

SILENCE AND SPEECH IN FILM NARRATIVE STRUCTURE: LAILA PAKALNIŅA'S "THE SHOE" AND DĀVIS SĪMANIS' "EXILED"

Dr. philol. Sanda Rapa

Latvian Language Institute of the University of Latvia, Latvia

Mg. philol, PhD cand. Jana Taperte

Latvian Language Institute of the University of Latvia, Latvia

Abstract

The paper deals with the importance of speech (and absence of speech) for the storytelling strategies in film, which includes verbal and non-verbal interaction between characters, as well as speech in a broader sense as part of cinematic soundscape with particular focus on the relationship between sound and image. For the analysis, Laila Pakalniņa's "The Shoe" (*Kurpe*, 1998) and Dāvis Sīmanis' "Exiled" (*Pelnu sanatorija*, 2016) were chosen. Although "The Shoe" and "Exiled" differ considerably in terms of visual aesthetics and thematic scope, both films share stylistic features of slow cinema. The significance of silence and speech in shaping film narrative (syntagms) is analyzed using narratology models; the interaction between speech and silence, as well as between sound and image is described using linguistic terms.

Keywords: *film narrative structure, speech in cinema, silence in cinema, interaction between sound and image, acoustic and eloquent silence.*

Introduction

The idea of narrative structure as a combination of various mutually interactive components has been promoted in the very first studies on narrative. As Roland Barthes writes, "*Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those substances. [...] Like life itself, it is there, international, transhistorical, transcultural*" [Barthes 1975: 237]. Since the beginnings of narratology, there have been countless attempts to identify and define these structural components. Seymour Chatman when speaking of fiction and film narrative structure introduces the notion of narrative statement:

“Narrative discourse consists of a connected sequence of narrative statements, where ‘statement’ is quite independent of the particular expressive medium. It includes dance statement, linguistic statement, graphic statement, and so on” [Chatman 1978: 31]. These narrative statements in cinema are combined to form larger narrative segments, or syntagms.

The concept of narrative statements that comprise larger structures resonates, to some extent, with the definition of narrative proposed by David Bordwell [1985: 49] who sees it as a “process which is not in its basic aims specific to any medium. As a dynamic process, narration deploys the materials and procedures of each medium for its ends.” Film narrative, specifically, differs from one of literature or theatre by being diegetic and not mimetic, namely, multimodal and accompanied with the so-called invisible observer.

Apart from the syntagmatic classification, narrative can be analyzed paradigmatically. Since the beginnings of narratology, various scholars have been attempting to define different paradigmatic narrative elements. For example, Vladimir Propp [Пропп 1998] (first published in 1928) analyzed morphological structure of folk tales and identified 31 universal themes (narratemes, or morphological elements of the narrative) which comprise broader narrative structures. Tzvetan Todorov defined five major stages that a character should go through in a story: “*Equilibrium, Disruption (of the Equilibrium), Recognition, Repair of the Disruption, and Reinstatement of Equilibrium*” [Todorov 1969]. For our analysis, we have chosen Gérard Genette’s three-tier model of narrative structure which consists of *narration*, *récit* (narrative) and *histoire* (story), since it covers both the way of storytelling (material form) and the story itself (mental concept). According to Genette, narration means *the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place*, *récit* is defined as *the signifier, statement, discourse or narrative text itself*; finally, he defines *histoire* as *the signified or narrative content* [Genette 1972: 27].

Since it is impossible to examine the whole film soundscape within one paper, we are going to analyze speech and silence as syntagmatic components of narrative structure as well as the way these components function in paradigmatic narrative tiers. Speech and silence are two opposites, but at the same time mutually supportive and equally meaningful phenomena and significant means of communication. Before the 1980s, when Michel Chion’s seminal works “Voice in Cinema” (*La voix au cinéma*, first published in 1984) [Chion 1999] and “Audio-Vision” (*L’Audio-Vision*, first published in 1990) [Chion 1994] were issued, quite often in film criticism its aural component was considered as complement to the visual image and was somehow pushed aside and suppressed by visuality. In contrast to this rather usual practice, we would like to look at this part of cinematic medium as a self-sufficient means to

communicate a certain message – both directly and metaphorically – and to create a distinctive stylistic pattern. In our analysis, we will operate mainly with linguistic notions and terms where there is lack of respective terms in film theory. Certainly, it is also impossible to completely isolate these aural components from other elements of the film soundscape and from the image as well, but we will attempt to analyze the interaction between the sound and image as equally significant parts of the film narrative structure.

Choice of films

For the analysis, two Latvian films – Laila Pakalniņa's "The Shoe" (*Kurpe*, 1998) and Dāvis Šimanis' "Exiled" (*Pelnu sanatorija*, 2016) – were chosen.

"The Shoe" is set in Liepāja during the Soviet occupation in the 1950s and presents a version of the Cinderella story. A woman's shoe is discovered by the seaside, and this leads to the conclusion that the border has been violated, so the owner of the shoe has to be found. Four young soldiers accompanied by a dog go around the town visiting a school, slaughterhouse, factory and an apartment building.

In "Exiled", Ulrich, a German doctor, at the end of the World War I arrives to a remote asylum for shell-shocked soldiers where patients are looked after by the nurse Emma, caretaker Risak, his wife and son. The important part of the story is the relationship between Ulrich and a savage boy found by Ulrich in the woods. Another important part of the plot is the conflict between the inhabitants of the asylum and neighbourhood residents: for them, the asylum patients and the boy are the personification of evil, the Other they are afraid of and wish to destroy.

Although these films differ considerably in terms of visual style and thematic scope, they still have some characteristics in common. Firstly, both "The Shoe" and "Exiled" are debut features of documentary directors, so it is assumed that the impact of documentary aesthetics might be present in these motion pictures. Secondly, both films share, to some extent, poetics and stylistic tropes that are typical of the so-called slow cinema aesthetics – "*cinema that downplays event in favour of mood, evocativeness and an intensified sense of temporality*" [Romney 2010], such as employment of long takes, de-dramatized narrative mode, emphasis on mundanity and quietude [Flanagan 2008; 2012]. Thirdly, both features deal – although in very distinct ways – with military themes: in "Exiled", the action takes place during the World War I, while "The Shoe" is set during the Soviet occupation; because of these settings, in both films multilinguism becomes a very prominent characteristic of communication between the characters. And finally, these are vivid examples of art-house cinema, with distinctive style, and there are many possibilities for interpretation.

Speech

The structure of soundscape in cinema is polybranched and hierarchical. Cinematic sound consists of various sub-components (e. g., voice/speech, environmental and other non-vocal sounds, diegetic and non-diegetic music, etc.). Voice – and specifically speech – seems to be the main means which helps to narrate the film story. However, even speech has its own limitations in cinema: “[...] *as long as speech forms a ‘word carpet’ or a ‘coherent sound pattern’, it is treated like a material index as properly ‘cinematic’ as the photographic frame. But as soon as it provides a linguistic act demanding comprehension in its own right, it becomes a disruptive intrusion, unessential and preferably avoided*” [Mamula 2013: 135].

According to Chion [1994], there are various possible ways of introducing voice into film narrative: intelligible speech, as well as non-linguistic vocal sounds – shouts, unintelligible whispers, murmur, singing, humming, etc. All of them can be either part of communication or aesthetic device, or both – and the same is true for silence. From the linguistic point of view, through interacting with each other, all these elements constitute discrete narrative segments which can be called syntagms, and they in turn form the syntax and discourse of a film. These linguistic terms correspond to Genette’s three-tier model of narrative structure: syntagm is narration, syntax is *récit*, and discourse is *histoire*.

We will start with the most obvious and the least contradictory part – verbal communication. As Chion puts it, vococentrism is important characteristic of the perception of cinematic sound, namely, human voice is on the top in the hierarchy of auditory perception: “*There are not all the sounds including the human voice. There are voices, and then everything else. In other words, in every audio mix, the presence of a human voice instantly sets up a hierarchy of perception. [...] Human listening is naturally vococentrist, and so is the talking cinema by and large*” [Chion 1994: 5].

There is little spoken text in both films (if we understand linear grammatically formatted expressions with the certain meaning by this). Meaningful verbal phrases make up very small part of soundtrack in “The Shoe” and “Exiled”: 83 minutes

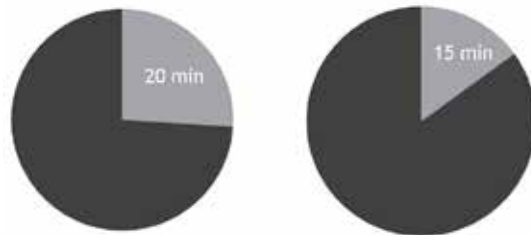


Figure 1. Speech duration in Laila Pakalniņa’s “The Shoe” (on the left; film duration: 83 min) and Dāvis Sīmanis’ “Exiled” (on the right; film duration: 90 min).

of Pakalniņa's film soundtrack comprise approximately 20 minutes of voice, and 90 minutes of Sīmanis' film soundtrack comprise approximately 15 minutes of voice (Figure 1). So, it can be concluded that the narrative, especially in "Exiled", is not primarily based on text. From the point of view of pragmatics, the lack of verbalization is one of the indicators of weak communication – sharing an impression rather than conveying a certain message [Wharton 2009: 45]. As Wharton notes, "*utterances are rarely uttered in a behavioural vacuum: they typically involve a mixture of strong and weak communication, with non-verbal behaviour generally contributing to the weaker side*" [Wharton 2009: 191–192]. This feature is also pointed out by Elīna Reitere as one of the characteristics of narration in slow cinema: "[...] *slow cinema is a case of weak communication, because the communicative acts in slow cinema are dominated by weak implicatures*" [Reitere 2015: 202].

The analysis of dialogues in both films shows that an act of verbal communication (even if consisting of just a few sentences) in film narrative can be structured differently. The following are examples of dialogues in "The Shoe" and "Exiled".

"The Shoe" begins with the fairly twisted dialogue with grammatically full sentences that explains the main problem and the main task for the further action. If the dialogue is read without seeing the image, the situation is understood easily from the text alone.

A: Comrade Sergent, there's been an infiltration of the security zone! Comrade Sergent! A woman's shoe. The border has been violated.

B: You must be crazy, Sidorov. Really.

A: Search, Vika [the dog], search. That a boy, search.

B: Calm down!

A: Mommy! Mommy! What's going to happen now?

C: That's it, Sidorov, there'll be war. The war. Attention! Our unit is coming.
[..]

H: You're really going to get it later. You're not on vacation here. Go into the town and find me the matching shoe, and its owner. Any questions? Carry out the order.

In contrast, in "Exiled" the role of spoken text is considerably weaker: we cannot reconstruct the narrative only on the basis of speech we hear. For "Exiled", repetitions, short or unfinished sentences, and parcellation – or dividing sentences into several parts – is typical (the same is true for the further speech in "The Shoe"). Mostly pronouns are used instead of proper names, especially in "Exiled":

A: Mom!... Mom!

B: Is this the way to the sanatorium?

C: [No answer]

C: Let father deal with **them**. Kaspars, Kaspars, Kaspars... I'd better tell the villagers... In the village. **He** burned... Not me. **He's** guilty. Not me.

D: Woe to the faithless!

C: **They** are all like this here. You have to go there... Enough! Enough! I'll tell **them**... I'm sick of this...

The pronouns in this example (indicated in bold) are not associated with any particular character in the film. We do not see the visual sign of that “third” person, but we can construct the character of this invisible third person who has harmed others. Thus, the speech here is the main technique to narrativize a person.

There are two kinds of speech in the films which we call connotative and denotative speech. In connotative speech, the speaker is seen or can be imagined (because he or she is recognizable) – this is the most usual kind of speech in film (Figure 2). In denotative speech we cannot see or recognize the speaker, however the information is still accessible (Figure 3).

In both films, dialogues make an inconsiderable part of speech (e. g., the above-quoted conversation from “The Shoe” is almost the only comprehensive dialogue).



Figure 2. Examples of connotative speech (“The Shoe” on the left, “Exiled” on the right).



Figure 3. Examples of denotative speech (“The Shoe” on the left, “Exiled” on the right).

Verbal communication in the films consists mainly of imperatives, declamatory phrases and questions (without verbalized answers). The questioners often are confronted by total silence, ignorance, titter, croon or declamation. In some situations, the obvious reason for this is a language barrier between Latvians, Germans and Russians or (in “Exiled”) psycho-neurological problems of the asylum inmates. In “Exiled”, the first successful communication or at least visual interaction between speakers of different languages starts with linguistic adjustment, when the foreigner starts to speak Latvian (although broken Latvian); however, the psycho-neurological barriers in the film are not overcome.

Despite these impediments *histoire* of both films is still comprehensible. Imperatives, interjections, questions and uncompleted sentences help to create the atmosphere and demonstrate that it is not only “this story”, that is, the story which is seen and heard. This proves that speech plays a minor role in shaping the narrative syntagms (or segments) of these films – *récit* is what consolidates these syntagms; with the use of speech alone, narrative in these films would be non-linear and distorted.

Interaction between sound and image

Now we would like to discuss the ways in which the sound interacts with the visual image. In cinema theory, two basic types of this interaction are usually distinguished: (1) visualized sound – a sound accompanied by the sight of its source or cause; (2) acousmatic sound – disembodied sound, sound that one hears without seeing its actual source [Chion 1999: 71–73]. We would like to expand this basic classification to emphasize the connection between the visual and the aural aspect of cinematic image. To characterize this interaction, we have borrowed several terms from linguistics [Васильева 2009].

Three major types of image-sound interaction can be distinguished:

- **synchronization:** image = sound;
- **anticipation:** image → sound;
- **retardation:** sound → image.

A visualized sound, when the sound and image are synchronized, is the basic element of this classification – *a sound event and visual event meet in synchrony* [Chion 1999: 58]. In both films, synchronization is used infrequently. It could be considered as a significant indicator of slow cinema.

The second type of the image-sound interaction is anticipation, which is dominant in the aesthetics of “The Shoe” and “Exiled”: in this case, an image, namely, the sound source, appears on screen first and then it is followed by sound (Figure 4 and Figure 5).

The third type is retardation: in this case, the sound appears before the image. A vivid example of retardation can be observed in “The Shoe” – the director is using



Figure 4. Anticipation in “The Shoe”. A man carrying firewood is seen on the screen. When he has left the frame, the camera stops, and we can hear him speaking to a woman outside the camera’s view.



Figure 5. Anticipation in “Exiled”. Ulrich is seen on the screen, Emma follows him, the camera follows them when they disappear behind the wall, and only their voices are heard.



Figure 6. Retardation in “The Shoe”. While the camera is moving slowly along the wall, we hear men arguing. When the camera stops and the door opens, the men are frozen in tableau vivant.

it as means of artistic expression: in a long take, the camera is traveling slowly through the apartment stopping at every door (Figure 6). While the camera is moving, we can hear different sounds coming from a particular room, but the source of these sounds remains unseen. When the door opens, we can observe the source – some

people are standing motionless, frozen in tableau vivant. Sound and motion are superseded by stillness and complete silence. Mute figures, according to Chion, “refer to everything that early cinema put into play – masking, exclusion, offscreen space [...] and problematize the film narrative’s ‘final word’ that supposedly closes off the narrative system as a unified whole [...], the cinematic mute brings into play the status of language, speech, and the voice in cinema” [Chion 1999, 100].

There is a certain stylistic formalism typical for Pakalniņa’s cinematic style, and it manifests itself both visually and aurally. Speaking in Bordwell’s terms [Bordwell 1985] the narration mode in “The Shoe” can be characterized as parametric – the style dominates the story, and a disembodied sound can undoubtedly be considered a significant stylistic parameter.

In “Exiled”, in its turn, art cinema narration mode is used: the plot is less redundant as compared to classic narrative cinema, causal relationships between events are not so obvious; at the same time, expressive artistic means are employed, and characters’ subjective reality is emphasized. In this film, sonic images are particularly significant for shaping its atmosphere. In the very first sequence retardation is used (Figure 7): we see a woman being dragged by soldiers into the woods and hear a child calling for his mom. After the sound of a shoot the boy’s (caller’s) silent face is seen looking through the window.



Figure 7. Retardation in “Exiled”.

Silence

There is a huge amount of theories of silence in different fields – linguistics, cinema and arts, psychology, anthropology, etc. [e. g., see Kenny 2011: 67–86]. It is indeed surprising, how many different silences we encounter – and communicate with. “*Helping silence to function, of course, there are usually many reinforcing nonverbal cues, such as a shrug of the shoulders, a frown, a tensed mouth, a glare, a clenched fist, or a nod of the head, but silence is still a – if not the – paramount factor in many communicative situations*” [Jensen 1973: 249]. Silence is the other side of sound in general; particularly in cinema, as Béla Balázs [1970: 205] stated, it is “*one of the most specific dramatic effects of the sound film.*”

There are various classifications for different types of silence, but the most basic one is the distinction between silence as the opposite of speech and silence as the opposite of noise. In this paper, we will refer to the first type as communicative, or eloquent silence, and to the second type as acoustic silence. It is worth noting, however, that both acoustic and communicative silence does not mean the complete absence of sound, and, in fact, it is the case not only for cinema but for the real world as well. We never experience ultimate silence. As John Cage once noted, even in an anechoic chamber it is impossible to experience complete silence, “I [...] *heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death*” [Cage 1973: 8]. In cinema therefore sometimes it is referred to as quasi-silence [Wierzbicki 2016]. As an example, let us imagine the acoustic silence – serene, silent landscape of “The Shoe” and “Exiled” which, nevertheless, instead of explicit sonic signs is accompanied by the sound of waves hitting the shore and the gulls calling, or the trees creaking (Figure 8).

Eloquent silence

It should be noted that communicative silence is pragmatically significant and therefore it is an integral part of speech and dialogue. As Jack Bilmes writes, “*Where the rule is ‘speak’, not speaking is communicative*” [Bilmes 1994: 78]. In certain communicative situations, silence can substitute speech and express even more than words. To underline its significance in verbal communication, we adopt the term of Michal Ephratt [2008] – eloquent silence.

In both films, different meanings are expressed by eloquent silence, even if the situations where silence is used as a means of communication seem similar at first glance. For instance, in “The Shoe”, a similar scene of trying on the shoe is repeated throughout the film. The “Cinderellas” never speak, but in every case their silence expresses something different – surprise, perplexity or just plain indifference (the woman at the factory).

In “Exiled”, the silence of trauma and fear is constantly present. The boy Ulrich takes care of has experienced the killing of his mother and does not speak, does not answer questions and even does not use any gestures to communicate. In fact, the whole atmosphere of the asylum with its semidarkness and silence communicates fear and anxiety.

In “The Shoe” (and in some episodes of “Exiled” as well), silence is part of the sociolinguistic model of multilinguism. It is largely determined by failure to understand the question, to communicate (e. g., in “Exiled”, when Ulrich asks a local in German where the asylum is). In “The Shoe”, in many cases the addressers – Russian

soldiers – are confronted by total silence, and it is not a sign of incomprehension, but rather demonstrative disregard; for example, the woman with the brush does not even turn her face to the questioners. The addressers are almost invisible – only their shadows are present in the frame most of the time. In these situations, the silence communicates more than just neglect or incomprehension. We know that language is not just a mere tool for communication – it can also possess a strong symbolic meaning and ideological connotations, and this silence therefore can be interpreted more broadly – as a reaction to the Russian language and the Soviet regime it is symbolically tied to.

Acoustic silence and non-speech sounds

Now a few words about the other type, which we have called acoustic silence. As we have mentioned before, no ultimate silence is possible in natural settings. Of course, in cinema a complete elimination of sound is sometimes used as an artistic device, but this silence – an utmost disruptive gesture, as Wierzbicki [2016: 137] puts it – is always artificially imposed with a certain intention, for example, as a counterpoint to the image of some kind of disaster, explosion, etc. But normally, as Chion [1999: 57] writes, *every place has its own unique silence*, which basically means its own unique set of sounds. Therefore, we would like to discuss this type of silence in conjunction with non-speech sounds – because in some paradoxical way, sound can actually signify silence. This kind of silence is important in both films, although it is employed in rather distinct ways.

In “The Shoe”, acoustic silence makes clear, salient contrast to speech and to human activity in general. For instance, the peaceful silence in the previously mentioned opening sequence (Figure 8) is interrupted by human-produced noises: at first a tractor appears, and then the silence is deranged completely by the wailing of sirens, the roar of vehicles, loud-speakers, etc.



Figure 8. Silent landscape in “The Shoe” (on the left) and “Exiled”.

In “Exiled”, in its turn, this kind silence is present most of the time – in fact, it is the basis of the film’s soundscape that is just occasionally interrupted by sudden outbursts of speech, or cries, or non-vocal sounds (e. g., in one of the first sequences, when Ulrich hears the boy crying in the woods for the first time). Both vocal and non-vocal sounds constitute this unique silence of “Exiled”, which is indeed polyphonic: these are the voices of the asylum patients, whispers, prayers, unintelligible murmur, and creaking trees.

It should be mentioned that vocal sounds can also be used as a metaphor or a pure artistic device to create some kind of formal stylistic pattern. In “Exiled”, a voice is used for unifying time and space. When Ulrich looks at an old photograph he has found in his room at the asylum, we can hear children talking and laughing from faraway – these voices signify the time and space of the photograph, not the filmic reality. Later, when the photograph is shown in the shot again, the shot is accompanied by the same sound. In this way, a specific audiovisual image is created.

A non-linguistic vocal sound can also become important part of communication. We can observe this in “Exiled” – in the scene where the boy hears music for the first time and attempts to hum along. Here, music is really a universal human language, which the boy is trying to acquire.

For “The Shoe”, a more formalistic approach is typical, as it was previously mentioned. Therefore, it is no surprise that sound in general and voice in particular is used in “The Shoe” to create some kind of audio-visual rhythmic structures. For example, the scene with the binocular, where the movement of the binocular (and, consequently, the image) is accompanied by offscreen humming.

Conclusion

Voice and silence, as well as sound imagery as a whole are significant means of narration in “The Shoe” and “Exiled”.

The analysis of these films shows that even small amount of text can be structured in distinct ways – it can be verbalized either fully or incompletely, when speech is not composed in semantically complete utterances. Human voice becomes a part of filmic soundscape and together with other sounds and silences it creates certain ambient sound patterns. The lack of verbalization can become a significant artistic device to achieve slow cinema aesthetics. Despite incomplete verbalization, *histoire* of both films is still comprehensible. This proves that speech plays a minor role in forming film narrative syntagms, which are consolidated by *récit* primarily. With the use of speech alone, the narrative would be non-linear and distorted and *histoire* would not be recoverable.

In both films, all possible sound-image interaction techniques have been used: synchronization, anticipation and retardation. However, slowness is achieved largely

by anticipation and retardation as well as by different modes of silence – both eloquent and acoustic – and their alternation.

Although *récit* is similar for both films, *narration* (narration mode) differs considerably: in “Exiled”, art cinema mode of narration [Bordwell 1985] is of primary use: expressive artistic means are employed to emphasize the subjective, psychological reality of film characters; in “The Shoe”, a more formalistic approach is favoured, and it can be characterized as parametric mode of narration where the style dominates over the story, and image-sound interaction is especially important stylistic parameter.

Sources

- Balázs, B. (1970). *Theory of the Film: Character and Growth of a New Art*. New York: Dover.
- Barthes, R. (1975). An introduction to the structural analysis of narrative. *New Literary History*. Vol. 6. No. 2, pp. 237–272.
- Bilmes, J. (1994). Constituting silence: life in the world of total meaning. *Semiotica*. Vol. 98. No. 1–2, pp. 73–87.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Madison: University of Wisconsin Press.
- Cage, J. (1973). *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press.
- Chatman, S. (1978). *Story and Discourse. Narrative Structure in Fiction and Film*. Ithaca and London: Cornell University Press.
- Chion, M. (1994). *Audio-vision: Sound on Screen*. New York: Columbia University Press.
- Chion, M. (1999). *The Voice in Cinema*. New York: Columbia University Press.
- Ephratt, M. (2008). The functions of silence. *Journal of Pragmatics*. Vol. 40. No. 11, pp. 1909–1938.
- Flanagan, M. (2008). Towards an aesthetic of slow in contemporary cinema. *16:9*. Available: http://www.16-9.dk/2008-11/side11_inenglish.htm (viewed 13.10.2020.)
- Flanagan, M. (2012). *‘Slow Cinema’: Temporality and Style in Contemporary Art and Experimental Film*. Thesis for the degree of Doctor of Philosophy. Exeter: University of Exeter.
- Genette, G. (1972). *Narrative Discourse. An Essay in Method*. Ithaca, New York: Cornell University Press.
- Jensen, J. V. (1973). Communicative functions of silence. *ETC: A Review of General Semantics*. Vol. 30. No. 3, pp. 249–257.

- Kenny, C. (2011). *The Power of Silence: Silent Communication in Daily Life*. London: Karnac.
- Mamula, T. (2013). *Cinema and Language Loss. Displacement, Visuality and the Filmic Image*. New York and London: Routledge.
- Pakalniņa, L. (1998). *Kurpe* ["The Shoe"]. Drama/Comedy. Latvia: Hargla.
- Reitere, E. (2015). *Narration in Slow Cinema*. Mainz: Johannes Gutenberg-Universität.
- Romney, J. (2010). In search of lost time. *Sight & Sound*. Vol. 20. No. 2, pp. 43–44.
- Sīmanis, D. (2016). *Exiled*. Drama/historical movie. Latvia/Lithuania: Lokomotive.
- Todorov, T. (1969). *Grammaire du Décaméron*. The Hague: Mouton.
- Wharton, T. (2009). *Pragmatics and Non-Speech Communication*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi: Cambridge University Press.
- Widdis, E. (2014). Making sense without speech: The use of silence in early Soviet sound film. In: L. Kaganovsky, M. Salazkina (eds). *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington, Indiana: Indiana University Press, pp. 100–118.
- Wierzbicki, J. (2016). Narrative cinema's "sounds of silence": variations on the POA. *Sound Studies*. Vol. 2. No. 2, pp. 137–150.
- Васильева, Н. В. (2009). *Собственное имя в мире текста*. 2-е изд. Москва: Либроком.
- Пропп, В. (1998). *Морфология волшебной сказки. Исторические корни волшебной сказки*. Москва: Лабиринт.