008:1919). The conative function may assume three shapes – procedural silence which serves as a discourse maker, conceptual conative silence which is used by the speaker to "avoid arousing mythic powers", and the speaker's silence which serves as a speech act, which can be both direct (realization of a threat) and indirect (replace original meaning) (Ephratt 2008:1920). The next function mentioned is "the phatic function", which entails keeping the channel of communication open through silence. This type of silence may bring subjects closer, through the elimination of tension that speech brings (Ephratt 2008:1924). Another function Ephratt attributes to silence is "the poetic function", which is the function responsible for "the aesthetic experience triggered by language". Silence is not treated as the object or context of poetry and literature, it is instead spoken of, whether to be praised or cursed (Ephratt 2008:1925). The final function of silence Ephratt mentions is "the metalanguage function", which includes syntactic silences marked by ellipses, silence as a syntactic marker for pausing and breathing, silences where there are "no words to express" or rather no desire to express how we truly feel or what we think, and finally the right to silence, or the privilege to remain silent to protect ourselves or for some other reason (Ephratt 2008:1928).

Al Jahdhami quotes Kurzon (1995) and points out that the author makes a distinction between intentional and unintentional silences, the former having an "internal source triggered by the speakers own will", whereas "the latter is imposed by an external source". The author also defines silencing and eloquent silence, stating that the former "involves the power of someone/something over the speaker to be silent", whereas the latter is "chosen voluntarily by the speaker to communicate a message via silence" (Al Jahdhami 2018:1472). Kurzon presents

his typology of silence also focusing on social interaction and using examples such as "silence in the library, during classroom lessons, in political speeches, remembrance ceremonies, and theatrical and musical performances" (Kurzon 2007:1673). The author's typology mentions four different categories silences might belong to. The first category Kurzon defines is conversational silence. This is the type of silence that is usually dealt with in the field of discourse analysis and covers phenomena such as "the silent answer to a question" or the case of not participating in a conversation event though the person is physically present. In this type of silence, the silence can be considered as "equivalent to a speech act", but it is unknown what the speaker would have said if they had spoken – the text is unknown and almost impossible to infer from the context (Kurzon 2007:1676). These types of silences can be intentional or unintentional. An intentional conversational silence might stem from a social code or even criminal code which might result in a refusal to speak. In that case it may not be possible to ascertain if the silence is self-imposed because of social codes, and thus internal, or if fear is the reason for the silence, the reason for silence thus being external. On the other hand, unintentional silence relates to "psychological inhibitions" that may prevent the person from opening their mouth (Kurzon 2007:1677). The second type of silence Kurzon mentions is thematic silence. This type of silence is closely connected to the previous, conversational type because it often occurs in a dialogical context, and while in conversational silence the speaker does not say anything, in thematic silence a person who is speaking "does not relate to a particular topic", or rather avoids the mention of a certain topic (Kurzon 2007:1677). Thematic silence can be described as intentional, in that it is the speaker who decides not to address a certain topic in conversation, but even though the speaker remains silent on a certain topic they are still present. That being said, thematic silence can sometimes be unintentional, for example when a person is told not to speak about a certain topic, especially if they are being threatened (Kurzon 2007:1678). This type of silence can be illustrated using the examples from Hardy's novels:

(1) "D'ye think he really have married her?—**or is it like the first—"**

(2) 'Liddy, come here. Solemnly swear to me that he's not a fast man; that it is all lies they say about him!'

'But, miss, how can I say he is **not if — — '**

'You graceless girl! How can you have the cruel heart to repeat what they say?

(3) "I don't forbid you to marry him," said Henchard. "Promise not to quite forget me **when-"**

In example (1), taken from *Tess of the D'Urbervilles,* the speaker, Tess's father, refuses to finish his speech because he does not want to speak of Tess's illegitimate child and her first 'encounter' with a man. In order to avoid speaking about this topic, he merely implies what is being discussed, and avoids explicit talk of Tess's 'falling'. This silence is intentional, because the father himself decides that he does not wish to talk of this event as it is too painful. However, if we consider that he might not speak about it due to the ideology of the time which was ingrained it him, it could also be interpreted as partly unintentional silence. In example (2), taken from *Far from the Madding Crowd,* Liddy avoids talking about Sgt. Troy, or rather his turbulent love life and his conquests for fear of hurting Bathsheba's feelings, but also because she deems his behavior improper. Once again, this silence is intentional, because Liddy does not wish to hurt Bathsheba's feelings and therefore avoids expressing her opinion. In example (3), taken from *The Mayor of Casterbridge,* Henchard does not mention that the man he knew is alive, but his daughter thought was dead, would soon return for fear of losing her affection and devotion. He therefore checks himself before he tells her what really is happening and avoids this topic altogether. This silence is intentional, because Henchard does not want to lose his daughter's affection or her good opinion of him, so he avoids telling the truth. The third type of silence Kurzon talks about is textual silence. This type of silence occurs when somebody in a given context reads or recites a written text in silence. This type of silence is context-specific, meaning that we have to specify contexts in which such silence may take place, such as for example one's own home or the library (Kurzon 2007:1679). The final type of silence Kurzon writes about is situational silence. Situational silence takes place in the presence of a large group of people, and relies on the silence of all participants, such as a moment of silence or a church service. This type of silence is interpreted as intentional if a person is there on purpose and know what is going on. If, however, we find ourselves in such a situation without intending to be there, the silence is unintentional (Kurzon 2007:1681).

Similarly, Jensen also lists a couple of definitions of communicative functions of silence. However, unlike the previous two authors, he uses examples of written texts and not spontaneous speech/silence. The first function of silence Jensen recognizes is a linkage function. Silence can, in that sense, bind people together, or oppositely, cause relationships between people to fail or be broken. Silence therefore separates and isolates us from fellow human beings (Jensen 1973:249). On the other hand, the author points out that silence not only links us to the people who are close to us and share silences with us, but also with people who are removed from us through distance, time or point of view, for example, moments of silent

reflection can pull us closer to those who have lived before us (Jensen 1973:250). The second communicative function of silence Jensen recognizes is that silence fulfills, and it has an affective function, which is reflected in the fact that silence "can heal and it can wound". By keeping some things unspoken, we increase the chances that we will not hurt someone by what we have to say about them. Even if we do end up saying hurtful things, the silence which usually ensues might prove beneficial for healing and forgiving, whereas the absence of silence and further hurtful words would only make the situation worse. Silence, however, can also wound, in instances of so-called 'silent treatment'. Furthermore, silence can communicate indifference or even an outright animosity (Jensen 1973: 251). In this respect, silence can be used to express a plethora of emotions, such as "scorn, hostility, coldness, defiance, sternness, and hate", but it can also communicate "respect, kindness, and acceptance". We may thus conclude that silence definitely affects, whether it be through alleviating our pain or causing it (Jensen 1973:252). This is visible in the following quotes taken from Hardy's novels:

(1) "Angel—I should not have let it go on to marriage with you if I had not known that, after all, there was a last way out of it for you; though I hoped you **would never—"**
Her voice grew husky.

(2) 'All in good time; it will soon be done, I perceive,' said her cool friend.
'This trifling provokes, **and — and — —'**
'Not too cruel!'
'— Insults me!'

(3) "Go away- go away," he said. "I don't like to see ye."
"But, **father-"**
"I don't like to see ye," he repeated

In example (1), taken from *Tess of the D'Urbervilles,* Tess falls into silence because she is overwhelmed with feelings of embarrassment and sadness because she is a disappointment to her husband. She is so hurt she cannot speak, but she also chooses not to speak so as not to further hurt his feelings. In example (2), taken from *Far from the Madding Crowd*, Bathsheba is filled with so much rage and hatred that she is at a loss of words, and is also taking a moment so as not to say anything too unladylike in her rage. In example (3), taken from *The Mayor of Casterbridge*, Elizabeth Jane is pleading with her father and is very distraught because he no longer wants to see her or show her any affection. She is overrun by sadness and the lack of understanding of his actions and does not know what to tell him to win him back. The third function Jensen defines is the revelational function, meaning that silence can facilitate making something known, but also keeping something a secret (Jensen 1973:252). In this respect

silence can also suggest guilt, because silence may bring out the assumption a person is being secretive about something, and that their "good faith" must be questioned. Silence may in certain contexts reveal much more than it hides, revealing "a host of assertions" (Jensen 1973:252). An example of such silence can be found in *The Mayor of Casterbridge*:

> "I like your company much!" said Lucetta, as soon as she could speak.
>
> "Yes, yes- and so do I yours!" Elizabeth chimed in soothingly.
>
> "**But- but-"** She could not finish the sentence, which was, naturally, that if Henchard had such a rooted dislike for the girl as now seemed to be the case, Elizabeth-Jane would have to be got rid of- a disagreeable necessity.

Here we can see that Lucetta is keeping from Elizabeth the feeling she knows her father now harbors for her. She does not want Elizabeth to know this so she stops herself before telling her that their living together might not be possible anymore. The penultimate function of silence Jensen mentions is the judgmental function, meaning that silence is employed to "register dissent or assent, favor or disfavor". In this respect, silence may signal understanding and agreement with the speaker, giving assent to what was being said. On the other hand, silence may signal dissent, signaling to disagreement with the status quo (Jensen 1973:254). Finally, Jensen claims that silence also serves an activating function, in that it "communicates an attitude of thoughtfulness", such as "the carefulness of a reflective mind searching for the precise phrasing". On the other hand, silence in this respect may signal to the absence of mental activity, making us assume that the person's silence, when not accompanied by some physical activity, is the result of idleness and disinterest (Jensen 1973:256).

Silence can also be used as tool for 'saving face'[4]. Mao points out that in order to secure our public image, we engage in "face-work", performing actions "to make whatever [we are] doing consistent with face" all the while trying to save our own face ("defensive orientation") as well as the others' ("protective orientation"). If we are being embarrassed or humiliated, we are threatened with 'losing face', or rather tarnishing the public image we wish to claim for

[4] Brown and Levinson's theory of politeness, founded in 1987, is based on the psychological notion of face. Face is assumed to be a "positively evaluated property possessed by individual human beings". Brown and Levinson's starting point was Goffman's definition of face from 1967, which defines face as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact." Face may be viewed as "something lent to the individual by society" by some, as well as "something belonging to society rather than to the individual" by others. Whatever the case may be, face is seen as a reflection of the individual's relation to other individuals and to society (Leech 2014:24).

ourselves (Mao 1994:454). In order to maintain our image, we engage in ‘face-saving acts’, one of them being the employment of silence. In the same vein, Sifianou points out that ‘face’ consists of two related aspects, the so-called "positive" and "negative" face, where the former relates to “the desire to be liked, appreciated and approved of by selected others”, whereas the latter expresses “the desire to be free from imposition”. During each interaction, it is in the mutual interest of both participants to tend to each other's face. Seeing that almost all verbal activities entail a threat to either the positive or the negative aspect of face of the addressee and/or the speaker, they are thus face-threatening acts (FTAs), the extent of which is not inherent in the particular act, but is rather determined by “the cumulative effect of three social variables - the social distance between interactants, the relative power differential between them, and the intrinsic weight of imposition entailed by the particular act”. During these FTAs, the very first decision the speaker has to make is whether to perform the act or remain silent, weighing between the desire to avoid or minimize the risk of loss of face and the desire to communicate the face-threatening act and achieve their goal. If the risk of loss is deemed to be too high, most speakers will seek to avoid the threat by remaining silent, thus not only mitigating the threatening act, but avoiding it altogether (Sifianou 1997:66). In the case of the speaker deciding to perform the face-threatening act, there are various ways it can be done. The speaker may decide to perform the act “baldly on record, without redressive action” using direct utterances, such as "Open the window", which are usually considered to be the least polite seeing that they pay no attention to “face considerations”. Redressive action implies action which “counterbalances the potential face-threat”, achieved by using additional linguistic elements and/or structural elaboration. There are two possible forms of such action, depending on which aspect of face the deems most important. If the positive aspect of face is emphasized, or rather if the speaker has a need for approval and agreement, they will turn to positive politeness strategies. For example, if the speaker says something like "I know you are a gem and you will lend me the £5 I need", the redress involved points to the speaker's desire to “reinforce solidarity by emphasizing the positive self-image that the addressee wants to claim”. If the negative aspect of face is more important, or the need for freedom of action, the speaker will signal unwillingness to impose on the addressee by using negative politeness strategies. For instance, if the speaker says something like "I'm really terribly sorry for disturbing you but would it be possible for you to lend me £5?", they make the recognition that the act intrudes on the addressee's privacy explicit. Finally, the last major alternative for the speaker is to go off record by using a “vague, ambiguous or indirect utterance”. For example, if the speaker says something like "Gosh, I'm out of cash", they leave the decoding of the exact meaning of the

message to the addressee (Sifianou 1997:67). An example of performing the FTA baldly and without redressive action can be found in *Far from the Madding Crowd*:

> **'Because I don't love you.**'
>
> 'Yes, **but —'**
>
> She contracted a yawn to an inoffensive smallness, so that it was hardly illmannered at all. '**I don't love you,'** she said.

In this example Bathsheba pushes Gabriel Oak into silence by using a direct utterance expressing her feelings or rather lack thereof towards him. Her insistence on dismissing his advances is rounded up with an act which threatens Gabriel's face in that it humiliates him and throws him into subordination. An example of the usage of positive redressive action is found in *Tess of the D'Urbervilles:*

> "Now then, Mistress Teresa d'Urberville, I have you. Take my name, and so you will escape yours! The secret is out, so why should you any longer refuse me?"
>
> **"If it is sure to make you happy to have me as your wife, and you feel that you do wish to marry me, very, very much—"**
>
> "I do, dearest, of course!"

Tess appeals to Angel's face and implies that she may accept his marriage proposal in the event that it would make him happy and that it would fulfill his grand wish, dismissing in a way the background of her acceptance – the benefits it would have for her, as well as her own feelings and the fulfillment of her wishes. She is finally silenced by Angel who offers her reassurance and responds well to her act of politeness.

5. Hierarchy in Victorian society

Hierarchy was very important in Victorian society, seeing that gender and class were considered to be the main organizing principles. Class was viewed through the lens of both economy and culture and encompassed "income, occupation, education, family structure, sexual behavior, politics and leisure activities". During the 19th century, members of the middle class were thought to be the moral leaders of society, achieving some political power as well[5]. Thompson points out that due to the hierarchy which was present in Victorian society, "the success of social control in taming and civilizing the working classes in moulds shaped to fit the needs of bourgeois society" took its place alongside "the iron disciplines of wage labour, and the coercive power of the state", which played a key role in the shaping of modern society. The working classes were constantly subjected to outside forces and influences and were often portrayed as "putty in the hands of a masterful and scheming bourgeoisie" (Thompson 1981:189). Therefore, we may conclude that the lower classes were considered to be subordinate to the middle and upper classes who passed judgments on what is acceptable and proper in the society in terms of behavior, dress, living conditions and may other spheres of living. It comes to no surprise that such divide is visible even in literary works which emphasize the dominant role of upper-class character who often push lower class characters into silence. This is especially visible in this example from Hardy's novel *The Mayor of Casterbridge*:

> "Now last night, afore I went to bed, I only had a scantling o' **cheese and-"**
>
> "I don't want to hear it!" roared Henchard. "Tomorrow the waggons must start at four, and if you're not here, stand clear. I'll mortify thy flesh for thee!"
>
> "But let me clear up my points, **your worshipful-"** Henchard turned away. "He asked me and he questioned me, and then a' wouldn't hear my points!"

In this example Henchard silences a lower-class worker. He threatenes him with a beating and ignores his plea to listen to his reasoning. The worker even refers to Henchard as 'worshipful' even after he has been silenced and humiliated before, showcasing the deep divide in the Victorian society.

[5] Steinbach, Susie. "Victorian era". *Encyclopedia Britannica*, 12 Mar. 2021, https://www.britannica.com/event/Victorian-era. Accessed 23 July 2021.

Alongside lower classes, during the Victorian times women also held a subordinate role in society. Women were viewed as suffering passively under patriarchy and were presented as "passive, dependent, and idle creatures" (Langland 1992:291). During the nineteenth century, gender roles were still widely reflected in society, especially in the division of labor – women were assigned to dairywork, while men were expected to go out and "face the world" (Rothman 1982:410). This also points to the fact that women were expected to mostly stay in the house, hidden from the world, reflecting the ideal of 'angel in the house'. The angel in the house was an ideology put onto women from the middle class, due to the fact that they considered lower class women to be "inherently less moral, less delicate, more physical, and more capable of strenuous labor", while middle class women were viewed as women who should have servants and be hidden away from the world, passive and completely dependent on men (Langland 1992:295). By embracing this role, women were expected to naturally "diffuse charm" and turn the home into a refuge for their provider husbands who 'face the world' so they do not have to (Langland 1992:298). Kerber also identifies this phenomenon, but under a different name – "Cult of True Womanhood". Women were expected to be domestic, pious, pure and submissive, and the home was referred to as the woman's proper sphere (Kerber 1988:11). Similarly, Garton claims that women were expected to be a "compound of sweet essences", referring to beauty, modesty, grace, tenderness, sweetness and tact, but most importantly, devoted to their true mission – being "the helpmate of man" (Garton 2002:46). In order to be deemed perfect, women were to be warm, comforting, and able to command a household (Garton 2002:47). Furthermore, Phegley points out that Victorian women were held to high standards of modesty and pure-mindedness, which were crucial to ideals of courtship because women were expected to be passive and unaware of their desires until they marry and become subservient to their husbands (Phegley 2013:136). This passivity was also translated to Victorian expectations of female behavior during courtship or generally their stances towards sexual or other displays of affection. Victorians denied that women had sexual feelings, trying to restrict sexual encounters merely to procreation within marriage, which was expected to be "emotionally distant and formal". This plays into the Victorian stereotype of women as lacking sexual feelings and being passionless (Seidman 1990:47). The only way women could be considered passionate was if the passion were directed at the desire to love and be loved, with special focus on husband, home and family rather than carnal aspects of passion. Women's passion was thought to be "spiritually motivated" and under the influence of the mind (Seidman 1990:48).

Women were held to a high standard of public behavior, especially when it comes to rules of courtship. Prescribed social practices were being widely published in manuals of etiquette, which emphasized the way one should behave in order to be deemed proper and conventional. These manuals focused on the proper way women are to be introduced into society, how to properly make social calls, polite behavior fit for polite society, but also obedience, which was expected from women, who were expected to not only behave a certain way, but also dress according to their status with emphasis on "simple elegance versus vulgar display" (Langland 1992:293, 294). Langland points out that these rules of dress were also used to distinguish middle-class women from those of lower ranks, but also to point to the female subservience to men (Langland 1992:294). According to Matthews, another function of codes of etiquette was to "constrict instinctual encounters in public" and to thusly make sure that women choose suitable partners for themselves, based on convenience rather than love (Matthews 2004:442). The rules of courtship condemned flirtation as something improper and essentially indecent. Passing flirtations were seen as "casually sexual and hopelessly insincere", while the women who would engage in such flirtations were seen as 'fallen women' with tarnished reputations (Matthews 2004:430). Some examples of flirtation which ends in silence can be found in Hardy's *Tess of the D'Urbervilles*:

(1) "No, you will not leave me to-morrow! Will you, I ask once more, show your belief in me by letting me clasp you with my arm? Come, between us two and nobody else, now. We know each other well; and you know that I love you, and think you the prettiest girl in the world, which you are. Mayn't I treat you as a lover?"
She drew a quick pettish breath of objection, writhing uneasily on her seat, looked far ahead, and murmured, "I don't know—I wish—how **can I say yes or no when—"**

(2) "You are not ashamed of owning me as yours before them!" she said gladly.
"O no!"
"But if it should reach the ears of your friends at Emminster that you are walking about like this with me, **a milkmaid—"**
"The most bewitching milkmaid ever seen."

In example (1), Tess is trying to find the right way to respond to the flirtation and courtship without seeming too eager or immoral. She does not know what to say and how to respond in order to still be considered proper, so she falls into silence. In example (2), Tess is forced into silence as she is cut off with a flirtatious remark before she can say negative things about herself. Similarly, England points out that Victorian women were depicted in literature as threatened, this threat being aimed at their social status, rather than their physical body. The women were

taught to “skirt the edges of good behavior” being mindful that they do not cross the line as they did not want to be perceived as fallen or unfit to be respected wives and mothers (England 2014:109). However, the erotic appeal of women with limited social status at the time was starting to seem undeniable, even though the opinion that “vulnerable young women always attract appropriate, benevolent men” was still quite widespread, albeit fading. That being said, such erotic appeal was still very risky because it depended on “underscoring weakness and demonstrating social isolation” (England 2014:110). Furthermore, England asserts that women who engage in flirtation in Victorian times risk their social capital and put their reputation on the line with the hopes of greater reward in a husband of higher stature (England 2014:109). This type of imperfect behavior, encompassed in flirtatious behavior, often results in lower social capital, which is in turn interpreted by society as being connected with other highly valued traits such as “domesticity and emotional honesty” (England 2014:111) However, women must be careful as not to overdo it, because they may then be seen as completely undesirable as wives and reputable members of society. As a result, Victorian women are usually divided into two categories, the “virtuous domestic ideal” and the “sexually deviant fallen woman” (England 2014:110). Rothman writes about one such ‘fallen woman’, who felt worried that her suitor would think her "a bad girl". Even though her suitor was the one who was making improper advances towards her, she directed her disapproval not at him but inward at herself, feeling shame because as a woman, she held herself responsible for “maintaining the sexual boundaries in a relationship with a man”. This was due to the fact that she was more vulnerable to the consequences of sexual actions, because women were expected to act more passively and protective of their virtues during courtship (Rothman 1982:414).

Similarly, Rosaler writes about the repercussions of illegitimate pregnancy in the Victorian times. Due to the fact that this subject matter is usually incommunicable or ‘antinarratable ‘in mainstream Victorian narratives due to strict rules of etiquette and social convention, writers are somewhat forced to use implicature in their writing when describing such events (Rosaler 2016:36). In a Victorian society, childbirth became indicative of sexuality and pregnancy “a display of indecorous carnality” which led to unwed mothers facing a loss of respectability that was thought to influence the course the rest of their lives will take. Such ‘fall’ may condemn a woman to a life of degradation and as well as to the “loss of regular employment, homelessness, being disowned by family and friends, and being cast out of parishes that were unwilling to pay poor relief for illegitimate children”. It is, therefore, not surprising that the ‘unmarried mother did all that was in her power to conceal her fall from

virtue by destroying the evidence of her sin, the illegitimate infant, whether it be through infanticide or through disowning the child, or even keeping silent about the child while someone else raised them (Rosaler 2016:40). Even though we have mostly dealt with two clear-cut categories of women when it comes to propriety of behavior in situations of courtship, England introduces a third category – "female characters not perfect nor fallen", such as for example Tess in Hardy's *Tess of the D'Urbervilles*. These women, also referred to as "slipping heroines" are not hopeless or marked by a lack of agency and their mistakes do not happen solely because of "environmental pressures or sexual passivity", but often because of distinctly personal desires and choices. Much like fallen women, these "slipping heroines" have trouble upholding a "flattering social identity", but this inability to maintain the perfect public face becomes the source of their attractiveness (England 2014:111). Similarly, Langland talks about the so-called "nobody's angel". This individual is "far less constrained, imprisoned, and passive" than the angel of the house perceived in conventional gender-inflected interpretations. This woman is a more active figure who can only be met through "probing the silences and gaps in Victorian writing that both inscribe and expose the ideology" (Langland 1992:303). Seeing that courtship revolves around two people who have not previously met, it is expected to be filled with silences. Silence in courtship might play many different roles, for example, silence may occur when the strangers who are to begin courting first meet, as a sign of respect between the lovers, as an expression of sorrow for the lost lover but also to express dissatisfaction (as passive resistance), when someone is caught off guard and is unable to participate in direct confrontation with others, to express disagreement or even to express defiance (St. Clair 1976). Kreilkamp points out that the Victorian novel can be read as an "equation between silence and powerlessness, and between speech and power". However, silence is not always powerlessness insofar as speech is not always power, seeing that characters oftentimes choose not to speak for reasons of their own (142).

6. Conclusion

Silence is a crucial part of every conversation as well as every written dialogue because it is the starting and ending point for each utterance. Without silence, speech could not exist – silence feeds the speech and speech makes way for silence. Although silence and speech seem like polar opposites, they are in fact two sides of the same coin and coexist in every spoken thought. Silences cannot be viewed as merely roadblocks to communication, they too carry rich meanings within themselves and hide a myriad of emotions, secrets, ideologies, and judgments. Silence is also present in fictional dialogues, used as a tool to make conversations seem more natural, believable, as close to spontaneous speech as possible. Although written dialogues may never perfectly capture the essence of spontaneous speech, silences used in fictional dialogues may serve as a looking glass into the time when these dialogues were written, representing the ideologies and social conventions of the time. When considering Victorian times, a plethora of implicatures is to be expected, due to the strict codes of etiquette and the stern views on what is acceptable in each situation, oftentimes resulting in censorship as a way of preserving the propriety. Using various typologies of silence, such as Ephratt's, Jensen's and Kurzon's, we concluded that Thomas Hardy used silence in its many forms to enrich his dialogues, as well as express deep emotional states of the characters, the secrets they have to keep, the social norms they try to uphold, and the position women are in at the time in regard to flirtation, courtship and propriety. It is therefore not surprising that silences induced by the impropriety of what was to be said are the most frequent ones in the novels that were considered, especially in *Tess of the D'Urbervilles*. Silences are also sometimes used to 'save face' and protect the image the characters are trying to project to the outside world. Victorian women were viewed as passive, passionless creatures focused solely on marriage and children, which is why instances of flirtation and forward behavior also often ended in silence or gotten cut off by the more dominant characters, mostly men. Women are threatened by being perceived as either 'fallen' or angelic figures which leads them to a crisis and uncertainty as to which behavior is expected off them in the marriage market. Tess represents the third category, the 'spoiled' women, who risked much to gain more, but whether the risk has paid off remains uncertain. In conclusion, the Victorian novel represents a reckoning between silence and powerlessness, as well as between speech and power. That being said, silence is not always a sign of powerlessness inasmuch as speech is not always a sign of power, seeing that characters oftentimes choose not to speak for reasons of their own, whether it be self-preservation or the protection of others.

Summary and key words

Silence plays an integral role in our lives. It is present in everyday conversations, as both the starting and the ending point of each of our utterances. Although they seem markedly different, speech and silence operate together in delivering the speaker's message and may convey as powerful a message as they may also present a lack thereof. Because silence is oftentimes considered to be 'other' than speech, it has scarcely been the focus of linguistic research. However, when studied, silences are usually analyzed in transcripts of spontaneous speech, this thesis deals with the silences in written dialogues from three Thomas Hardy's novels – *Tess of the D'Urbervilles, The Mayor of Casterbridge and Far from the Madding Crowd*. These novels were chosen because, although they are seminal works of the Victorian age, they are far less analyzed then say, novels by Jane Austen or Charles Dickens. Seeing that in novels, silence is the key to the relationships between characters, but also a tool to express various emotional states. The quotes were extracted by close reading, rather than by the use of a corpus, seeing that written silences are highly contextual. The extracted silences, which can be found in the appendix, are analyzed using typologies by Ephratt, Kurzon and Jensen, where the authors' definitions are applicable. These typologies deal with different functions of silence, such as the referential function, the emotive function, the conative function, the linking function, the judgmental function and many more. Various quotes extracted from the novels are also analyzed with regards to the sociocultural principles of the Victorian age, with special emphasis put on relationships between dominant and subordinate speakers, as well as the position of women and the expectations and ideologies put on them by society, such as coyness, propriety, domesticity, and piousness reflected in the ideology of 'the angel in the house'.

Key words: Silence, Speech, Communication, Novel analysis, Victorian society

7. Literature

Al Jahdhami, Said. “Revisiting the Perception of Silence in Linguistics.” *Journal of Advances in linguistics,* Vol 9, 2018, pp. 1471 – 1477.

Anderson, Wayne C. “The Rhetoric of Silence in Hardy's Fiction.” *Studies in the Novel*, Vol. 17, No. 1, 1985, pp. 53-68.

Besnier, Niko. “Language and Affect.” *Annual Review of Anthropology*, Vol. 19, 1990, pp. 419-451.

England, Catherine. “Slipping into Marriage: How Heroines Create Desire by Risking Their Reputations.” *Victorian Review*, Vol. 40, No. 2, 2014, pp. 109-124.

Ephratt, Michael. “Linguistic, paralinguistic and extralinguistic speech and silence” *Journal of Pragmatics*, Vol. 43, 2011, pp. 2286–2307.

Ephratt, Michael. “The functions of silence.” *Journal of Pragmatics*, Vol. 40, 2008, pp. 1909–1938.

Garton, Stephen. “The Scales of Suffering: Love, Death and Victorian Masculinity.” *Social History,* Vol. 27, No. 1, 2002, pp. 40-58.

Hardy, Thomas. *Far from the Madding Crowd*. Penguing Classics, 2012.

Hardy, Thomas. *Tess of the D’Urbervilles*. Penguin Classics, 2002.

Hardy, Thomas. *The Mayor of Casterbridge : the Life and Death of a Man of Character.* Penguin Books, 1997.

Jacobsen, Mary. “Looking for Literary Space: The Willing Suspension of Disbelief Re-Visited”. *Research in the Teaching of English* , Vol. 16, No. 1, 1982, 21-38.

Jaworski, Adam. “Talk and silence in The Interrogation.” *Language and Literature*, Vol. 7, No. 2, 1998, pp. 99-122.

Jensen, Vernon. „Communicative Functions of Silence. “A *Review of General Semantics*, Vol. 30, No. 3, 1973, pp. 249-257.

Kerber, Linda K. “Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History.” *The Journal of American History*, Vol. 75, No. 1,1988, pp. 9- 39.

Kreilkamp, I. “Unuttered: Withheld speech in Jane Eyre and Villette”. In *Voice and the Victorian Storyteller*, Cambridge: Cambridge University Press, 2005.

Kurzon, Dennis. “Towards a typology of silence.” *Journal of Pragmatics*, Vol. 39, 2007, pp. 1673–1688.

Langland, Elizabeth. “Nobody's Angels: Domestic Ideology and Middle-Class Women in the Victorian Novel.” *PMLA*, Vol. 107, No. 2, 1992, pp. 290-30.

Leech, Geoffrey. *The Pragmatics of Politeness.* Oxford University Press, 2014.

Mao, LuMing Robert. “Beyond politeness theory: ‘Face’ revisited and renewed.” *Journal of Pragmatics,* Vol. 21, 1994, pp. 451-486.

Matthews, Christopher. “Love at First Sight: The Velocity of Victorian Heterosexuality.” *Victorian Studies*, Vol. 46, No. 3, 2004, pp. 425-454.

Mazzei, Lisa A. “An Absent Presence: Theorizing Silence.” *Counterpoints*, Vol. 318, 2007, pp. 27-43.

Page, Norman. *Speech in the English Novel.* Palgrave, 1988.

Phegley, Jennifer. “Victorian Girls Gone Wild: Matrimonial Advertising and the Transformation of Courtship in the Popular Press.” *Victorian Review*, Vol. 39, No. 2, 2013, pp. 129-146.

Pratt, Mary L. *Toward a Speech Act Theory of Literary Discourse.* Indiana University Press, 1977.

Rosaler, Ruth. *Conspicuous Silences. Implicature and Fictionality in the Victorian Novel.* Oxford University Press, 2016.

Rothman, Ellen K. “Sex and Self-Control: Middle-Class Courtship in America, 1770-1870,” *Journal of Social History*, Vol. 15, No. 3, 1982, pp. 409-425.

Seidman, Steven. “The Power of Desire and the Danger of Pleasure: Victorian Sexuality Reconsidered”. *Journal of Social History* , Vol. 24, No. 1,1990, pp. 47- 67

Sifianou, Maria. “Silence and politeness.” in *Silence. Studies in Anthropological Linguistics.* Ed. Adam Jaworski. Berlin: Mouton de Gruyter, 1997.

St. Clair, Robert N.. “The Social and Cultural Construction of Silence”, 1976. Accessed at https://web.uri.edu/iaics/files/08-Robert-N.-St.-Clair.pdf (22/07/2021)

Teahan, John F. “Reviewed Work(s): Silence: The Phenomenon and Its Ontological Significance by Bernard P. Dauenhauer.” *The Journal of Religion*, Vol. 63, No. 2, 1983, pp. 204-206.

Thompson, F. M. L. “Social Control in Victorian Britain”. *The Economic History Review*, Vol. 34, No. 2, 1981, pp. 189-208.

Wagner-Lawlor, Jennifer A. “The Pragmatics of Silence, and the Figuration of the Reader in Browning's Dramatic Monologues.” *Victorian Poetry*, Vol. 35, No. 3, 1997, pp. 287-302.

Watts, Richard J. “Silence and the acquisition of status in verbal interaction.” in *Silence. Studies in Anthropological Linguistics.* Ed. Adam Jaworski. Berlin: Mouton de Gruyter, 1997.

8. Appendix

8.1. Tess of the D'Urbervilles

Example of Silence	Source of Silence
"Ees. I've been there to Greenhill Fair." "Well, under the church of that city there lie—" "'Tisn't a city, the place I mean; leastwise 'twaddn' when I was there—'twas a little one-eyed, blinking sort o' place."	Cutting off/Correction
"Cannot I answer your purpose? What is the business you wish to see her about?" "It isn't business—it is—I can hardly say what!" "Pleasure?" "Oh no. Why, sir, if I tell you, it will seem—"	Improper/Embarrassing
"No, you will not leave me to-morrow! Will you, I ask once more, show your belief in me by letting me clasp you with my arm? Come, between us two and nobody else, now. We know each other well; and you know that I love you, and think you the prettiest girl in the world, which you are. Mayn't I treatyou as a lover?" She drew a quick pettish breath of objection, writhing uneasily on her seat, looked far ahead, and murmured, "I don't know—I wish—how can I say yes or no when—"	Improper
"I didn't know—you ever sent them anything!" she murmured, much moved. "I almost wish you had not—yes, I almost wish it!" "Why, dear?" "It—hampers me so." "Tessy—don't you love me ever so little now?" "I'm grateful," she reluctantly admitted. "But I fear I do not—" The sudden vision of his passion for herself as a factor in this result so distressed her that, beginning with one slow tear, and then following with another, she wept outright.	Distress/Anxiety
"Bless my soul, don't go troubling about that! Why," he said with some enthusiasm, "I should be only too glad, my dear Tess, to help you to anything in the way of history, or any line of reading you would like to take up—" "It is a lady again," interrupted she, holding out the bud she had peeled. "What?" "I meant that there are always more ladies than lords when you come to peel them."	Cutting off/Not paying attention
"Perhaps somebody in the house is in love," she said tentatively. "I've heard tell in my younger days that that will cause it. Why, Crick—that maid we had years ago, do ye mind, and how the butter didn't come then—"	Cutting off/recolection/agreeing

"Ah yes, yes!—but that isn't the rights o't. It had nothing to do with the love-making. I can mind all about it—'twas the damage to the churn."	
g'Do Jack Dollop work here?—because I want him! I have a big bone to pick with he, I can assure 'n!' And some way behind her mother walked Jack's young woman, crying bitterly into her handkercher. 'O Lard, here's a time!' said Jack, looking out o' winder at 'em. 'She'll murder me! Where shall I get—where shall I—? Don't tell her where I be!	Fear
"Are you trying to get to church?" he said to Marian, who was in front, including the next two in his remark, but avoiding Tess. "Yes, sir; and 'tis getting late; and my colour do come up so—" "I'll carry you through the pool—every Jill of you.	Chivalry
"What kind of wife do you think would be best for me as a thrifty hardworking farmer?" "A truly Christian woman, who will be a help and a comfort to you in your goings-out and your comings-in. Beyond that, it really matters little. Such an one can be found; indeed, my earnest-minded friend and neighbour, Dr Chant —" "But ought she not primarily to be able to milk cows, churn good butter, make immense cheeses; know how to sit hens and turkeys and rear chickens, to direct a field of labourers in an emergency, and estimate the value of sheep and calves?	Cutting off/Making an argument /seeking agreement
Then those eyes flashed brightly through their filmy heaviness, before the remainder of her face was well awake. With an oddly compounded look of gladness, shyness, and surprise, she exclaimed—"O Mr Clare! How you frightened me—I—"	Surprise/fear
"Then, if your heart does, why not your hand?" "My only reason was on account of you—on account of a question. I have **something to tell you—"** "But suppose it to be entirely for my happiness, and my worldly convenience also?" "O yes; if it is for your happiness and worldly convenience. But my life before **I came here—I want—"** "Well, it is for my convenience as well as my happiness. If I have a very large farm, either English or colonial, you will be invaluable as a wife to me; better than a woman out of the largest mansion in the country. So please— please, dear Tessy, disabuse your mind of the feeling that you will stand in my way." "But my history. I want you to know it—you must let me tell you—you will not like me so well!"	Cutting off/avoiding conflict

"Tell it if you wish to, dearest. This precious history then. Yes, I was born at so and so, **Anno Domini—"** "I was born at Marlott," she said, catching at his words as a help, lightly as they were spoken. "And I grew up there. And I was in the Sixth Standard when I left school, and they said I had great aptness, and should make a good teacher, so it was settled that I should be one. But there was trouble in my family; father was not very industrious, and he drank a little." "Yes, yes. Poor child! Nothing new." He pressed her more closely to his side. "And then—there is something very unusual about it—about me**. I—I was —"** Tess's breath quickened. "Yes, dearest. Never mind.	
"Now then, Mistress Teresa d'Urberville, I have you. Take my name, and so you will escape yours! The secret is out, so why should you any longer refuse me?" "If it is sure to make you happy to have me as your wife, and you feel that you do wish to marry me, very, very much—" "I do, dearest, of course!"	Cutting off/reassurance
"You are not ashamed of owning me as yours before them!" she said gladly. "O no!" "But if it should reach the ears of your friends at Emminster that you arewalking about like this with me, a milkmaid—" "The most bewitching milkmaid ever seen."	Cutting off/reassurance/flirtation
Of course you cannot—and it is not best in this case. I want you to help me in many ways in making my start. When shall it be? Why not a fortnight from now?" "No," she said, becoming grave: "I have so many things to think of first." "But—" He drew her gently nearer to him.	Affection
"The cows are going dry rapidly." "Yes. Six or seven went to the straw-barton yesterday, and three the day before, making nearly twenty in the straw already. Ah—is it that the farmer don't want my help for the calving? O, I am not wanted here any more! And I have tried so hard to—" "Crick didn't exactly say that he would no longer require you. But, knowing what our relations were, he said in the most good-natured and respectful manner possible that he supposed on my leaving at Christmas I should take you with me, and on my asking what he would do without you he merely observed that, as a matter of fact, it was a time of year when he could do with a very little female help. I am afraid I was sinner enough to feel rather glad that he was in this way forcing your hand."	Cutting off/clarification

"A comely maid that," said the other. "True, comely enough. But unless I make a great mistake—" And he negatived the remainder of the definition forthwith.	Improper
"But it would be better for me to do it now, I think, so that you could not say—" "Well, my quixotic one, you shall tell me anything—say, as soon as we are settled in our lodging; not now. I, too, will tell you my faults then. But do not let us spoil the day with them; they will be excellent matter for a dull time."	Cutting off
"We've all been gallied at the dairy at what might ha' been a most terrible affliction since you and your Mis'ess—so to name her now—left us this a'ternoon. Perhaps you ha'nt forgot the cock's afternoon crow?" "Dear **me;—what—"** **"**Well, some says it do mane one thing, and some another; but what's happened is that poor little Retty Priddle hev tried to drown herself." "No! Really! Why, she bade us goodbye **with the rest—** **"** "Yes. Well, sir, when you and your Mis'ess—so to name what she lawful is —when you two drove away, as I say, Retty and Marian put on their bonnets and went out; and as there is not much doing now, being New Year's Eve, and folks mops and brooms from what's inside 'em, nobody took much notice...	1)shock/surprise 2)Cutting off/clarification
I wonder if you will forgive me?" "O yes! I am sure that—" "Well, I hope so. But wait a minute. You don't know. To begin at the beginning. Though I imagine my poor father fears that I am one of the eternally lost for my doctrines, I am of course, a believer in good morals, Tess, as much as you...	Cutting off/clarification
"Angel—I should not have let it go on to marriage with you if I had not known that, after all, there was a last way out of it for you; though I hoped you would never—" Her voice grew husky.	Sadness/regret
"Why—Tess!—my chil'—I thought you was married!—married really and truly this time—we sent the cider—" "Yes, mother; so I am."	Cutting off/avoidance
"D'ye think he really have married her?—or is it like the first—"	Improper
"We have not exactly quarrelled," he said. "But we have had a difference —" "Angel—is she a young woman whose history will bear investigation?"	Improper/Embarrassing
If you could only know, Tess, the pleasure of having a good slap at yourself, I am sure—"	Cutting off/disbelief

"Don't go on with it!" she cried passionately, as she turned away from him to a stile by the wayside, on which she bent herself. "I can't believe in such sudden things!	
"Anyhow, then, your love for this other man may be only a passing feeling which you will overcome—" "No—no."	Cutting off
O, do not speak against him! It was through you! He found out— " "Ah, is it so! … That's sad, Tess!	Improper/Embarrassing
"Then, does he write?" "I—I cannot tell you. There are things which are private to ourselves." "Of course that means that he does not. You are a deserted wife, my fair Tess—"	Regret
" But how can you get there?" said Tess, looking at the clock. "I cannot get there! I have come here." "What, you have really arranged to preach, and—" "I have arranged to preach, and I shall not be there—by reason of my burning desire to see a woman whom I once despised!	Cutting off
"One clasp, Tessy—one! Only for old friendship—" "I am without defence. Alec! A good man's honour is in my keeping— think—be ashamed!"	Improper
"But we have already taken the rooms at Kingsbere!" she declared. "And we can wait there—" "Wait—what for? For that nice husband, no doubt. Now look here, Tess, I know what men are, and, bearing in mind the grounds of your separation, I am quite positive he will never make it up with you.	Cutting off/making an argument
Tess again shook her head, her throat swelling with complicated emotion. She could not look up at d'Urberville. "I owe you something for the past, you know," he resumed. "And you cured me, too, of that craze; so I am glad—" "I would rather you had kept the craze, so that you had kept the practice which went with it!"	Cutting off/anger
From the beginning of the interview Joan had disclosed her embarrassment by keeping her hand to the side of her cheek. "I—don't know exactly where she is staying," she answered. "She was— but—" "Where was she?"	Improper/embarrassing
"Do you think Tess would wish me to try and find her? If not, of course—" "I don't think she would."	Cutting off

8.2. The Mayor of Casterbridge

Example of Silence	Source of Silence
"That seems a hint to us that he is still here." "Yes." "Shall I run after them, and ask them about him-" "No, no, no! Not for the world just yet. He may be in the workhouse, or in the stocks, for all we know."	Cutting off/anxiety
"We'll go away at once. I only came to see-" "No, no, Susan; you are not to go- you mistake me!"	Clarification
"I thought Elizabeth-Jane's hair- didn't you tell me that ElizabethJane's hair promised to be black when she was a baby?" he said, to his wife. She looked startled, jerked his foot warningly, and murmured, "Did I?"	Keeping a secret
"Well, so much the better. Now, Susan, I want to have her called Miss Henchard- not Miss Newson. Lot's o' people do it already in carelessness- it is her legal name- so it, may as well be made her usual name- I don't like t'other name at all for my own flesh and blood. I'll advertise it in the Casterbridge paper- that's the way they do it. She won't object." "No. Oh no. But-" "Well, then, I shall do it"	Cutting off
" "O Mr. Farfrae," she faltered; "so have I. But I didn't know it was you who wished to see me, otherwise I-" "I wished to see you? Oh no- at least, that is, I am afraid there may be a mistake." "Didn't you ask me to come here? Didn't you write this?"	Clarification
"It's true, Miss Newson. We'll hear news of this some day, depend on't, and who it was that did it. I wouldn't stand for it hindering myself; but you, Miss Newson-" "I don't mind- much," she replied.	Cutting off
Now last night, afore I went to bed, I only had a scantling o' cheese and-" "I don't want to hear it!" roared Henchard. "Tomorrow the waggons must start at four, and if you're not here, stand clear. I'll mortify thy flesh for thee!" "But let me clear up my points, your worshipful-" Henchard turned away. "He asked me and he questioned me, and then a' wouldn't hear my points!"	Anger
"Get back home, and slip on your breeches, and come to wark like a man! If ye go not, you'll ha'e your death standing there!" "I'm afeared I mustn't! Mr. Henchard said-" "I don't care what Mr. Henchard said, nor anybody else! 'Tis simple foolishness to do this. Go and dress yourself instantly, Whittle."	Anger

“What does this mean?” he said to her. “Anything or nothing?” “It is true,” said Elizabeth-Jane. “But it was only-” “Did you do it, or didn’t you? Where was it?” “At the Three Mariners; one evening for a little while, when we were staying there.”	Cutting off/disappointment
“I like your company much!” said Lucetta, as soon as she could speak. “Yes, yes- and so do I yours!” Elizabeth chimed in soothingly. “But- but-” She could not finish the sentence, which was, naturally, that if Henchard had such a rooted dislike for the girl as now seemed to be the case, Elizabeth-Jane would have to be got rid of- a disagreeable necessity.	Keeping a secret
Oh, don’t ask me, ma’am!” said Henchard. “The thing- why ‘tis impossible it should act. ‘Twas brought here by one of our machinists on the recommendation of a jumpedup jackanapes of a fellow who thinks-” His eye caught ElizabethJane’s imploring face, and he stopped, probably thinking that the suit might be progressing.	Improper
“Treat me as an acquaintance; and I’ll treat you as one. Time will-” she stopped; and he said nothing to fill the gap for awhile, there being no pressure of half acquaintance to drive them into speech if they were not minded for it.	Embarrassing
Oh no, no,” said Henchard. “I don’t altogether believe in forecasts, come to second thoughts on such. But I-” “You don’t- you don’t- ‘tis quite understood,” said Wide-oh, without a sound of scorn.	Cutting off/avoiding conflict
“Twenty years ago I was a selling furmity in a tent at Weydon Fair-” “’Twenty years ago’- well, that’s beginning at the beginning; suppose you go back to the Creation!” said the clerk, not without satire.	Cutting off/annoying
“You promised me!” “Yes, yes! But it was under compulsion, and I did not know all your past-” “And now I’ve a mind to punish you as you deserve! One word to this brandnew husband of how you courted me, and your precious happiness is blown to atoms!”	Cutting off/anger
“Then there is only one course left to honesty. You must remain a single woman.” “But think again. Do consider-” “I am certain,” interrupted her companion	Cutting off/improper
“Go away- go away,” he said. “I don’t like to see ye.” “But, father-” “I don’t like to see ye,” he repeated	Cutting off/disappointment
“Oh no- nothing, sir,” Jopp replied, as if receiving the most singular news. “But I’ve not been far tonight, so perhaps-” “Oh, ‘twas here- just here,” said the magistrate.“	Cutting off/stopping a lie

“I don’t forbid you to marry him,” said Henchard. “Promise not to quite forget me when-” He meant when Newson should come	Keeping a secret

8.3. Far from the Madding Crowd

Example of Silence	Source of Silence
The gatekeeper surveyed the retreating vehicle. ‘That’s a handsome maid’ he said to Oak ‘But she has her faults,’ said Gabriel. ‘True, farmer.’ ‘And the greatest of them is — well, what it is always.’ (Vanity)	Prejudice
‘I would just as soon not tell it — rather not. There is no reason either why I should, as you probably will never have much to do with me.’ ‘Still, I should like to know.’ ‘You can inquire at my aunt’s — she will tell you.’ ‘My name is Gabriel Oak.’ ‘And mine isn’t.'	Flirting
‘There — that’s long enough,’ said she, though without pulling it away. ‘But I suppose you are thinking you would like to kiss it? You may if you want to.’ ‘I wasn’t thinking of any such thing,’ said Gabriel simply; ‘but I will—’ ‘That you won’t!’ She snatched back her hand	Cutting off/Improper
‘I have tried hard all the time I’ve been thinking; for a marriage would be very nice in one sense. People would talk about me, and think I had won my battle, and I should feel triumphant, and’ all that. But a husband —’ ‘Well!’ ‘Why, he’d always be there, as you say; whenever I looked up, there he’d be.’	Undesirable
‘Because I don’t love you.’ ‘Yes, but —’ She contracted a yawn to an inoffensive smallness, so that it was hardly illmannered at all. ‘I don’t love you,’ she said.	Cutting off/Improper
‘I can’t do what I think would be — would be —’ ‘Right?’ ‘No: wise.’	Cutting off/Improper
‘Do you happen to want a shepherd, ma’am?’	Improper

She lifted the wool veil tied round her face, and looked all astonishment. Gabriel and his cold-hearted darling, Bathsheba Everdene, were face to face. Bathsheba did not speak, and he mechanically repeated in an abashed and sad voice, — 'Do you want a shepherd, ma'am	
'Yes,' she murmured, putting on an air of dignity, and turning again to him with a little warmth of cheek; 'I do want a shepherd. But — '	Improper
'What's yer hurry then, Laban?' inquired Coggan. 'You used to bide as late as the latest.' 'Well, ye see, neighbours, I was lately married to a woman, and she's my vocation now, and so ye see — — ' The young man halted lamely. 'New Lords new laws, as the saying is, I suppose,' remarked Coggan.	Improper
I do hope she has come to no harm through a man of that kind... And then there's this disgraceful affair of the bailiff — but I can't speak of him now.'	Improper
'Yes — so am I. And Frank, when will it be?' 'What?' 'That you promised.' 'I don't quite recollect.' 'O You do! Don't speak like that. It weighs me to the earth. It makes me say what ought to be said first by you.' 'Never mind — say it.' 'O, must I? — it is, when shall we be married, Frank?'	Flirting/Improper
Yes. O Frank — you think me forward, I am afraid! Don't, dear Frank — will you — for I love you so. And you said lots of times you would marry me, and and — I — I — I — — '	Emotional
'I suppose you've been speaking against her?' said Oak, turning to Joseph Poorgrass with a very grim look. 'No, no — not a word I — 'tis a real joyful thing that she's no worse, that's what I say,' said Joseph, trembling and blushing with terror. 'Matthew just said — — ' 'Matthew Moon, what have you been saying?' asked Oak	Improper
'I — I didn't — I know I ought never to have dreamt of sending that valentine — forgive me, sir — it was a wanton thing which no woman with any self-respect should have done. If you will only pardon my thoughtlessness, I promise never to — — '	Apologetic/ improper
„'Tis nothing but Corinthians and Thessalonians in this danged Testament," when who should come in but Henery there: "Joseph," he said, "the sheep have blasted theirselves —"'	Cutting off/upset

With Bathsheba it was a moment when thought was speech and speech exclamation. Moreover, she had hardly recovered her equanimity since the disturbance which she had suffered from Oak's remarks. 'That's enough — that's enough! — oh, you fools!'	
I would rather ask you to wait a few weeks till I can see my situation better.' 'But you have every reason to believe that *then* —' 'I have every reason to hope that at the end of the five or six weeks, between this time and harvest, that you say you are going to be away from home, I shall be able to promise to be your wife,'	Cutting off
'All in good time; it will soon be done, I perceive,' said her cool friend. 'This trifling provokes, and — and — —' 'Not too cruel!' '— Insults me!'	Anger
'I said you were beautiful, and I'll say so still; for, by — so you are! The most beautiful ever I saw, or may I fall dead this instant! Why, upon my — —' 'Don't — don't! I won't listen to you — you are so profane!'	Cutting off/improper
But you know they think so?' 'No — that is — I certainly have heard Liddy say they do, but — — '	Modesty
'The other day they said you were trifling with him, and you almost proved that you were not; lately they have said that you be not, and you straightway begin to show —' 'That I am, I suppose you mean.'	Cutting off/anger
'Liddy, come here. Solemnly swear to me that he's not a fast man; that it is all lies they say about him!' 'But, miss, how can I say he is not if — — ' 'You graceless girl! How can you have the cruel heart to repeat what they say?	Cutting off/improper
'I'll punish him —by my soul, that will I! I'll meet him, soldier or no, and I'll horsewhip the untimely stripling for this reckless theft of my one delight. If he were a hundred men I'd horsewhip him — — ' He dropped his voice suddenly and unnaturally.	Anger/improper
'I was engaged to be married to Miss Everdene,' said Boldwood, 'but you came and — — ' 'Not engaged,' said Troy. 'As good as engaged.'	Cutting off/rivalry
'I love Fanny best now,' said Troy. 'But Bathsh — — Miss Everdene inflamed me, and displaced Fanny for a time. It is over now.'	Improper

I shall soon purchase my discharge, and then —' 'But I wish you to hasten on this marriage! It will be better for you both. You love each other, and you must let me help you to do it.'	Cutting off/emergency
'I didn't. I thought you meant —' 'Yes you did! what do you want here?' 'The key of the granary.' 'Take it then. 'Tis on the nail. People coming disturbing women at this time of night ought —'	Cutting off (Anger, improper)
'There now, don't you be a little fool. Wait till you are told. Why, Bathsheba, you have lost all the pluck and sauciness you formerly had, and upon my life if I had known what a chicken-hearted creature you were under all your boldness, I'd never have — I know what.'	Disappointment/regret
'Walk the horse to the top: I'll see to the woman.' 'But I —' 'Do you hear? Clk — Poppet!'	Cutting off
'How should I know her name?' 'I think you do.' 'Think if you will, and be —' The sentence was completed by a smart cut of the whip round Poppet's flank, which caused the animal to start forward at a wild pace. No more was said.	Anger
'Yes; and he said there was a strong likeness between himself and the other young man, so that sometimes people mistook them —' 'Liddy, for Heaven's sake stop your talking!' said Bathsheba, with the nervous petulance that comes from worrying perceptions.	Cutting off/worry
'I mean that a wicked story is got to Weatherbury within this last hour — that —' Liddy came close to her mistress and whispered the remainder of the sentence slowly into her ear, inclining her head as she spoke in the direction of the room where Fanny lay	Improper
What do you mean?' 'Mourning.' 'No, no, no,' said Bathsheba, hurriedly. 'But I suppose there must be something done for poor — —' 'Not at present, I think. It is not necessary.'	Cutting off/disbelief
'No —she doesn't promise it exactly. I merely judge on my own account. 'Yes, yes, I understand. When she alludes to the possibility of marrying again, you conclude —' 'She never do allude to it, sir,' said Liddy, thinking how very stupid Mr Boldwood was getting.	Cutting off/improper
'I quite understand that. Yet your late husband has been dead nearly one year, and —'	Cutting off/improper

‘You forget that his death was never absolutely proved, and may not have taken place; so that I may not be really a widow,’ she said, catching at the straw of escape that the fact afforded.	
‘I, too, am very sorry,’ she said, and then checked herself. ‘I mean, you know, I am sorry you thought I —’	Improper
‘Now listen once more,’ Boldwood pleaded. ‘If I wait that time, will you marry me? You own that you owe me amends — let that be your way of making them.’ ‘But, Mr Boldwood — six years —’ ‘Do you want to be the wife of any other man?’	Uncertainty
‘O what shall I do? I don’t love you, and I much fear that I never shall love you as much as a woman ought to love a husband. If you, sir, know that, and I can yet give you happiness by a mere promise to marry at the end of six years, if my husband should not come back, it is a great honour to me. And if you value such an act of friendship from a woman who doesn’t esteem herself as she did, and has little love left, why it will — ’ ‘Promise!’ ‘— Consider, if I cannot promise soon.’	Cutting off/improper
‘In fact the very thing that makes it doubtful if you ought to marry en under any condition, that is, your not caring about him — for I may suppose — —' ‘Yes, you may suppose that love is wanting,’ she said shortly. ‘	Presumption
. My intention is ultimately to retire from the management altogether, and until you can take all the expenditure upon your shoulders, I’ll be a sleeping partner in the stock. Then, if I marry her — and I hope — I feel I shall, why —’ ‘Pray don’t speak of it, sir,’ said Oak, hastily. ‘	Cutting off/jealousy
‘I wish we had told of the report at once,’ the first uneasily continued. ‘More harm may come of this than we know of. Poor Mr Boldwood, it will, be hard upon en. I wish Troy was in — — Well, God forgive me for such a wish!	Improper
I feel that I do,’ said Bathsheba; ‘that is, if you demand it. But I am a changed woman — an unhappy woman — and not — not — — ‘You are still a very beautiful woman,’ said Boldwood	Insecurity
‘But is it safe, ma’am, after what’s been said?’ asked her companion, dubiously. ‘A woman’s good name is such a perishable article that — ’ Bathsheba laughed with a flushed cheek, and whispered in Liddy’s ear, although there was nobody present.	Cutting off/secret