VOL. 13 NO. 6,
AUGUST, 2026
E-ISSN 3027-1401
P-ISSN 3026-9148

African Scholar Publications & Research International
www.africanscholarpub.com

Journal of Arts and Sociological Research (JASR)

Silence is Golden: A Pragmatic Analysis of Silence Instances in Bayo Adebowale's *Out of His Mind*

***Sunday Kehinde Odekunbi, PhD; & **Samuel Olayiwola Ayoola, PhD**

*Department of English, School of Languages, Oyo State College of Education, Lanlate. odekunbikehinde@gmail.com **Department of English and Literary Studies, Ladoke Akintola University of Technology, Ogbomoso. Soayoola89@lautech.edu.ng

DOI: **https://doi.org/10.70382/ajasr.v13i6.0140**

Abstract

This study considers a pragmatic analysis of silence in Bayo Adebowale's *Out of His Mind* with a view to examining their functions and emphasising the fact that silence in conversations, particularly among the Yoruba, is not just used but performs significant functions. The novel was purposively chosen because it has abundant number of silence instances. Speech act theory connected with Johannesen's (1974) was used for the analysis. Ephratt's (2008) silence types, namely psychological, interactional and socio-political types are used for the categorization. Twelve of the twenty-three silent instances were randomly selected for analysis. The findings revealed that the psychological type embraces Johannesen's (1974) functions 1 and 6 that are coded JOH1 which functions to hide thoughts and emotions and JOH6 which is used to think over or process what one has to say so as to avoid using words that will escalate crisis. The findings in the interactional type disagree with Johannesen' (1974) functions. While that of Johannesen (1974) are used to indicate agreement and approval, their functions here indicate disagreement and disapproval. Our findings in socio-political type agree with Johannese (1974)'s JOH2, 3 and 5. While JOH 2 is used to prevent disclosure or withhold information, JOH3 is used to punish or sanction while JOH5 is used to communicate respect/reverence.

Keywords: Silence, Pragmatic functions, Speech act theory, *Out of His Mind*, Adebowale

Introduction

Silence in communication is engaged not because the observer has nothing to say, but it is usually employed to achieve a goal. It is so significant in interactions among the Yoruba that they have a number of proverbs to reinforce its importance. A Yoruba proverb, for instance, says: 'Ai dake wijo, ai wosun daran' which literally means being silent will not make one to be questioned, being silent cannot run one into a problem. Metaphorically, it can be interpreted that being silent is the best way

to insulate oneself from a problem. Another one says: 'Idakeje ni idahun asiwere, bibeeko, were a di meji' meaning silence is the best answer to a fool's question, if not, fools become two. Another one has it that: 'Sunsun agba, o to eru ba' meaning a sage's silence is enough to instill fear in one. This means that silence is used among the Yoruba, particularly by the elderly people or bosses, to punish or sanction a person. In spite of this significance, studies on silence in English drama texts written by Yoruba users of English are scanty. This study is, therefore, out to do a pragmatic analysis of silence instances in Bayo Adebowale's *Out of His Mind* with the view to identifying their functions in contexts.

Available studies on Bayo Adebowale's *Out of His Mind* are considered mainly from literary perspective (E.g. Ojedoja and Abubakar, 2018; Odekunbi, 2024: MojolaOluwa, 2024). For instance, Ojedoja and Abubakar (2018), considering Bayo Adebowale's two texts, *The Virgin and Out of His Mind*, from a literary perspective, examine the theme of tradition and modernity. Referring to many instances in the two texts, they strongly contend that life in the village is by far better than life in the city. They finally submit that European incursion into Africa has brought permissiveness, thus, our highly cherished culture, values and traditions are no longer respected and things have changed for worse. Similarly, Odekunbi (2024) and MojolaOluwa (2024) do a literary analysis of the text emphasising its themes, characterization, setting and language. This study differs from all the studies above in that it examines silence instances in Bayo Adebowale's *Out of His Mind* with a view to identifying their pragmatic functions in the text and demonstrating that silence, in Yoruba culture, is not just observed, it is used to achieve a purpose in communication.

It is believed that, aside from contributing to the existing literature on silence, the study will make the text clearer to both the teachers and the students who read it for examination purpose without attaching serious meanings to silence instances in it. Scholars in Psychology, Discourse Analysis and Sociolinguistics will also find it resourceful. It will also afford comparative linguists the opportunity to compare silence functions in Yoruba community with those of others. This study will also make it clear to language users who do not appreciate the meaningfulness of silence that it is highly significant in meaning explication.

Conceptual Explication

Silence can denotatively be said to mean absence of sound or the state of not saying anything or making any noise when it is expected in an interactional context. It can also be seen as deliberate refusal of a participant in discourse to contribute to the topic of discussion. Given that not all instances of silence are deliberate, it can be put as a deliberate or non-deliberate suspension of verbal contribution where it is expected in an interactional discourse. Pragmatically, it is seen as a meaningful non-utterance. It means that a lot is said when nothing is said. In other words, silence, in interactional contexts, is used to achieve some goals, but not just used. For instance, when a teacher keeps silent when he/she is being wrongly reprimanded by the principal for an offence he/she did not commit, he/she does this either to show respect to the principal or to avoid confrontation/conflict. Similarly, a participant in discourse may remain silent when they are in disagreement with what a contributor has said.

Silence is, however, culture-bound. Thus, Tannen (1985) defines it as "a form of communicative act that is interpretable by participants according to cultural norms". Her argument is that silence is not just observed, it has meaning resident in context, culture and relationship. She then stresses that silence that looks 'awkward' in a culture may be 'respectful' in another. She then concludes that silence can function to indicate agreement, demonstrate power move or to save face. Jaworski (1993), toeing the line of Tannen (1985), also submits that silence is a communicative act that is produced where speech

is expected but is not. He sees it as a speech act that performs functions like avoiding, rejecting, respecting and concealing, among others.

Synopsis of the Novel

The novel, *Out of His Mind,* is about Olaoye Alamu, a foreign trained accountant who resorts to acting madness when he is wrongfully sacked by Bajoks Company Limited so as to keep the problem secret from his wife. He picks up smoking, drinking and dressing shabbily; he leaves his hair and beard unkempt and he no longer engages in meaningful conversation with people. Every character in the novel, except Adio, his bosom friend, confidant and lawyer, believes he is out of his mind. The conflict in the novel is, however, resolved when, towards the end, Alamu's legal tussle with the company is won with Adio's assistance, and the imminent disintegration of his family is averted.

Review of Related Literature

Though evidently related to Bruneau (1973)'s categorisation, Johannesen (1974) in his study titled *The functions of silence: a plea for communication research,* also contends that "silence is not nothing", but it is used to perform eight classical functions: i. to hide thoughts/feelings, ii. to prevent disclosure, iii. to punish/sanction, iv. to signal agreement/acceptance, v. to communicate respect/reverence, vi. to allow thinking/processing, vii. to create emphasis/drama and viii. to express affection, love or closeness. His study is evidently related to this study because it discusses eight different but related functions silence performs. It, however, differs from the present study because it is not data-based, it is not situated in a literary text and examples are taken from unAfrican culture. The data analysed in the present study are taken from a novel, *Out of His Mind.*

Ephratt (2008), in support of the previous scholars and working on Bruneau (1973)'s study on silence, also submits that silence is not just saying nothing when something is expected in communication, it has meaning in contexts where it is used. He then distinguishes three types of silence namely, psychological silence, interactional silence and socio-political silence. According to him, psychological silence is internal. It is the type one indulges in before one speaks. It involves thinking, planning the words to use and memory search. For instance, answering a serious question may require thinking, making careful selection of the words to use and planning how to present one's answer. The silence here is psychological because all these activities take place in one's mind.

Interactional silence is the type that takes place between participants in a conversation. It is the gap in a conversation when a response or contribution is expected but not given. This is usually observed to indicate polite disagreement, create space, show avoidance, signal disapproval or end a topic. Finally, socio-political silence is the type imposed by society, power or culture. For instance, a subordinate may be quiet when his boss makes a wrong decision in a meeting. This is socio-political but not because he/she agrees with the boss. It, however, needs to be stressed here that the three types do overlap in some situations. Unlike the present study, this is not situated in a literary text or Yoruba culture though it stresses the types and functions of silence.

Bao (2021), reviewing different lenses through which silence has been considered by some scholars, argues that rather than seeing silence as mere absence of words or the state of not knowing what to say, a lot of messages are communicated through it. And, the essence of these messages is better understood in contexts. He then discusses types of silence such as painful silence, protective silence, personal silence, subjugated silence, neutral silence, helpful silence, adaptable silence, problem-solving silence, awkward silence, and individual versus collective silence. His work is not data-based and not situated in any text or Yoruba culture. Also, his types of silence are not adopted in our study

Lopez et.al (2024), like Boa (2021), also submit that silence as a vital and essential aspect of human communication goes beyond mere absence of sound, it is as important as speech in communication. They then emphasise through examples in literature that silence can be a potent weapon in verbal and non-verbal contexts considering its significance in enhancing precision and authenticity when it is combined with body language. Like Boa (2021), this study is not data-based and it is situated in the western world. It is however useful in this study because it stresses the fact that silence is not just used in communication; it is used to achieve some purposes.

Methodology

The novel, *Out of His Mind,* was purposively selected because it has abundant instances of silence. The hero of the novel, Alamu Olaoye, particularly avoids participation in meaningful conversations until when the legal battle he has with his company is won and he is brought home for the resolution of the crisis in his family. His wife, Labake, and his mother, Mama, also resort to silence in some situations, either because of their confusion and perplexity or to avoid conflicts. Top down analytic approach which involves categorization, definition and exemplification was used. The novel was thoroughly read to identify the twenty-three silence instances in it. These are categorised based on Ephratt (2008)'s three types of silence, namely psychological (11 instances), interactional (6 instances) and socio-political silence (6 instances). Fours instances were randomly selected from each of the group making a total of twelve extracts. These were then subjected to analysis using Austin's Speech Act Theory (SAT) in connection with Johannesen (1974)'s eight functions of silence. The eight functions were coded as shown in the **Table 1** below.

Table 1: The coding system of Johannesen (1974)'s eight functions of silence

S/N	CODE	FUNCTION	DEFINITION
1.	JOH1	To hide thoughts/feelings	Silence used to conceal internal emotional state
2.	JOH2	To prevent disclosure	Silence used to withhold information
3.	JOH3	To punish/sanction	Silence use as a social consequence
4.	JOH4	To signal agreement/acceptance	Lack of objection interpreted as consent
5.	JOH5	To communicate respect/reverence	Silence shows reverence to status/authority/norms
6.	JOH6	To allow thinking/processing	Pause to regulate emotion or plan response
7.	JOH7	To create emphasis/drama	Strategic pause to mark importance
8.	JOH8	To express affection/closeness	Comfortable silence showing relationship repair

Theoretical Framework

Speech Act Theory (SAT) in connection with Johannesen (1974)'s eight functions of silence is used for our analysis. The theory was originally introduced by J. L., Austin, a great philosopher in his book, *How to Do Things with Words*, with the belief that utterances are not just made by language users, they are made to perform some actions. He, therefore, identifies three forms of acts: locution, illocution and perlocution. Locutioary act is the actual utterance or proposition made; illocutionary act is the action the user intends to perform with the utterance made while the perlocutionary act is the effect of the act on the listener or audience. This approach to meaning explication has been further expanded by scholars such as Searle (1969), Bach and Harnish (1979), Adegbija (1982) and Odebunmi (2010), among others.

In relation to Johannesen (1974), therefore, silence, depending on the contexts of use, performs eight classical functions.

Data Analysis

Using Speech act theory in connection with Johannesen (1974)'s functions of silence, the analysis is based on the three categories of silence identified by Ephratt (2008), namely psychological, interactional and socio-political silence. Psychological silence is internal, connected to the mind, interactional is between people in interaction while socio-political is culture/society imposed.

Psychological

As said before, psychological silence is connected to the mind of the engager. It involves thinking over and processing what one intends to say, and in Johannesen (1974)'s functions of silence, JOH 1 and 6 belong to the class. JOH 1 has to do with using silence to hide/conceal one's thought/feelings while JOH 6 concerns using silence for thinking and processing of what one has to say. Eleven instances of psychological silence are in the data from which four were selected for analysis.

Olaoye Alamu, the hero of the novel, has been unjustly kicked out of his job. But, because he does not want to break the heart of his wife, he stubbornly decides to keep it secret from her. He therefore picks up unusual behaviour to deceive his people, particularly his wife, into believing that he is mad. Thus, he takes to smoking and drinking. Labake is surprised when she catches him with cigarette, and the conversation below thus ensues.

Excerpt 1

'What Alamu!' Labake shouted.
'You've started smoking too.'
Alamu did not answer. He looked away, lit the cigarette and
started puffing at it. P 17

Rather than responding to Labake's question – 'You've started smoking too'- Alamu looks away, 'lit the cigarette and started puffing at it'. One, Alamu's silence here is psychological. He knows his offence is no longer hidden, but at the same time, he wants to be careful of the words he chooses in his reaction so as not to further irritate his wife, Labake. Going by Johannesen (1974)'s functions of silence, JOH6 comes to the fore here. The silence is used to think, to process what he will say and how he will say it so as not to further annoy his wife. It is used to regulate his emotion and plan his response.

In **Extract 2**, in his attempt to save his family from hunger, Alamu decides to sell his ceiling fan, fridge and television. Without prior information to his wife, he, therefore, brings in two men who would help disconnect and carry them away. Labake is surprised and embarrassed, but remains silent and performs the non-verbal action in the extract below.

Excerpt 2

Labake eyed her husband's visitors suspiciously.
What was Alamu's business with the likes of these people? P.27

The silent moment is psychological, and JOH6 also comes in here, because it affords her the opportunity to think over her husband's likely relationships with the men, especially when her husband did not tell her before that some people were coming to their house for a mission. She considers their status, their looks and their dressing. She suspects her husband is likely to be involved in a shady deal with the

people. She therefore remains silent. It can also be contended that the silence here could also be used to communicate respect to her husband. The two people are strangers in their house and she might not want to say things that will dishonor her husband before them. Silence here is thus used to perform two functions: to think or imagine what has brought her husband and his visitors together, and to accord honour or respect to her husband. The second function here is in agreement with Tannen's (1985) argument that silence can be used for face saving. Labake's curiosity here consequently results to the series of questions in the conversation below.

Excerpt 3

'Who are these people, Alamu? Why are they here? And what is
the meaning of all these you are doing?'
'Wait … wait Labake. I brought in the two men', Alamu began in whisper,
'to do some repair work on the ceiling fan, fridge and the television. Nothing
more Labake'. Labake looked curiously at her husband. Why did he have to talk
to her in whispers? P.28

Believing that Alamu's answer that the items are being taken out for repairs is weak and untenable, Labake remains silent and still looks curiously and suspiciously at her husband. This silence instance is also psychological because the activity takes place in Labake's mind. JOH6 and 1 come in here. She is embittered and angry with her husband, but she uses the silence to think of why he talked to her in whisper, after all, taking the items for repairs is not a crime. She believes her husband is hiding something from her. At the same time, to avert crisis in her family, even when she no longer trust her husband, she remains silent to conceal her feelings and thoughts. The function of silence here is in line with Tannen (1985) submission that silence can be used to perform pragmatic functions of respecting and concealing. However, after thorough thinking and processing what to say and how to say it, she struggles to ask in Extract 5 below whether the men are taking the items away to which Alamu sharply replies, putting on a bold face.

Excerpt 4

And now Alamu, what's happening? Are the men going to carry all the items
away? 'Yes Labake', Alamu snapped, putting on a bold face, 'They have to carry
them away – for em… em… the necessary em…em…'
Labake gazed intently at the face of her husband. A steady, penetrating gaze.
P30

The silence here is also psychological and connected to JOH6. Rather than revealing her feeling by speaking, she still keeps quiet, gazing intently at her husband. The silence, coupled with the intent gaze, gives the impression that she does not have trust in her husband again and thus doubts all the reasons he puts forward. So, the silence is particularly used to avert the escalation of the strained relationship already in the family.

Interactional

Interactional silences are observed between participants in a conversation. It is the gap in a conversation when a response or contribution is expected but not given. takes place between participants in a conversation. It is the gap in a conversation when a response or contribution is expected but not given.

JOH 4, 7 and 8 belong to this class in Johannenes (1974)'s functions of silence. JOH 4 is used to signal agreement/acceptance, 7 is used to create emphasis/drama while 8 is used to express affection/closeness. However, the contexts where it is used can vary the functions. For instance, it can function to also indicate polite disagreement, create space, show avoidance, signal disapproval or end a topic. Six instances of this are in the data, from which four were selected for analysis.

In **Excerpt 5** below, Alamu returns home in a Volkswagen car given to him by his friend and confidant, Lawyer Adio, after selling off his Peugeot 504 car without the knowledge of his wife, Labake. Surprised and confused, intending to know where and how he gets the car, the conversation in the extract below thus ensues.

Excerpt 5

'Whose car is this Alamu?'
'Our car. Our new car Labake', replied Alamu. 'I should have let you know earlier. But first, do give…'
'New car!' Labake shouted back. 'Do you call this a new car?' 'What happened to your Peugeot 504 which you drove out in the morning Alamu?'
'Well, engine trouble Labake. The mechanic said its repair would cost some two thousand naira. This is because the whole engine has to be completely overhauled'. Labake listened, unbelieving, unconvinced. P.39

Though Alamu apologises for failing to tell Labake before taking the Peugeot504 car to the mechanic for repair because it has serious engine problem, and presents reasons he thinks would be convincing and acceptable to Labake, she is not convinced. Going by the context in which the silence here is used, it functions to indicate disagreement and disapproval. This is in consonance with Ephratt's (2008) submission that silence can be used to indicate polite disagreement or disapproval.

Excerpt 6 below is extracted in the conversation between Alamu's mother, Mama and Aremu. Mama has just come from the village to see Alamu at Ibadan when she had a sudden twitch on the nipples of her breasts, an indication that something serious has happened to her only child. Surprised, she asks if he is sick and the conversation below ensues.

Excerpt 6

No Mama. No sickness. No problem at all. Did you see anything Mama?
Did I see anything! Alamu? What a question! You think I don't have eyes to see? As I look at you now I can see many things. Things you yourself may never see! What are you telling me? What are you asking me? Ha… ha… ha… Alamu? The old woman dropped her jaw. She clapped her hands and looked her son up and down, unbelieving. P.55

Alamu's response to Mama's fear and suspicion that something is wrong with him going by his unusually dirty and untidy appearance and strange behaviour heightens her fear. This forces her to raise some questions and eventually drop her jaw, clap her hands and look up and down, unbelieving. Mama's silence, coupled with some her non-verbal behavioural acts, is interactional and functions to demonstrate disagreement and disapproval with Alamu that he is problem-free. This is in sharp disagreement with Johannesen (1974)'s submission that interactional usually function to indicate

agreement or acceptance which can also interpreted as consent. It however agrees with Ephratt's (2008) submission that interactional silence can function to indicate disagreement/disapproval.

In Mama's desperate effort to get to the root of her son's problem, she gets the hints from Zenabu, her son's maid that Labake is behind it. Angered, she confronts and rains unpalatable words on her as shown in **Excerpt 7** below.

Excerpt 7

You know it all Labake! Stop pretending! Your wings have been cut this moment! Alamu is my only child – maybe you don't know – and nobody can take him from me. Your power is clipped from now on…..
Labake looked at her mother-in-law, covered her face up with her palms and screamed. But Mama continued. P. 65

Rather than reacting violently to Mama's tirades, Labake remains silent, covers her face with her palms and screams. Labake's silence here, coupled with the non-verbal activities, is interactional and it functions to both hide her feelings or emotions JOH1 and to communicate respect/honour to Mama, her mother-in-law JOH5. She possibly feels reacting violently to her mother-in-law is ant-culture and condemnable, she thus covers her mouth with her palms and keeps quiet even when she internally boils with anger. This is done just to avoid conflict between her and Mama.

However, at a point, when she could no longer bear it, she resorts to violence which culminates into the utterance in the extract below. But rather than reacting to Labake's rudeness, she remains silent and 'was smiling'. The silence is interactional, used to prevent the crisis between her and Labake from escalating. It is connected to JOH1. She uses it to conceal her internal emotion, she swallows her feelings.

Excerpt 8

'Mind your own business henceforth, old hag! Stop poking your wrinkled nose! You have outlived your usefulness. Leave me old witch! Leave me alone go back to the district to say your last prayer your time is up already and you grave is ready. Never come to town again. You hear that hag!' Mama did not utter a word in reply. Rather she was smiling. p. 98

Socio-political Silence

As said earlier, this is culture and society imposed. A wife may decide to be silent when a command is given her by her husband even when she is not in support of it simply the Yoruba culture forbids the wife to argue with her husband. Similarly, a child may keep quiet when they do not want is said by their parent because the society discourages children from opposing their parents. Three functions are associated with the socio-political group, namely prevention of disclosure JOH2, punishment and sanction JOH3 and communication of respect JOH5. Six instances of socio-political type are identified in our data from which four were selected for analysis.

Zenabu believes, as people claim, that Alamu, her boss and Labake are mad. She always keeps awake at night with the belief that Labake would tear her to pieces if she is not vigilant. Being tired of what happens in their house, she resorts to going back to her village in Kwara State. She eventually musters courage to inform Labake that she is tired of working there and wants to return to her village. Labake asks for the reason for her decision and the conversation below thus ensues between them.

Excerpt 9

'Madam, the people told me why.'
'Will you stop! Will you stop listening! Listening to these mad people!
Will you stop talking about these crazy people!'
Zenabu looked away and defiantly shrugged her little shoulders.
It appeared she was with the neighbours; rather than with her. P138

From the conversation, Labake tells her she should stop listening to crazy neighbours who feed her with fallacious information about the family. Rather than agreeing with her, Zenabu keeps quiet, 'looked away and defiantly shrugged her shoulders. Her quietness here with the accompanied non-verbal features is socio-political. She pretends to agree simply because it is uncultured in the Yoruba community for a maid to disagree with what their master tells them. The silence, therefore, does not indicate perfect agreement, but shows agreement imposed by culture/society, which is tantamount to disapproval of what Labake says. This is in consonance with Johannesen's (1974) JOH 5 which is usually observed to accord respect/honour to elderly persons or one's bosses. It also agrees with Tannen's (1985) submission that silence can be used to indicate respect to superior person.

The same scenario continues in **Excerpt 10** below. Labake instructs Zenabu to go and put down her load, but rather than perfect obedience, she still shrugs her shoulders and shakes her head daringly and rebelliously. Though she remains silent, it is passive. It is thus socio-political because it imposed on her by the socio-cultural norms just to accord respect to her master's wife. This also aligns with Johannesen's (1974) JOH 5.

Excerpt 10

'Ok Zenabu, go back to your room now! Go and put down your load right now!
You hear!' Zenabu once shrugged her shoulders and shook her little head
daringly, rebelliously. P138

This is also continued in **Excerpt 11**. Alamu, on returning home after winning his case with Bajoks Company Limited with the help of his bosom friend and confidant, Lawyer Adio, they meet her struggling to regain her composure because she has just woken up from slumber, she is standing, prepared to leave for her village. Angered, Alamu instructed her to get inside quickly. She quickly, without saying anything, leaves for her room.

Excerpt 11

'Get you inside quickly now!'
Zenabu brushed her face again and saw him for the first time. Without a word of
protest, she stumbled inside the pantry – her little room. P. 146

Her silence pragmatically does not indicate agreement but only functions to show submission and respect to her master. This is culture-imposed. And, as in Excerpt 9 and 10, it is in agreement with Johannesen's (1974) JOH 5. This event runs to the next excerpt. Alamu, accorded home by Adio for the settlement of the crisis in Alamu's family after winning his case with Bajok Company Limited. Alamu, Adio and Labake sit down in the sitting room looking at one another for a long time without saying anything.

Excerpt 12

The three people left in the sitting room now had plenty of time to gaze at one another. For a long time, they regarded one another silently. They stood like three transformed dead bodies now coming together in Hades to settle their age-long, earthly quarrel! Labake's gaze was confrontational and hatred-filled. She seemed to be cursing Alamu under her breadth – for all the sorrow and tribulations he had unleashed on her these past nine months. Alamu's own gaze was apologetic, beg-your-pardon gaze. Pleadingly, his eyes surveyed Labake's angry countenance. P. 146

The silence here is socio-political. While that of Labake is used to punish Alamu for having offended Labake for months, that of Alamu is used to respect Labake for her patience and tolerance for months. Thus it is confrontation and hatred-filled while that of Alamu is apologetic. This is in line with Johannesen's (1974) JOH2.

Conclusion

The study attempts a pragmatic study of silence instances in Bayo Adebowale's *Out of His Mind* with the purpose of identifying its functions in the text. The text was thoroughly read to identify the twenty-three silence instances there. These were analysed using speech act theory connected with Johannesen's (1974). Ephratt's (2008) three silence types: psychological, interactional and socio-political types are used for the categorization. The findings revealed that the psychological type embraces Johannesen's (1974) functions 1 and 6 that are coded JOH1 which functions to hide thoughts and emotions and JOH6 which is used to think over or process what one has to say so as to avoid using words that will escalate crisis. The findings on the interactional type disagree with Johannesen' (1974) functions. While that of Johannesen (1974) are used to indicate agreement and approval, their functions here indicate disagreement and disapproval. Our findings in socio-political type agree with Johannesen (1974)'s JOH2, 3 and 5. While JOH 2 is used to prevent disclosure or withhold information, JOH 3 is used to punish or sanction while JOH 5 functions to communicate respect/reverence.

References

Adebowale, B. (1987). Out of His Mind. Ibadan: Spectrum Books Limited

Adegbija, E. (1982). A speech act analysis of consumer advertisements. University Microfilms International. No830797. Bloomington: Indiana University, PhD. Dissertation

Austin, J. (1962). How to Do Things with Words. Oxford: Oxford University Press.

Bach, K, & Harnish, R. (1979). Linguistic Communication and Speech Acts. Cambridge: MIT Press

Bao, D. (2021). Silence seen through different lenses. Journal of Silence Studies in Education, 1 (1), 1-8.

Bao, D. (2025). *A systematic review of multifaceted silence in social psychology*. Behavioral Sciences, 15 (9), 1220. https://doi.org/103390/bs15091220

Bruneau, T. (1973). *Communicative silences: Forms and functions*. Journal of Communication, 23 (1), 17-46.

Ephratt, M. (2008). *The functions of silence: Mute in the service of speech and communicative (in)efficiency*. Journal of Pragmatics, 40 (11), 1909-1921.

Jaworski, A. (1993). *The Power of Silence: Social and Pragmatic Perspectives*. Sage Publications

Johannesen, R. L. (1974). The functions of silence: A plea for communication research. Communication Education, 23 (1), 25-35.

Lopez, G. & Arroyo, P. (2024). *An exploration of silence in communication*. European Public & Social Innovation Review, 9, 01-18. https://doi.org/10.31637/epsir-2024-610

MojolaOluwa, O. (2024). *Out of His Mind* by Bayo Adebowale: A Review. Omlivingstones.wordpress.com N.P.

Odebunmi, A. (2006).

Odekunbi, S. (2024). *Children and Young Adult Literature*. In Odebunmi, A. (ed.) Topics in English language and Literature Series 2. Ibadan: James and Dames Publishing Company.117-144

Ojedoja, S. & Abubakar, A. (2018). *Tradition and modernity in Adebowale's The Virgin* and *Out of His Mind*. African Research Review. 12 (4)

Tannen, D. (1985). *Silence: Anything but*. In D. Tannen & M. Saville-Troike (Eds.) Perspectives on Silence. Ablex Publishing. 93-111

Searle, J. (1969). Speech Acts: An Assay in the Philosophy of Language. Cambridge: Cambridge University Press.