



A Cognitive Linguistic Study of Silence/Pause-Based Incongruities in Selected Instances from *Mind Your Language's* Sitcom Series

By:

Ms. Rana H. Al-Bahrani (PhD.)

**A specialist in Cognitive Linguistics & a lecturer at the
Department of English/ College of Education for Women/
University of Baghdad**

**E-mail address: prof.rana.albahrani@gmail.com;
rana.hameed@coeduw.uobaghdad.edu.iq**

Abstract

The present research aims at: First, to examine the reasons behind using silence/pause-based unintentional incongruities in selected instances from the British Sitcom *Mind Your Language*; second, to explore specifically the types of silence/pause-based unintentional incongruities and the different facial gestures that accompany each of these types. To meet these two objectives, the analysis will be theoretically and conceptually-based, respectively. Conclusions, as far as the first objective is concerned, have shown that silence can be used to reflect: the sense of being inattentive; lack of understanding; being unfamiliar with what one hears; the time needed for thinking and associating, and the act of hiding one's nervousness, etc. As for pause, it is used for reflecting the sense of being confused; indicating that there is an interrupting event; and giving time to oneself to comprehend, re-consider, and correct what one has said, etc. As for the second objective, it has been concluded that silence appears to have the four categories cited by Kostiuk (2012); these included the structural, reflexive, tactical, and ignorant types of silence. Pauses, on the other hand, have only three categories: tactical, structural, and reflexive. Speaking of the reactions and facial expressions that accompany silence when encountering unintentionally incongruous events, they include the following: closing one's eyes, and feeling amazed, proud, shocked, and speechless, etc. whereas those that accompany pause are: feeling confused, asking a question for clarification, and opening one's mouth, etc.

Key words: silence, pause, incongruity, resolution, reflective silence, tactical silence

دراسة ادراكية لغوية عن الصمت والتوقف عن الكلام المبنين على التناقض الغير متعمد في امثلة مختارة
من المسلسل البريطاني الكوميدي "عقل لغتك"

المستخلص

تهدف الدراسة الحالية الى: اولاً، دراسة الاسباب التي تكمن وراء استخدام الصمت او التوقف عن الكلام المبنين على التناقض الغير متعمد في امثلة مختارة من المسلسل البريطاني الكوميدي "عقل لغتك"، ثانياً، الكشف عن انواع الصمت والتوقف عن الكلام المبنين على التناقض الغير متعمد وايماءات الوجه المختلفة التي تصاحب كل منهما. لتحقيق هذين الهدفين، اتبعت الباحثة الاطار النظري والمفاهيمي في تحليل العينات المختارة وفي تصنيف انواع الصمت والتوقف عن الكلام. وقد خرجت الدراسة بمجموعة من الاستنتاجات البناءة وعلى النحو الاتي: فيما يتعلق بالهدف الاول، اظهرت الدراسة بانه يمكن استخدام الصمت ليعكس: عدم الاصغاء، غياب المعرفة، سماع شيء غير مألوف، الوقت اللازم للتفكير والترابط، واخفاء عصبية المرء،... الخ. اما فيما يخص الاستنتاجات التي تعنى باسباب التوقف عن الكلام، فقد لوحظ بان التوقف عن الكلام يعكس الشعور بالاضطراب، وجود حدث اعتراضى، واعطاء الوقت للنفس لفهم، اعادة النظر، وتصحيح ما قيل،... الخ. اما فيما يتعلق بالهدف الثاني، فقد اكدت الباحثة ما اشار اليه كوستيوك (٢٠١٢) الى ان هناك اربع انواع للصمت: النوع البنيوي، الانعكاسي، التكتيكي، والنوع الدال على الجهل. هذا وقد توصلت الباحثة الى ان ثلاث من هذه الانواع يمكن تطبيقها على التوقف عن الكلام، وهي: التكتيكي، البنيوي، والنوع الانعكاسي. اما بخصوص ردود الافعال وايماءات الوجه التي ترافق الصمت عند مواجهة احداث متناقضة غير متعمدة، فهي تشتمل على ما يلي: اغلاق العين، الشعور بالدهشة، الفخر، الصدمة، وعدم القدرة على الكلام،... الخ. بينما تلك التي ترافق التوقف عن الكلام فتشتمل على: الشعور بالاضطراب، السؤال لغرض التوضيح، وفتح الفم،... الخ.

1. Introductory Background

Language is an important means of communication, telling facts, disseminating knowledge, explaining figures, and of expressing ideas, opinions, feelings, etc. There is a great value of being able to use language for communication. It helps connect among people, communities, regions and nations (Bottiger, 2007). According to Sirbu (2015), language performs a cultural function through conveying, reflecting and maintaining the values, rituals, and traditions of a given society.

When spoken, it involves the use of what is called gap fillers, such as: 'ums', 'uh', 'ok', 'so', 'but', 'like', and 'ahs', etc. or as some linguists name them 'voiced pauses'. Or, it might even involve leaving such gaps unfilled, creating as a result periods of silence and pause. Generally, whether filled or unfilled, these gaps are said to be meaningless by themselves. However, they have found to perform certain functions, such as: giving some space between the uttered words, taking a turn in a conversation, giving the sense that someone is still speaking, reflecting the idea that someone is busy thinking, or that someone has other things to say. Specifically, gap fillers are mobile by nature. They represent a means to avoid the undesirable linguistic elements represented by silence and pause in everyday conversations (Woodard, 2011). The queries that raise themselves here are if silence and pause represent undesirable linguistic elements as Woodard (2011) said, does that mean they are void of any significance? How about the different types of silence cited by (Kostiuk, 2012) where each type reflects a specific function? Besides, since pause is a type of silence, can the categories of silence cited by (Kostiuk, *ibid.*) be applicable to pause? To find justifiable answers to these questions, the researcher, in the present work, will examine specifically the types, the accompanying facial reactions, and the significance of silence/pause-based unintentional incongruities.

1.1 The Concepts of Silence and Pause

Speaking of silence, Smarin (1965, p.115; as cited in Lemak, 2012) suggested that silence is as similar as number zero in mathematics; it has meaning and value. The absent meaning is a function by itself. Another scholar, like Jaworski (1993) added that recently researchers acknowledged that silence does not merely indicate lack of noise, but it also represents an aspect of communication that is as important as speech. Zuo, (2002, p.4), and Tannen and Saville-Troike (1985) interpreted silence as periods where speech or vocalization is absent in conversation. Nakane (2007) described silence as a complicated and

multifaceted linguistic issue. This is because its meaning cannot be easily grasped, and highly depends on the socio-cultural norms of a given speech community. In this vein, Gendron (2011) agreed with Nakane (2007) in that silence represents a conversational element that highly depends on context for its interpretation, and that significantly impacts the nature of conversation. It refers to the moments where the verbal aspect is missed for one reason or another.

Speaking of the significance of silence, Jaworski (1993) further added that silence is used as a withdrawal strategy from a given communicative event; especially when the topic being discussed is critical or debatable. Pragmatically, it represents a politeness strategy that helps organize the turns of speech based on several variables: the status of the speaker, his/her age, setting, etc. Silence can also be a good indicator of a person's psychology and personality. Such an indicator explicates why sometimes some people prefer to be silent and passive in comparison with others who prefer to actively get involved in any conversation.

According to the researcher, silence and pause not only have pragmatic functions, but are also culture-proper. That is; their functions reflect the individual and societal culture of the one who uses them. As far as the Iraqi culture is concerned, the meaning of silence in the common proverb "Silence is the sign of consent" is acceptance. For instance, during the engagement ceremony, when a woman is asked whether or not she accepts to be married to a man, the woman keeps silent though deep inside, she is highly willing to that. Being silent reflects the senses that the woman is shy, polite, and well-brought up, and at the same time, it means she accepts. Another meaning for silence in the Arabic culture is that of feeling quiet and relaxed after a fit of anger, as stated in the Holly Quran "When his anger subsided, Moses picked up the tablets. Inscribed on them was guidance and grace for those who fear their Lord" (A'araf, 154) (as translated by Shakir, 2005).

As for the categories of silence, it is categorized as mentioned by Jaworski (1993) into the following: tactical, reflexive, structural and ignorant silence. Each of these categories was suggested by one or more scholars. **Tactical silence**, for instance is a term coined by Grover (1993). This term, as Courtney (1916) stated, is used as a coping strategy that one can optionally resort to when the speaker feels there is no need to talk for one reason or another. The second category, **reflexive silence**, was suggested by Bowen and Blackmon (2003). It is a type of tactical silence; however, this type is unconsciously referred to during the conversation to reflect the impact of an immediate threat or event. The third category, **structural silence**, was suggested by Argyris (1974); it is 'logistical' and is used when there is a linguistic, temporal, technological, and social barrier among the communicators.

It impedes knowledge dissemination. As for the fourth category of silence, **ignorance, or ignorant silence**, it was suggested by Courtenay (1961). It is usually utilized when the communicators are ignorant about a specific subject or about the devices that help them perceive certain things, and so are unable to communicate. In this respect, Malhotra and Rowa (2013) said that ignorance represents a negative feature of silence as it indicates a negative trait about the silent conversant (as cited in Kostiuk, 2012).

Speaking of pause, it was defined as a period of silence after one's speech or within one's speech. That is to say; vocalization is the demarcated line that determines whether a period of silence is a pause or is 'taciturnity' or 'reticence' (Oliveira, 2002). Hunt and Divine (2006) defined it differently as

a temporary stop, delay, wait, or rest, especially in speech or action; a cessation of activity because of doubt or uncertainty; a momentary hesitation; give pause, to cause, to hesitate or to be unsure as from surprise or doubt; to make a brief stop or delay; wait; hesitate; rest; linger or tarry.

As in silence, Oliveira (2002) maintained that pauses are also used for fulfilling certain purposes. Their existence reflects a lot of information about the conversant. For instance, they reflect the senses of "anxiety, emphasis, interruption, inter-subjectivity, availability, breathing, syntactic complexity, etc." The importance of longer Pauses is that they allow the speaker to have some time for preparing ideas, constructing thoughts, comprehending the speech of others, and for cognitively digesting others' inputs.

Generally speaking, Mooine (2000) claimed that whether silence or pause, both might put the speakers in an embarrassing situation. This is because they give the addressee the sense that the speaker is uninterested or is listening. However, sometimes, a silent pause gives the indication that the speaker needs to think or wants others to think and ponder upon what was said.

1.2 Literature Review

Many scholars have conducted studies on the concept of silence. Gendron, for instance, (2011) conducted a study entitled "The Meanings of Silence during Conflict". The study aimed at first, examining the impact of silence on the process of meditation, and second, investigating the different meanings of silence encountered during a conflict. Results have shown that silence is an element of communication that is culturally and contextually-based. In addition, some types of silence were found to be constructive whereas others cause severe harm. Silence can also be expected to be seen in various types of conflicts and settings. It can have a positive consequence when it occurs in the sense of reconsidering one's decisions, thoughts, or words, etc. or of re-phrasing his/her speech in a proper way. It can further be invested as a denying strategy against a certain experience or event. It might be utilized in gaining information through letting others speak actively while preferring to be silent all the time.

A study by Lemak (2012) entitled: "Silence, Intercultural Conversation, and Miscommunication" was based on a cross-cultural and interactive framework as it was qualitative-descriptive study. It lasted for five months for the purpose of examining the perceptual meaning of silence among Chinese, Korean, Russian and Canadian native speakers of English. The examination process was done using a stimulated recall during inter-culturally mentored sessions and interviews. Results have shown that being ambiguous by nature; silence has started to be a major cause of intercultural miscommunications, negative judgments, and stereotypes. Furthermore, the more one is professional in his/her own language, the higher is the level of negative silence, and of the cross-cultural differences regarding fillers.

Al- Harahsheh (2012) conducted a socio-pragmatic study entitled, "The Perception and Practice of Silence in Australian and Jordanian societies: A Socio-Pragmatic Study". The purposes of the study were: First, to investigate the way silence is perceived and practiced in casual conversations by Australian English and Jordanian Arabic speakers; second, to determine the processes that help create and use silence in mainstreamed communication; third, to examine the types of problems encountered when perceiving and practicing silence in both cultures. Ethnographic and qualitative data was collected from the detailed interviews, observations, video and audio recordings. Results have shown that silence has proven to significantly structure and give meaning to speakers' conversation. Silence has also sociolinguistic and pragmatic functions represented by the sense of politeness it conveys. In addition, silence is not the opposite of speech; it rather completes it. Moreover, longer silences occur more among friends than among

people who have recently got unacquainted. Among strangers, silence represents a source of awkwardness.

Al-Harabsheh (2013) did a pragmatic study on silence entitled, "A Study of Pragmatic Functions of Silence in Colloquial Jordanian Arabic". The researcher stated that the Arabic world in general and the Jordanian people in particular have not examined this concept in a proper way, and so this concept has not taken its due importance. Accordingly, the researcher aimed at investigating pragmatically the perception and practice of silence in casual conversations within the Jordanian society. The study adapted Volosinov's (1986) concept of "multi accentuality". Results have revealed that silence within the society under study is functional and meaningful. It can be differently interpreted in different contexts, depending on the nature of the relationship between the communicators, and on the topic itself. Finally, it has shown that silence performs off-record politeness functions.

In brief, what differentiate the present research from the previously mentioned studies are that: First, the present study is cognitive linguistic by nature. Second, it aims to examine the reasons behind using silence/pause-based unintentional incongruities in selected instances from the British Sitcom *Mind Your Language*. Third, it is further concerned with exploring specifically the types of silence/pause-based unintentional incongruities and the different facial gestures that accompany these types.

1.3 The Adopted Model

As it is shown, these two objectives are integrated; once the purpose of silence and pause is identified, their type can be specified. To recognize whether it is silence or pause, the researcher will adopt Suls' (1983; as cited in Martin, 2010) model of Incongruity-Resolution. This model was suggested to deal with intentional incongruities that lead to humor, as in jokes. It implies that incongruous events should have two phases: the incongruous event and the resolution of that incongruous event. That is; the receiver needs to solve the problem encountered due to this incongruous speech in order to be able to understand the meaning logically. This stage is critical as it leads the receiver to discard the already initiated story or meaning and consider a totally new one. The moment the receiver starts the process of discarding means that s/he starts mentally resolving things in a way that helps him/her find a logical relationship between what was initially said and what was later discovered. Finally, it is to be highlighted here that the result of resolving the incongruous matter according to Suls (1983; *ibid.*) is either laughter or surprise. That is; the model will help

explore which type of communicative gaps is used, and what are the other facial responses accompanying them. This is because responses are obtained after the resolution phase. Moreover, the general concern of the model highly fits the type of data selected for the analysis, which is incongruity-based humor, yet this time it is unintentional incongruities. Accordingly, the analysis will add another credit as it will accidentally examine the flexibility of dealing with the unintentional type of incongruities. That is; humor is not the concern of the researcher; rather, the unintentional type of incongruities is what pulls the researcher's attention. This is because both silence and pause represent the essential reactions towards such a type of incongruities as noticed by the researcher. Besides, these two reactions may seem repetitive, yet they have various functions.

1.4 Methodology

The distinction between silence and pause will be conceptually done based on the definition provided by Jaworski (1993) and Hunt and Divine (2006) for the concepts in question on the pages (2-3), respectively. In addition, the classification of silence and pause will be done following the categories cited by Kostiuk, (2012).

As for the data of the study, the researcher opined to choose from the sitcom series "*Mind Your Language*" because: First, the study is one of the suggested topics of an M.A. thesis; second, the instances of the sitcom highly fit the type of incongruities the researcher seeks for, unintentional incongruities. The number of episodes and instances analyzed in this work is (3), and (24), respectively; namely from the episodes 1, 2 & 11 of Season One. The researcher wrote the scripts of the three episodes produced by Powell (1977-1986) Accordingly, Season One was randomly selected, and the choice of the episodes was limited to three due to the nature of the study and to space limit. However, the reason behind choosing these three episodes can be attributed to the number and type of representative instances found in them.

As for the sitcom series itself, its setting reflects a school for teaching foreigners English language. The students are from different nationalities, and so have different cultural and background knowledge, and suffer from their poor level at English language. The main teachers are the headmistress, Ms. Courtney and the teacher, Mr. Brown. The conversations among the students and with the teachers reflect the unintentional incongruities created by the foreign students due to their poor level at English language and to some other cognitive linguistic aspects. In this regard, Tariq (2017, p.140) stated that there are different cognitive

bases that lead to create UNINTENTIONALLY INCONGRUOUS (the researcher's emphasis) humor. These include-but are not limited to- the following: "pronunciation error, acoustic and syntactic errors, homonymous words, cognitive pragmatic/ schema, the use of idiomatic expressions, phonologically close words, homophonous words, lack of competence about English language, metathesis, cognitive semantic interpretation ...", etc.

Speaking of the procedural steps to be followed when meeting the first and two objectives, the researcher needs to do the following, as shown in Diagram (1-1) in the following page:

1. Selecting and highlighting in red some incongruous instances from the sitcom series in question that lead to either pause or silence;
2. Mapping the cognitive linguistic context by adopting Suls' Model;
3. Identifying the selected instances in terms of silence or pause following the adopted definitions;
4. Indicating the significance of the encountered silence or pause by tracing the two stages of the adopted model's;
5. Categorizing pause and silence based on the researcher's understating of the situations and following the four categories highlighted in the literature review;
6. Taking a snapshot for the facial gestures of the characters' who experienced or received the incongruous speech in the selected instances using the snipping tool application; and
7. Specifying the other facial gestures that accompany both silence and pause in the instances in question.

Once the analysis was done, a cover letter was prepared to be later submitted to the raters¹ selected. This step helps a lot in avoiding the sense of subjectivity that the researcher might commit when choosing the episodes and instances, doing the analysis and when deriving the results and conclusions. The notes and comments highlighted by the raters were highly encouraging, positive, supporting, and constructive. For more information about the cover letter and the reports of the raters, kindly consider the Appendices (1 &2), at the end of the paper.

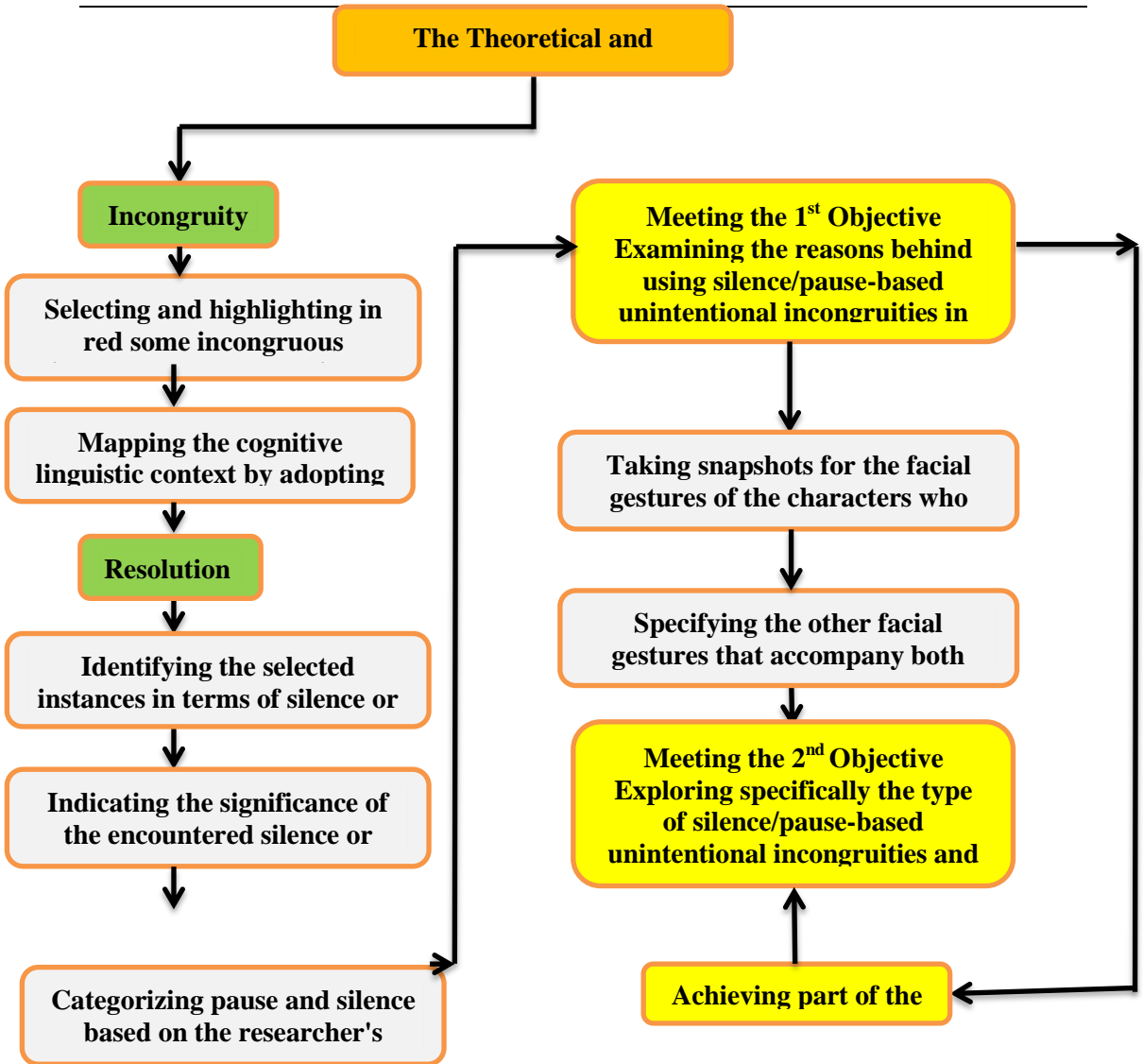


Diagram (1.1): The Theoretical and Conceptual Framework Based on Suls' Model

1.5 Analysis and Discussion

The first step

of meeting the first objective will be done aside, as shown in Table (1.1) below. The rest of the steps of the first and second objectives will be done in one table, which is Table (1.2), as shown in the following pages:

Table (1.1): a) Selecting and Highlighting in Red Some Representative Instances

No. of Episodes	Incongruous Discourses
1	<p>Ali: Squeeze me please Lady.</p> <p>Miss Courtney: [silence] Yes, what is it?</p> <p>Ali: I am coming here for to be learning the English.</p> <p>Miss Courtney: You're early.</p> <p>Ali: Oh, no, I am Ali .</p> <p>Miss Courtney: [silence] I peg your pardon!</p> <p>Ali: My name is Ali, Ali Nadim. I am coming here for to be learning the English.</p> <p>Miss Courtney: Oh, Yes, yes. You wish to join our new class English as a Foreign language.</p> <p>Ali: Yes, please! I am hoping to be unrolled.</p> <p>Miss Courtney: [silence] Hoping to be unrolled?</p> <p>Ali: Like it say in your Sillybus.</p> <p>Miss Courtney: You mean you're hoping to be enrolled.</p> <p>Ali: That is what I say-hoping to be unrolled.</p> <p>Miss Courtney: Yes, but I am afraid you cannot be unrolled, eh enrolled until the English teacher arrives, and she should be here in a few minutes. In the meanwhile, perhaps you would care to wait in the classroom. Go down the corridor, turn left at the bottom and wait in room five. Understand?</p> <p>Ali: No.</p> <p>Miss Courtney: Let's start again. You go down the corridor.</p> <p>Ali: Down the corridor.</p> <p>Miss Courtney: Good! Turn left.</p> <p>Ali: Turn left.</p> <p>Miss Courtney: Right.</p> <p>Ali: Ri..[pause]! But, you are confusing me. Left or right?</p> <p>Miss Courtney: It is left. Left. Look! Just go down the corridor, turn left, and room in room five! Room five!</p> <p>Ali: Ah, now I am understanding you! Room five.</p> <p>Miss Courtney: Yes.</p> <p>Ali: Jelly good thank you.</p> <p>Mr. Brown: Right! I will just go round the class and take your names. And what is your job? Yes, What is your name?</p> <p>Max: Maximallian Andrea Archimedes Papandrious.</p> <p>Mr. Brown: [silence] Yes, I will just put you down as Max. I take it you're Greek?</p> <p>Max: It is right! From Athens.</p> <p>Mr. Brown: And what is your job?</p> <p>Max: I work with sheeps.</p> <p>Mr. Brown: [silence] Work with sheeps? A shepherd! You work on a farm?</p> <p>Max: No, no, no. Not farm.</p> <p>Mr. Brown: But you said you work with sheep.</p> <p>Max: No, no. Sheeps. Big sheeps. Wooh, woo! Woo! Woo!</p> <p>Mr. Brown: Ah! Ships.</p>

Max: Yes. Sheeps, **tonkers**.

Mr. Brown: **[silence]** Tonkers? Ah! Tankers.

Max: Right

Ranjeet: But we were all unavoidably detained in the corridor by a lady.

Juan: Si, si.

Mr. Brown: Do I take it Juan that you understood what Ranjeet was saying?

Juan: Por favor?

Mr. Brown: Sorry I asked. Who is this lady who detained you in the corridor?

Ranjeet: Oh blimey! I am forgetting her name. She was big lady. Very large bosoms.

Mr. Brown: Yes, well while you are trying to remember her name, perhaps you'd better sit down.

Mr. Brown: Now! I hope you've all done your homework.

Ranjeet: Excuse me please! I am remembering the name! Missy Courtney.

Mr. Brown: Miss Courtney.

Ranjeet: Yes, absolutely.

Mr. Brown: The lady with the large bosoms.

Ranjeet: She is wanting to see you.

Mr. Brown: Well, she will just have to wait.

Ali: Excuse me please. She is already waiting.

Mr. Brown: She may be the principle but I have a class to teach! Now as I was saying, **A'** **[pause]** **ah!** **[pause]** Miss large **err!** **[pause]** Miss Courtney. I was just on my way to see you actually.

Miss Courtney: That's not the impression I got.

Mr. Brown: Remember, I asked you to write an essay or short story about your life here in England. I hope you've all done. Anna, should we start with you?

Anna: **My life in England by Anna Schmidt.**

Mr. Brown: Good! Very good.

Mr. Brown: **[silence]** Yeah, but go on.

Anna: There is no more.

Mr. Brown: You mean that is all there is?

Anna: Ya. I have no time to write more! Always that Mrs. Valker is keeping me busy. Anna do this. Anna do that! She is a slave drivers that Mrs. Valker.

Mr. Brown: Walker.

Anna: Vat?

Mr. Brown: **W is pronounced 'Weh'! Your employer's name is Walker.**

Mr. Brown: Yeah. Valker. Do you know how many shirts Mrs. Valker make me iron last night?

Mr. Brown: Walker.

Anna: Yes. Valker. Twelve! **Then I had to prepare a meal for the bitch.**

2 **Mr. Brown:** **[silence]** Anna, she may be a hard taskmistress but I don't think you ought to call her that.

Mr. Brown: Jamila... I don't suppose you've written anything, have you?

Jamila: Answering in her language.

Mr. Brown: Written anything?

Jamila: No, no.

Mr. Brown: You really must start to speak a little, Jamila... Speak.

Jamila: Answering in her language.

Mr. Brown: No, no! In English. You must try to speak in English. Look! Try saying good evening.

Jamila: Ha?

Mr. Brown: All right, let's start with 'good'! Good, Good. It is not difficult! Come on! Come on! Good, Good.

Jamila: **G G G [pause] [burst into laughter].**

Mr. Brown: You nearly said it then! Come on! Good.

Jamila: **[vocalized pause]** Guuuuud.

Mr. Brown: Now try 'evening'! Evening!

Mr. Brown: It is no difficult Jamila! Come on! Evening.

Jamila: Gud.

Mr. Brown: I know you can say 'good'! Say 'evening'! Evening.

Jamila: Hefening! Hefening.

Mr. Brown: Now put them both together! Good evening.

Jamila: Good hefening.

Mr. Brown: Now Su Lee, have you written anything?

Su Lee: **Yes, yes. What I rike about England. England is becoming more porriticarry minded and gradually more reft wing. The overthlow of decadent capitaristic government will soon take prace. As working classes become more educated and a great ominous as the true way of righf. Workers revolution getting nearer with inevitable corrupts of India of those who are intellectual society.**

Mr. Brown: [long silence] Yes, well. If that's what you like about England I wouldn't want to read what you didn't like.

Jamila: Good hefening.

Gladys: Yes, good evening. Tea or coffee?

Jamila: Good hefening.

Gladys: I heard you the first time, Tea or coffee?

Jamila: Oho. Char.

Gladys: Tea, Ten p.

Jamila: **Good hefening**

Gladys: Ten P. [pause]

Mr. Brown: **Sorry! I'll pray for that!**

Mr. Brown: Good! You've come to have a cup of coffee?

Inspector: Coffee?

Mr. Brown: Yes coffee. This stuff.

Inspector: **Thank you.**

Mr. Brown: [silent]

Mr. Brown: Giovanni Cuppello.

Giovanni: Si professori.

Mr. Brown: No Giovanni! Not proffessori.

Giovanni: No proffessori!

Mr. Brown: No, you should address me as Sir.

Giovanni: Sir!

Mr. Brown: Yes.

Giovanni: **Now I understand. You have been to get knotted.**

Mr. Brown: [silence] Come again.

Giovanni: To become a Sir! You got knotted by the queen.

Mr. Brown: Ali Nadim.

Ali: **Gift.**

Mr. Brown: Gift? [silence]

Ali: I'm surprising you know. Every day I am learning a new English word and I am finding that gift is another word for present.

Mr. Brown: [silent]

Mr. Brown: What is your name?

Kenyon: Roger Kenyon.

Mr. Brown: Ah Miss Courtney I'm just completing the register and getting the details of our new student before that inspector chuckling.

Mr. Brown: What is your job?

Kenyon: Inspector.

Mr. Brown: Oh, what? local transport?

Kenyon: **Local education authority.**

11

Mr. Brown: **Hmm!** [pause]

Mr. Brown: Good evening Max.

Max: Oh, please, don't speak too loud.

Giovanni: That is the trouble. He is not looking. He has been drinking like me.

Mr. Brown: Why did you drink so much?

Max: It was the feast of my patriarch saint, Saint Maximilio. So we had a drink.

Giovanni: Then, we drink for my patriarch. Saint Jivani.

Max: Then, we have a drink for my patriarch.

Giovanni: Then, one for the pup- Arch Bishop.

Max: Leonardo Da Vinci.

Giovanni: Vernila Marcelli. Sophia Lauren.

Max: **And after that** [pause] **I remember nothing.**

Mr. Brown: Juan. If u can answer the next question correctly, you will be the brain of the class.

Juan: Por favore?

Mr. Brown: Here is your question: What is another name for a valley between two mountainns?

Juan: Valley between two mountains?

Mr. Brown: Yes.

Juan: Pass.

Mr. Brown: Correct.

Juan: **Correct?** [silence]

Mr. Brown: Yes

Juan: hhhhhh, I win;I win; I am the big Italian! The big brain.

Max: Yeah, because of your big head.

Ali: Mr. Brown.

Mr. Brown: What is it?

Ali: He is at it again.

Mr. Brown: Who is at it again?

Ali: The woodpecker teacher, Mr. Javis. He is making advantages to Jamila.

Mr. Brown: Advances.

Ali: Yes please. So I am giving him a kicking at his backside and now he is challenging me to punch him.

Mr. Brown: Oh! Not again. I don't think you should go through with it. I mean with all due respect you are not as experienced as I am.

Ali: This is what I am thinking. So I am telling this to Mr. Javis.

Mr. Brown: Good.

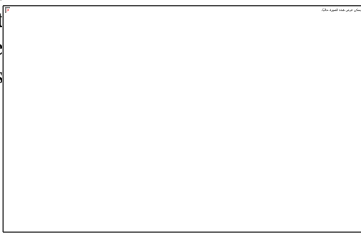
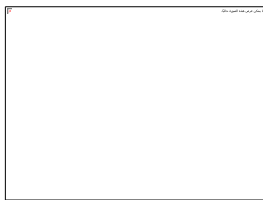
Ali: The fight is taking place tonight in the gymnasium.

Mr. Brown: I am sorry. I thought you were not fighting him.

Ali: **Oh, no. Not me. I am naming you as my substitute.**

Mr. Brown: [silent]

Table (1.2): The Analysis according to the Procedural Steps from 2-7

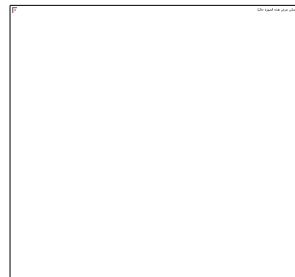
No.	No. of Episode/Discourse/ Instance	Mapping cognitively the context; Categorizing the selected instances in terms of silence or pause	Indicating the significance and category of the encountered silence or pause	Taking snapshots for the facial gestures that accompany silence and pause	Indicating the facial gestures that accompany silence and pause
8.	Episode (1), Discourse (1), Instance (1)	No, I am Ali /silence When Ms. Courtney told Ali's speech. That is; the 'You are Early', Ali misunderstood the utterance of Ms. Courtney, thinking that she named him 'Early', and so he corrected her, saying: 'No, I am Ali'. Ms. Courtney felt that Ali's speech is incongruous and so she kept silent as she did not get his speech. To resolve the matter, she said, 'I peg your pardon!'	Here, Ms. Courtney kept silent as she did not get Ali's speech. That is; the type of silence here is ignorant silence .		Looking down
9.	Episode (1), Discourse (1), Instances (2&3)	hoping to be UNROLLED/ silence Upon hearing Ali's mentioning of his intention to her be 'UNROLLED', Ms. Courtney felt shocked as it was the first day for Ali in the ENROLLED'. Thus, the	Here, Ms. Courtney kept silent as a means to control her nervousness, which was later reflected in her accentuated reply to be 'UNROLLED', Ms. Courtney felt shocked as it was the first day for Ali in the ENROLLED'. Thus, the		Gazing, knotting the eye-brows, feeling wondered

school, and he wanted to betype of silence here is unrolled (incongruous). Later,**reflexive**.

the meaning was clarified when he pointed to the word 'enrolled' as written in the syllabus book.

10. Episode (1),
Discourse (1),
Instances (4&5)

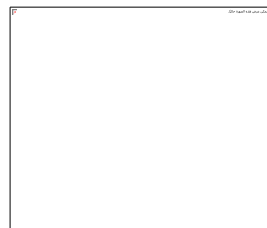
Ri..! But, you are confusing me. Left or right?/ pause The pause here reflects the sense of feeling Here, Ali paused while heconfused. Thus, Ali was repeating the word 'right'.stopped for a while to This was because Ms.ponder upon the things Courtney mentioned thesaid by Ms. Courtney. direction 'left' as she wasThus, the type of pause giving the direction to Ali,here is **reflexive**. and as a means of confirming and praising his understanding, she said 'right', meaning sound. However, Ali felt confused as he first heard her say 'left' and then 'right'. Accordingly, Ms. Courtney' speech was incongruous to him.



Feeling
confused,
asking a
question for
clarification

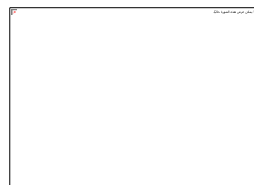
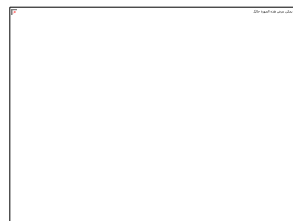
11. Episode (1),
Discourse (2),
Instance (1)

Maximallian Andrea Archimedes Papandrius/ silence Here, the silence reflects the sense of being unfamiliar with what one hears, or of lack of understanding or kept silent for a while as heconfusion. Thus, the type could not catch up orof silence is **structural**. understand the full name of Max as Mr. Brown was



Gazing

- unfamiliar with Greek names.
Thus, for him, Max' speech is incongruous, and so he said that he will write only Max.
12. **Episode (1), Discourse (2), Instances (2&3)** **I work with sheeps /silence tonkers.** Here, the silence reflects the sense of lack of understanding in the first instance and in the second, it represents a grasp the meaning of Max's short period of time for utterance 'I work with sheeps'. Mr. Brown to associate After a series of questions on the mispronounced word the part of Mr. Brown, and 'tonkers' with his answers on the part on Max to repertoire of lexical clarify things, Max words that collocate with committed another'ship'. Thus, the type of incongruous instance when his silence here is **ignorance** said 'tonkers', meanings **silence**.
'Tankers. Thus, the resolution was a base for a new incongruity.
13. **Episode (2), Discourse (1), Instances (1,2&3)** **A' ..ah! Ah! / pause Miss Large err! / pause** The use of pause in its first occurrence here indicates that there is an interrupting event to Mr. Brown speech; i.e., speaking with his students. **reflexive pause**.
The first pause was because he collided from behind by Ms. Courtney who was standing exactly behind him it reflects the sense of



feeling amazed, staring at Max, and lifting his eye-brows

Opening his mouth and feeling shocked.

Gazing at Ms. Courtney and

14. Episode (2),
discourse (2),
Instances (1&2)

without noticing that. Thatgiving time to Mr. was why; he stopped talkingBrown to comprehend to see what was that heard correct what he said, collided with. When hei.e., **tactical pause** to turned behind, he wascope with the situation. shocked to see Ms. Courtney was standing behind him, and so he made a vocalized pauseIn the third occurrence, in an attempt to comprehendpause gives the chance and correct what he said. for Mr. Brown to reconsider his speech, The third pause was wheni.e., **tactical pause** Mr. Brown was about to say the word 'bosom' in front of Ms. Courtney, and so he stopped to reconsider his speech.

My Life in England by Anna Schmidt/ silence Silence here indicates attentively listening and expecting something to be said, i.e., **reflexive silence**.
Then, I have to prepare a meal for the bitch/ silence silence.

Here, Mr. Brown kept silent listening to the story written by his German student, Anna. However, it seems that Anna managed to write only the title as she did not have timeSilence here is an indicator for hearing was an incongruous thing tosomething unexpected Mr. Brown. and undesirable. It further gives time to Mr.



opening his mouth



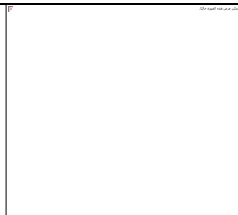
Holding a side of his forehead, looking down, and feeling confused.



Staring at Anna

Staring at Anna and feeling shocked

In the second instance, Mr. Brown to construct his Brown kept silent as he did rejection in a proper and not expect Anna's calling her polite way, i.e., **reflexive silence and tactical** as well.



15. Episode (2),
Discourse (3),
Instances (1&2)

Guuu.../pause
Gooooo/silence

In the first case, Jamila said something paused while she was trying unfamiliar, i.e., to say the word 'good' based **structural pause** on the instruction of Mr.

Brown. Her first attempt was followed by laughter as she Silence here entails could not say the word. listening carefully to Mr. Brown's pronunciation

In the second case, Jamila and gathering energy to kept silent while she was pronounce the simple, trying to prepare herself to but unfamiliar word pronounce the word. 'good', i.e., **structural pause**.



Closing her eyes, feeling more tense



Focusing clearly on Mr. Brown's pronunciation and trying to imitate

16. Episode (2),
Discourse (4),
Instance (1)

...as working crasses
become more educated.../silence

Silence here is an indicator of getting something unexpected and of feeling bored and uninterested, i.e., kept silent as Su Lee kept **reflexive silence** reading what she wrote. The incongruity here lies in

Meditating somewhere, feeling uninterested.

talking too much in politics and about something irrelevant. Mr. Brown expected her to prepare something about the topic he asked his students to write on, 'Your Life here in England'. However, he got something unexpected, and so he kept silent and felt bored.

17. Episode (2),
Discourse (5),
Instance (1)

Ten p. Te./ pause

Here, Gladys paused as she found that Jamila saw Jamila went withoutwent away, taking her paying the ten pounds. Shecup of tea. That is, pause was shocked as she repeatedindicates a time to that twice to her, but the latterreconsider the way to did not understand or knowsound clearer to the that she had to pay for her tea.receiver. Thus, the type Accordingly, what Jamila didof pause here is **tactical** was incongruous to Gladys. **pause.**

18. Episode (2),
Discourse (6),
Instance (1)

Thank you/silence

Here, Mr. Brown wasnot knowing what to say welcoming and guiding their do, i.e., **reflexive** so-called new Africansilence. student, as he believed, to have a cup of coffee, pointing to his cup to clarify more. However, the African man mistakenly understood him as he was offering him a cup of coffee. Thus, he accepted the



Looking at her
strangely



Looking at
him, and
feeling
speechless

- offer and went away (incongruity). Here, Mr. Brown kept silent as he did not know what to do or say; he neither meant to offer him his cup of coffee, nor he was able to take it back from him.
19. **Episode (2), Discourse (7), Instance (1)** **You have been to getta knotted/silence** Silence here is a means to help digest the incomprehensible speech Here, Mr. Brown tolduttered by Giovanni. Thus, Giovanni to call him sir notthe type of silence here is professori. Giovanni**ignorance silence.** mistakenly associated the word sir with the title awarded by a queen to a knight. The incongruity here led Mr. Brown to have a long silence trying to think and process Giovanni's speech.
20. **Episode (2), Discourse (8), Instance (1)** **Gift /silence** Silence indicates here feeling amazed or Here, Mr. Brown kept silentsurprised. Thus, the type when he heard Ali saying theof silence here is word 'gift' instead of the word**ignorance silence.** 'present', meaning he is here when calling out students' names. Mr. Brown thought surprisingly that Ali is talking about a specific gift. In the second instance after the resolution at of After the resolution done onAli's stupidity, silence the part of Ali, Mr. Brownindicates feeling shocked



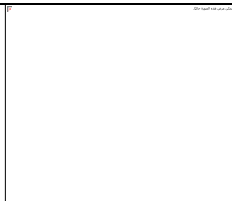
Staring at him, then, closing his eyes, and thinking



Gazing at Ali, and feeling surprised

Gazing at Ali and Feeling shocked

was speechless as he did not by the low level of Ali's understanding such an error. ie.,
reflexive silence.



21. Episode (2),
Discourse (9),
Instance (1)

Hmm!/pause

Here, pause indicates the time needed to reflect Here, Mr. Brown confirmed and re-think as he felt his understanding to what Mr. shocked. Thus, the type Roger said about the latter's of pause is **tactical**. job. Then, he paused for a second as he started associating and processing what Rogere said. At last, Mr. Brown configured (resolved) that Roger is the Local Authority Inspector that Ms. Courtney told him about and that he was not the new African student Ms. Courtney told him about.



Gazing at
Roger and
meditating his
speech


22. Episode (11),
Discourse (1),
Instance (1)

**And after that [pause] i
remember nothing**

Pause here is a sign to recall ideas, ie., the type of pause is **tactical**. Max was telling Mr. Brown about the number of drinks they drank yesterday. While he was speaking, he paused for a while trying to



Looking at Mr.
Brown and
feeling strange

- remember what happened, but he could not. Thus, the incongruous thing that happened to Max was the inability to remember what happened to him.
23. **Episode (11), Discourse (2), Instance (1)** **Correct?/ silence** Silence here is the time to think and comprehend Here, Juan kept silent, but his belief in his super mind was thinking of the abilities. That is; the type of unexpected thing that happened to him is **reflexive**. This is because he answered in his Italian language, saying I do not know. However, it happened that the Italian word has a similar pronunciation to the correct answer to the question raised by Mr. Brown. There is no resolution stage on both parts of the speakers as Mr. Brown thought that Juan was correct and the latter thought that even when he guesses, he can make it; that is, he is smart.
24. **Episode (11), Discourse (3), Instance (1)** **No, not me, but I am naming you as a substitute/ silence** Silence here gives the sense of rejecting the idea and thinking of the undesirable idea, i.e., **reflexive silence**.
- A long period of pondering, and of feeling proud, and surprised
- 
- Feeling shocked, knotting his eye-brows, half-opening

Here, Mr. Brown kept silent when Ali, the Pakistani student told him that he chose him to fight Mr. Jarvis, another teacher in the same school and for the second time. This was because the latter was flirting this time Jamila, the Indian student. Accordingly, Mr. Brown felt shocked and his silence reflects his rejection to fight Mr. Jarvis again.



his mouth, and feeling worried.

1.6 Obtained Results

The analysis of the selected instances has led to the following results:

25. The researcher of the present work agrees with Smarin (1965) in that silence and pause have a functional meaning that is contextually activated. In this vein, the researcher adds that incongruities represent one of these stimulators that necessitate the usage of silence and pause in speech;
26. The researcher attributes the conversational complexity of both silence and pause that Gendron (2011) referred to, to their multiple functions that are cognitively mapped based on the verbal and non-verbal pragmatic clues;
27. Silence is portrayed by Nakane (2007) as the absence of verbal aspect; however, according to the researcher silence represents a shift from the verbal mode to the mental mode. The mouth stops, but the mind still works;
28. Kostiuk's (2012) four cited categories of silence: Tactical, reflexive, structural and ignorant silence can also be applicable to pause resulted from the unintentional incongruous events, except one of them, ignorant silence;
29. Mooine (2000) referred to the fact that pauses can be silent. Similarly, according to the researcher, and to what have been noticed throughout the analysis, pauses can be silent or vocalized;
30. Gendron (2011) stated that silence can be constructive or harmful; it can be used to reject an experience or event or to gain more information. Similarly, the researcher finds that silence can put the addressee in trouble as in **episode (11), discourse (3), instance (1) or to gain or expect more information**, as in **episode (2), discourse (2), instances (1&2)**;
31. Lemak (2012) maintained that the more one is professional in his/her own language, the higher is the level of negative silence. The researcher agrees with that as in the majority of the instances, Mr. Brown or Ms. Courtney feel shocked and speechless at the incongruities made on the part of the foreign students;
32. Majorly, it has been found that silence is experienced on the part of the addressee whereas pause is experienced only on the part of the speaker;
33. Speaking about the categories of both silence and pause, the researcher has found the following-for more information, consider Table (1-3) in the following page-:
34. Out of (24) instances tackled, only (4) instances occurred where silence appeared in the sense of ignorant silence. Based on the cognitive linguistic meaning of the data analyzed, ignorant silence is a type of silence that is confined to the area of not getting the meaning of the speaker, lack of

- understanding, trying to associate what is said with one's background knowledge to come to a logical interpretation, or of trying to digest one's speech;
35. Out of the (24) instances analyzed, only (8) instances appeared to have the sense of reflexive silence, and (2) have the sense of reflexive pause. Based on the cognitive linguistic meaning of the data analyzed, the sense of reflexivity means to control oneself or one's nervousness, feel confused due to misunderstanding, experiencing an interrupting event, being attentive or expecting something to hear or happen, hearing something unexpected or undesirable, feeling bored or uninterested, feeling helpless; feeling shocked, not knowing what to say or do, feeling surprised, or reflecting the sense of rejection;
36. Out of the (24) instances analyzed, only (1) instance appeared to have the sense of structural silence, and (2) have the sense of structural pause. Based on the cognitive linguistic meaning of the data analyzed, one can limit the sense of structural silence to being unfamiliar with what one hears, or the time to say or listen to something unfamiliar;
37. Out of the (24) instances analyzed, only (1) instance has the sense of being tactical silent, and (5) instances carrying the sense of tactical pause. Based on the cognitive linguistic meaning of the data analyzed, one can limit the sense of tactical pause to the time needed to comprehend or correct what one says or does, reconsider one's speech, reflect, re-think, and to recall ideas;

Table (1-3): The Number of Silence and Pause per each of the Four Specified Categories

Categories of Silence	Silence	Pause
Tactical	1	5
Reflexive	8	2
Structural	1	2
Ignorant	4	0

38. Suls' incongruity-Resolution model managed to be applied to the examination of unintentional incongruities whether they are humorous or serious. However, the researcher found that the resolution phase can be the base of a new generated incongruity. In this vein, Al-Bahrani and Tariq (2017) maintained while deriving the conclusion No. (16) of the study that was conducted to test the applicability of Attardo's model that the resolution phase can lead to another incongruity;

39. Though the concepts of silence and pause are common and repeated cognitive linguistic strategies, yet they are homonymous according to the researcher of the present work. This is due to the myriad functions they highlight contextually. In this respect, the researcher agrees with Gendron (2011) who described silence and pause as being complex due to their various functions;
40. The researcher disagrees with Woodard's (2011) opinion in that silence and pause are undesirable linguistic elements. On the contrary, these silent elements and pauses serve different communicative functions; and
41. The researcher further disagrees with Mooine (2000) who claimed that silence and pause might put the speakers in an embarrassing situation. This is because in all analyzed instances, silence or pause has communicatively positive connotations. Even though the teachers might feel shocked, their silence was a positive means for hiding it. Being teachers and dealing with foreign students require from them to be more patient and to put themselves in the shoes of their students. Accordingly, keeping silent or pausing might indicate something wrong is happening inside of them, but at the same time it prevents students from getting embarrassed.

1.7 Conclusions

As far as the first objective is concerned, the researcher has concluded that silence can be used to:

42. reflect the sense of being inattentive;
43. show lack of understanding;
44. hide nervousness;
45. reflect the sense of being unfamiliar with what one hears;
46. refer to the time needed for thinking and associating;
47. mean attentively listening and expecting something to be said;
48. reflect the sense of hearing something unexpected and undesirable;
49. imply getting something unexpected or feeling bored and uninterested;
50. indicate being helpless; shocked, not knowing what to say or do;
51. help digest the incomprehensible speech uttered;
52. indicate feeling amazed or surprised;

53. reflect the sense of being shocked;
54. give time to think and comprehend; and
55. reflect the sense of rejecting an idea or of thinking of an undesirable idea.

As for pause, it is used to perform the following purposes:

56. reflecting the sense of being confused;
57. indicating that there is an interrupting event;
58. giving time to oneself to comprehend, re-consider, and correct what one has said;
59. giving the chance for oneself to reconsider his/her speech;
60. indicating the time needed to pronounce, practice or say something unfamiliar; and
61. recalling ideas

Speaking of the second objective, results have shown that:

62. the reactions and facial gestures that accompany both silence and pause in the unintentionally selected incongruous events are as shown below:

With Silence:

63. closing one's eyes;
64. feeling amazed;
65. feeling proud;
66. feeling shocked;
67. feeling speechless;
68. feeling surprised;
69. feeling uninterested;
70. feeling wondered;
71. feeling worried.
72. focusing meticulously;
73. gazing;
74. half-opening one's mouth;
75. knotting the eye-brows;
76. looking down;
77. Showing no facial gestures; and
78. thinking and pondering or meditating somewhere;

As one can see, the reactions are not confined to laughter and surprise as is the case with intentionally incongruous events as Suls (1972) maintained. Rather, the reactions varied reflecting as a result positive, neutral and negative senses.

Speaking of the reactions that accompany the use of pause, they include the following:

79. Feeling confused;
 80. Asking a question for clarification;
 81. Opening one's mouth;
 82. Feeling shocked;
 83. Gazing;
 84. Holding a side of one's forehead;
 85. Looking down;
 86. Closing one's eyes;
 87. Feeling more tense;
 88. Looking strangely;
 89. Meditating one's speech; and
 90. Feeling strange.
91. Moreover, it is to be noticed that the connotations of pause reactions that are resulted from unintentionally incongruous events are majorly negative on the part of the speaker;
92. Further, unintentional incongruous events, whether verbal or non-verbal (physical action), represent the main stimulator for the use of silence and/or pause in everyday conversation;
93. Besides, silence and pause both appeared to have the four categories mentioned in the literature review; and
94. Finally, pause and silence are cognitive linguistic strategies that one usually resorts to the moment s/he encounters incongruity or even after the resolution. This is because sometimes resolutions represent bases for other incongruities. Further, these two concepts, silence and pause, are cognitively generated because they reflect the mental reaction towards a pragmatic issue.

List of References

1. Al-Bahrani, Rana H. and Tariq, Marwa Ziad. (2017): The Applicability of Attardo's Set-up, Incongruity, Resolution Model. A paper accepted for publication in the Journal of the College of Education/ Wasit University in December 25, 2017.
2. Al- Harahsheh, A. (2012). The perception and practice of silence in Australian and Jordanian societies: A socio- pragmatic study (Doctoral Dissertation). Retrieved from ro.ecu.edu.au/cgi/viewcontent.cgi?article=1429&context=theses.
3. Al- Harahsheh, A. (2013). A Study of Pragmatic Functions of Silence in Colloquial Jordanian Arabic. *Indian Journal of Applied Linguistics*. 39 (1). Retrieved on October 10, 2017.
4. Bottiger, W. (2007). *English Language and Conversation*. Academic Journal. Retrieved from <https://books.google.iq/books?isbn=1424331692>.
5. Jaworski, Adam. (1993): *The Power of Silence: Social and Pragmatic Perspectives*. London: Sage Publications.
6. Gendron, R. (2011). The Meanings of Silence during Conflict. *Journal of Conflictology*. 2 (1). Retrieved on October 9, 2017.
7. Hunt, J. and Divine, L. (2006). *The Power of Pause*. Integral Coaching Canada Inc.
8. Kostiuk, D. D. (2012). *Silence: The Reason Why People May Not Communicate*. (Doctoral Dissertation). Retrieved from www.raco.cat/index.php/Conflictology/article/download/.../340805.
9. Lemak, A. (2012). *Silence, intercultural conversation, and miscommunication*. (Master's Thesis). Retrieved from https://tspace.library.utoronto.ca/.../lemak_alina_201211_MA_thesis.
10. Malhotra, Sh. and Rowe, A. C. (Eds.). (2013). *Silence, Feminism, Power: Reflections at Edges of Sound*. United Kingdom: Palgrave Macmillan. Retrieved from <https://books.google.iq/books?isbn=1137002379>.
11. Martin, R. A. (2010) *The Psychology of Humor: An Integrative Approach* (3rd ed.). Burlington, US: Academic press.
12. Mooine, N. (Ed.) (2000). *Advanced Health and Social Care* (3rd ed.). Heinemann Educational Publisher. Retrieved from <https://books.google.iq/books?isbn=0435455893>.
13. Nakane, I. (2007). *Silence in Intercultural Communication: Perceptions and Performance*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
14. Oliveira, M. (2002). *The Role of Pause Occurrence and Pause Duration in the Signaling Of Narrative Structure*. Springer, Berlin. 2389. Retrieved on October 10, 2017.



15. Powell, V. (1977- 1986). Mind Your Language [Episode 11]. [Season 1]. A point of Honor. Retrieved from <https://www.youtube.com/watch?v=uFUeQInwUrQ>.
16. Powell, V. (1977-1986). Mind Your Language [Episode 1]. Season [1]. The First Lesson. Podcast retrieved from <https://www.youtube.com/watch?v=vhd1IqNM3M8>.
17. Powell, V. (1977-1986). Mind Your Language [Episode 2]. [Season 1]. An Inspector Calls. Retrieved from https://www.youtube.com/watch?v=7lrY_xwXNAs.
18. Shakir, M. S. (tran). (2005). Holy Qura'n (2nd edition). Qum: Ansariyan Publications.
19. Sirbu, A. (2015). The Significance of Language as a Tool of Communication. "Mircea cel Batran" Naval Academy Press. XVIII (2). Retrieved on November 6, 2017.
20. Tannen, D. and Saville-Troike, M. (Eds.). (1985): Perspectives on Silence. Norwood, NJ: Ablex Publishing Corporation.
21. Tariq, Marwa Z. (2017). (Unpublished Master's thesis). University of Baghdad/College of Education for Women.
22. Woodard, J. (2011). Pitching to Win. Singapore: Jeff Woodard. Retrieved from <https://books.google.iq/books?isbn=0982734603>.
23. Zuo, Y. (2002): The Golden Silence: Pragmatic Study on Silence in Dyadic English Conversation. Muenchen: LINCOM Europa.

Appendix (1)

The Cover Letter Submitted to the Raters

University of Baghdad
College of Education for Women
Department of English

A Letter to the Raters

Respected Prof/Asst. Prof.

The researcher intends to conduct a study entitled "**A Cognitive Linguistic Study of Silence/Pause-Based Incongruities in Selected Instances from *Mind Your Language's* Sitcom Series**". The objectives of the study are: First, to examine the reasons behind using silence/pause-based unintentional incongruities in selected instances from the British Sitcom *Mind Your Language*; second, to explore specifically the types of silence/pause-based unintentional incongruities and the different facial gestures that accompany that type.

As it is shown, these two objectives are integrated; once the purpose of silence and pause is identified, their type can be specified. To recognize whether it is silence or pause, the researcher will adopt Suls' (1983; as cited in Martin, 2010) model of Incongruity-Resolution. This model was suggested to deal with intentional incongruities that lead to humor, as in jokes. It implies that incongruous events should have two phases: the incongruous event and the resolution of that incongruous event. That is; the receiver needs to solve the problem encountered in incongruous speech in order to be able to understand the meaning logically. This stage is critical as it leads the receiver to discard the already initiated story or meaning and consider a totally new one. The moment the receiver starts the process of discarding means that s/he starts mentally resolving things in a way that helps him/her find a logical relationship between what was initially said and what was later discovered. Finally, it is to be highlighted here that the result of resolving the incongruous matter according to Suls (1983; *ibid.*) is either laughter or surprise. That is; the model will help explore which type of communicative gaps is used once the purpose is identified, and what are the other facial responses accompanying them. This is because responses are obtained after the resolution phase. Moreover, the general concern of the model highly fits the type of data selected for the analysis, which is incongruity-based humor, yet this time it is unintentional incongruities. Accordingly, the analysis will add another credit as it will accidentally examine the model's flexibility of dealing with the unintentional type of incongruity. That is; humor is not the concern of the researcher; rather, the unintentional type of incongruities is what pulls the researcher's attention. This is because both silence and pause represent the essential reactions experienced due to such a type of incongruities. Besides, these two reactions may seem repetitive, yet they have various functions.

The distinction between silence and pause will be conceptually done based on the definition provided by Jaworski (1993) and Hunt and Divine (2006) for the concepts in question on the pages (2-3), respectively. In addition, the classification of silence and pause will be done following the categories cited by (Kostiuk, 2012), as shown below:

Silence, according to Jaworski (1993) does not merely indicate lack of noise, but it also represents an aspect of communication that is as important as speech. It can be used as a withdrawal strategy from a given communicative event; especially when the

topic being discussed is critical or debatable for example. Pragmatically, it represents a politeness strategy that helps organize the turns of speech based on several variables: the status of the speaker, his/her age, setting, etc. Silence can also be a good indicator of a person's psychology and personality. Such an indicator explicates why sometimes some people prefer to be silent and passive in comparison to others who prefer to actively get involved in any conversation. Silence is categorized as cited by Jaworski (1993) into the following: tactical, reflexive, structural and ignorant silence. Each of these categories was suggested by one or more scholars. **Tactical silence**, for instance, is a term coined by Grover (1993). This term, as Courtney (1916) stated, is used as a coping strategy that one can optionally resort to when the speaker feels there is no need to talk for one reason or another. The second category, **reflexive silence**, was suggested by Bowen and Blackmon (2003). It is a type of tactical silence; however, this type is unconsciously referred to during the conversation to reflect the impact of an immediate threat or event. The third category, **structural silence** was suggested by Argyris (1974); it is 'logistical' and is used when there is a linguistic, temporal, technological, and social barrier among the communicators. It impedes knowledge dissemination. As for the fourth category of silence, **ignorance, or ignorant silence**, it was suggested by Courtenay (1961). It is usually utilized when the communicators are ignorant about a specific subject or about the devices that help them perceive certain things, and so they are unable to communicate (as cited in Kostiuk, 2012).

Pause, in terms of Hunt and Divine's (2006) view, is:

a temporary stop, delay, wait, or rest, especially in speech or action; a cessation of activity because of doubt or uncertainty; a momentary hesitation; give pause, to cause to hesitate or to be unsure as from surprise or doubt; to make a brief stop or delay; wait; hesitate; rest; linger or tarry.

As for the data of the study, the researcher opined to choose from the sitcom series "*Mind Your Language*" because: First, the study is one of the suggested topics of an M.A. thesis; second, the instances of the sitcom highly fit the type of incongruities the researcher seeks for, unintentional incongruities. The number of episodes and instances analyzed in this work is (3), and (24), respectively; namely from the episodes 1, 2 & 11 of Season One. Most of the instances are new ones and not referred to in the M.A. thesis though they are taken from the same episodes. Accordingly, Season One was randomly selected, and the choice of the episodes was limited to three due to the nature of the study and to space limit. However, the reason behind choosing these three episodes can be attributed to the number and type of representative instances found in them.

As for the sitcom series itself, its setting reflects a school for teaching foreigners English language. The students are from different nationalities, and so have different cultural and background knowledge, and suffer from their poor level at English language. The main teachers are the headmistress, Ms. Courtney and the teacher, Mr. Brown. The conversations among the students and with the teachers reflect the unintentional incongruities created by the foreign students due to their poor level of English language and to some other cognitive linguistic aspects. In this regard, Tariq (2017, p.140) stated that there are different cognitive bases that lead to create UNINTENTIONALLY INCONGRUOUS (the researcher's emphasis) humor. These include-but are not limited to- the following: "pronunciation error, acoustic and syntactic errors, homonymous words, cognitive pragmatic/ schema, the use of



Appendix (2)
The Reports of the Raters

(Report 1)

Dear Researcher,

Generally speaking, the work is really new and the efforts exerted and contribution is very clear. The number of instances and the selection of discourses fit exactly the objectives of the study. The analysis is correct and concise. The results and conclusions are comprehensive and reflect the researcher's deep examination. The information given by this work is condensed, and to the point. However, there are slight grammatical slips scattered here and there.

Loads of Luck!

Yours,
Prof. Shatha K. Al-Saadi
Specialist in Applied Linguistics
Department of English/
College of Education for Women
University of Baghdad

Report (2)

Dear Dr. Rana,

Having checked the objectives and the nature of the entitled study "A Cognitive Linguistic Study of Silence/Pause-Based Incongruities in Selected Instances from *Mind Your Language's* Sitcom Series" done by the researcher, I hereby confirm that the number of the selected samples is fairly enough and competent with the criteria of representativeness. Moreover, the analysis of such samples reflects the objectives of the study and the proper way of analysis. However, I prefer that certain criteria related to cognitive bases as mentioned above may be chosen by the researcher to complete their analysis perfectly.

Best Regards

Yours sincerely,
Mr. Hashim A. Mohammed Alhusseini (PhD.)
Assistant Professor in English language and Linguistics/
PhD. in Pragmatics/ Discourse Analysis/ Cross-cultural Studies
Head of English Department
College of Education
University of Wasit



Report (3)

Dear researcher,

Your work is very interesting. Overall, I am entirely satisfied as an external rater of the sample I have examined and looked at for the strengths that it displays. Firstly, there is a well-structured and clear account of the methodological framework of the research. Secondly, the analysis has been undertaken in a comprehensive, systematic and rigorous fashion both at the cognitive and linguistic levels. The researcher has clearly demonstrated creative abilities in her research field that constitutes and integrates elements of linguistics, cognitive functions and societal aspects.

Well-done and wish you all the best

Yours,

Asst. Prof. Sawsan Kareem Al-Saadi (PhD.)

Specialist in Critical Discourse Analysis

Department of English/

College of Education/

University of Al-Qadisiyah

Report (4)

Dear Dr.

I enjoyed reading the cover letter that you have sent, however, i have few points that I would like to discuss with you, as shown below:

95. On p.1 i think "the distinction between is more suitable than 'recognizing';
96. On p.2 why have you begun a new paragraph with the same term "silence"?
97. On p.12 point 15 omit " e between silence and pause;
98. Don't you think that there is a need for a table mentioning the number of the types of the silence since you mentioned that in point 9 (out of 24.....) to make things clearer?
99. Draw a diagram that facilitates the steps to be followed in the analysis and the way Suls' model is used;
100. The results are good and they indicate hard and accurate work; and
101. Concerning the number and the choice of the instances, they are suitable. The analysis is good and the table clarifies many important aspects regarding this research.

Good Luck!

Yours sincerely,

Ms. Saleema Abdalzahra

Assistant Professor in English language and Linguistics/ Pragmatics & Discourse Analysis/

Department of English

College of Education



University of Al-Qadisiyah

Report (5)

I thank the researcher for her valued work and scientific contribution in cognitive linguistics. You have conducted a thorough study on silence/pause-based incongruities. The selected instances highly reflect the objectives. The analysis is sound and meticulous. The topic by itself is novel.

Good Luck!

Yours sincerely,

Ms. Jinan Ahmed

Assistant Professor in English language and Linguistics/ Syntax and Semantics/
Department of English
College of Education for Women
University of Baghdad

1 The raters are experts in the field of English Linguistics and Applied Linguistics. They are (6) in number, including: Prof. Shatha K. Al-Saadi, and Asst. Prof. Jinan Ahmed, senior lecturers at the Department of English/ College of Education for Women/ University of Baghdad; Asst. Prof. Dr. Hashim Alawi, Head of the Department of English/ College of Education/ Wasit University; Asst. Prof. Dr. Sawsan Kareem, and Asst. Prof. Saleema Abdalzahra, senior lecturers at the Department of English/ College of Education/ Al-Qadisiyah University.