

Quote	pg	Significance
The 'paper' that Petey reads	10	The newspaper is used as a tool of deceit. By failing to give information, the state censors information to prevent rebellion. The lack of information keeps individuals powerless by robbing them of information and intellect
This house is on the list	12	List alludes to the Holocaust list; suggesting an external organisation/the state carrying out surveillance on the people and keeping a hit- list of some sort to execute people who may rebel against the state. Also suggest an elite network of spies and agents executing people with precision and efficiency, leaving behind no trace of evidence
Two gentlemen	20	The ambiguity of the two gentlemen's identity as well as Stanley's unease or their unanticipated arrival brings to mind, the absolute power and authority the state wields on the individual. Gentlemen implies higher status-men with more education, more social capital and more power and resources to hunt and put down those with less access to the above.
They're coming today, they're looking for someone	24	The faceless 'they' adds to the menace of the state. Whatever misdeeds the state carries out on the people can be easily covered up as they erase their identities after the task is completed as we never know their real names. 'They' may encompass the state, religious organisation, powerful class interest groups etc
There's nowhere to go...it doesn't matter	26	The state confines and traps people, giving them 'nowhere' to hide. The phrase 'it doesn't matter' also brings to mind the insignificance of lives which do not matter. Stanley repeats the phrase 'nowhere' four times highlighting the futility of resistance
Stage directions: Enter by the back door, Goldberg and Mccann	26	Back door suggest sneaky coordinated attacks through the back door. Suggests also highly coordinated attacks on powerless and unsuspecting individuals. Atmosphere of intense mystery and brooding gloom highlighting the entire atmosphere of helpless fear
Stage directions: Mccann carries two suitcases, Goldberg a briefcase	26	Suitcases and briefcases can carry weapons or tools to frighten individuals into submission to the government. They also suggest 'gentlemen's wardrobe essentials-the suits and briefcases part of the wardrobe of power over intellectually poorer individuals or individuals who are not part of the gentlemen's class.
Is this it...this is it	27	Goldberg seems confident this is 'it' the house that has been on surveillance by the state. His confident 'sure I am sure' with its expansive tone and repetitive stress on 'sure'. Not starting with the pronoun and the displaced word-order suggests Goldberg's confidence in the two 'sure'
Sit back Mccann, relax. What can you lose	27	Goldberg's light-hearted and easygoing tone is achieved through the phrase 'sit back' suggesting a relaxed and rich executive sitting back after a hard day's work of

		<p>killing and surveillance. The question 'what can you lose' are only said by powerful people to their subordinates as if crowing and self-praising their own successes. People who are subordinate lose their homes, their privacy and even their lives as seen in the case of Stanley and Meg</p>
When I was an apprentice...Uncle Barney	27	<p>The state teaches younger men 'apprentices' who are attached to an older, more experienced killer who will guide him and act as his mentor,. This ensures that the state will always retain its power over individuals as they have these trained killers to carry out the organisation;s work.</p>
Watch the tide coming in, going out	27	<p>Surveillance tactics employed by the state to conceal agendas. They survey people on the quiet, using the cover of an innocent outing at the 'seaside' . Pinter invest menace in the above line through the use of internal rhyming 'coming' and 'going' as well as sound in the almost hypnotic 'ing' 'ing' sound repeated twice and conveying a slow but menacing atmosphere of two men seemingly taking it easy at a sea-side but actually surveying people</p>
Impeccable dresser. Respected by the whole community	27	<p>Dressing symbolises partnership with the state-suits to show bureaucracy and following orders so as to maintain the statusquo of the whole community. Contrastinly we see Stanley most of the time in pyjamas, symbolising deliberate rebellion against established conventions. People are given respect due to outer clothing rather than what they have done for the community. Clothes and the outer things that cover men are potently symbolic in this play.</p>
'Whole community'	27	<p>Community in this case refer to a network of assasins who are symbiotically dependent on each other to carry out their nefarious plots-eg Mccann dependent on Goldberg for motivation, mentorship and courage</p>
Culture. Don't talk to me about culture. He was an all-round man...	28	<p>Culture ironically is used by many people in power to justify racism or classism. For example, the cultured Goldberg with his suit and tie is put in opposition to the poorer and so called uncultured victims, Meg, Petey and Stanley. Cultural memories also play a part in the violent atmosphere of the play. References to British suppression of the Irish in 'Black and Tan' Fact bring out how the state uses culture to justify suppression since the Black and Tan refer to Irish Protestants hired by the British to suppress other Irish people.</p>
The word of a gentleman is enough		

Institutional talk/language (institutions survive because of old rules and following principles set down for a long time so that people do not dare to rebel)	24,28,29	'They're looking for someone', One of the old school, you've always been a true Christian (a true Christian follows institutional rules as opposed to others who do not share the same faith) 'This job is it going to be like anything we've ever done before?'
Language using hierarchical terms and based on unequal social positions	29 30	a man in your position, G to M "the main issue is a singular issue and quite distinct from your previous work' G's tone is officious using bureaucratic terms; excluding M from the hierarchy of superiors who plan what younger workers do.
Language of laws and rules to keep hierarchy in place	50 50 51	G to Stanley 'We're right and you are wrong' 'When did you last pray?' 'Why don't you pay the rent>
Continual irrelevant social talk; innocent on the surface but actually used by G to find out things about his future victim	31	'And your guest? Is he a man?' 'What's his name?'
Bad sentences/bad syntax	31	'Does he play a nice piano?' G uses bad sentencing here. The actual phrase should be 'Does he play nice music on his piano?' This bad syntax shows us the manipulative nature of G. He purposely uses bad language to appear to be of the same class and status as Meg; to gain her confidence and then use information to destroy Stanley.
Verbal mishearing	36	Stanley to Meg-'This isn't my birthday Meg' Meg to Stanley 'Of course it is' Meg deliberately does not hear Stanley showing us an absurd and ironical world where an individual must even concede his birth date to a more powerful person; in this case Meg.
Certain habits and social practices that makes individuals powerless	36	Stanley to Meg 'Shall I put it around my neck?' Little boy's wheedling and pleading tone; asking permission from the older and more powerful woman. The word 'shall' is about asking permission. This is the social practice of older people keeping the young on a tight leash very much like what G does to Mc too.
The owners of language use words to gain power over those whose language is not 'the language of the capital'	59	Language of the capital refers to language used only by the upper/more powerful/elitist class. Goldberg's reference to his 'bungalow with the flat roof' and his story of his wife 'Simey quick' This is the language of the capital

		<p>class with its obsession with bungalows, properties and good wives who stay at home to cook for their husbands. Lulu is seduced by this story 'I bet you were a good husband' referring to G ability to provide property for his wife. The bungalow is very unlike Meg and Petey's social milieu. There is a seedy boarding house at a seaside; only suitable for down at their luck tenants like Stanley. The claustrophobic atmosphere of their sparsely furnished dining room where most of the action takes place shows us a picture of the lower class. They own property but it has to be rented out and Petey is a 'deck-chair attendant' who is at the beck and call of the rich holiday makers enjoying their privileged money.</p>
<p>Through the words of the interrogators, the play stresses and explains the system of rules and laws in a state, and shows how insistency on keeping those rules can serve as a means of power</p>	<p>83</p> <p>84</p>	<p>'We'll make a man of you' that Stanley is someone whose sexuality is confused and needs to be trained by the state or religious organisation to fulfil some 'manly' role ascribed by the state</p> <p>'You'll be re-oriented' that Stanley has run away from the rule of law and needs to be re-introduced to rules. Orientation involves rituals and symbolic gestures that show membership to a tribe and organisation. Black and Tan are the Irish nationalist movement which is protestant based while Goldberg's Jewish roots are seen in his name 'Simey' and his references to 'Shabbus' which is the Jewish holy day. They also belong to another secretive group-civil service which torments individuals to maintain power.</p> <p>You'll be our pride and joy-the suggestion that only by bringing back the run-away individual back to the organisation, the organisation cannot afford to let anyone go.</p> <p>'You'll give orders, you'll make decisions.' Insistency on giving orders; acting the Bureaucrat Man and bringing back people to the organisation is paramount so as to maintain their grip</p>

		on power and over the lower classes.
Endowed individuals with status and resources to carry out dominance	85	'man of your position' 'bungalow with a flat roof' 'you'll give orders' 'He needs special treatment' 'taking him to Monty' 'taking him' suggest forceful domination and Monty could be a mental institution; a tactic used by a number of repressive governments to stifle opposition. The state has such resources to do these things. The state also has surveillance capabilities as seen in G menacingly asking Stanley 'What were you doing yesterday'. As if suggesting that he knows what S was doing 'yesterday'
Goldberg full of false bonhomie and worldly wise	61	'Give us a song Mccann' as if trying to lighten the atmosphere through false cheerfulness. But this is a pre-planned strategy; where Goldberg pretends cheerfulness and instructs Mc for a song. This song is menacing 'But I know the lie of it still' 'Just turn to the left at the foot of Ben Clay' where Mc pretends to give specific directions to the Garden of Eden through song. It is the references to location 'foot of hill' 'halfway to Coote Hill' and with such specific references that the menacing atmosphere is created even in the midst of song and games. It is as if through the song, Mc and G are warning Stanley that they have knowledge of locations and places where people can be disappeared into the unknown.
Mccann being brutal and silent, echoing G words and obeying his orders		
They have made detailed plans as to what they or the institution wants to happen and how it is going to happen	61 65	'you want to play blind man's buff' Goldberg suggests-seemingly a game but planned in such a manner to torment and menace Stanley (Goldberg and Mc move towards him. He backs giggling, the torch on his face...The figures converge upon him)
The language we use influence the way we think	23	Stanley's language in the beginning is that of a little boy whining to adults 'alright Jack I can take a tip. They want me to crawl down on my bended knees.' His tone here is childishly whining, always looking outwards to blame others. His thinking is reflected in his language of blame, words that evoke

		self-pity 'bended knees' as if to invite his audience to partake of his misery.
Where there is power there is resistance		Resistance in the form of Stanley kicking Goldberg even though he is terrified.
Interrogators disallow other people's language to gain power	85 84	Stanley loses his speech 'Caaahhh' because interrogators . 'Goldberg says 'Eh boy' to Stanley to disallow adult speech from Stanley
Firstly he is not allowed to speak, the only language he can speak and then his resistance is broken down by physical force	74	Mccann 'The frames are bust' suggesting physical force on Stanley, reinforced by 'Sellotape', suggesting physically and forcefully shutting up Stanley
Suddenly rules change and Stanley is allowed to speak but he is so coerced with torment and language oppression that he cannot speak	84	
Goldberg is able to lead the conversation where he wishes	74	Goldberg 'By then we may be gone', Goldberg's tone is menacing because of his use of one syllable words which requires him to spit out or growl these words; leading to the menacing atmosphere.
Goldberg chooses the conversational topics	32	Gold "Why tonight?" G 'Doesn't he know its his birthday?' 'Doesn't he know it is his birthday?' 'Ah! Tell me. Are you going to have a party?' The topics help him to plot strategies on using the birthday party to destroy his victim. He finds out timings (tonight) and uses celebrations to heighten terror.
He accuses Stanley of several made up things	49 50	You skedaddled from the wedding Weber, why did you change your name
He makes the elicitations and repeats them several times and never lets Stanley respond	51	G-Speak up Webber. Why did the chicken cross the road? S-He wanted to—he wanted to—he wanted to G 'Why did the chicken cross the road?' Goldberg makes the elicitation about the chicken and then repeats it to compel Stanley to reply but obviously Stanley cannot because it is an unanswerable question.

<p>The structure of the cross examination consists of Wh questions which gives the deeper impression of pressure leading to a clearly stated goal</p>	<p>50</p>	<p>G-‘Late enough! When did you last pray?’- The word ‘late’ denotes the ability to use time words to cause panic in victims, connotative of being ‘too late’ “Pray’ is a powerfully manipulative word that G uses to destroy Stanley with his suggestions that Stanley cannot expect mercy from God.</p> <p>G ‘Why do you think the number 846 possible or necessary’ Again the ‘W’ word is used to induce panic and anxiety in victims of torture. The anxiety is prolonged by G plucking a random number ‘846’ from the air and expecting Stanley to derive meaning from a random number.</p> <p>Pinter uses numbers as a point of reference to another torturous time in mankind’s history, the stamping of numbers on Jews on their way to the gas-chamber. Interestingly we have a Jewish Goldberg, referring to numbers while tormenting a victim just as how Goldberg’s own people may have been victimised.</p>
<p>The phrases are constructed as being merely accusations, there is no tie between them and being put separately they make no sense</p>	<p>51</p>	<p>G-You verminate the sheet of your birth M-What about the Albigensenist heresy? G-Who watered the wicket in Melbourne?</p> <p>Being put separately, Stanley cannot make sense of the questions, stutter while trying to reason out to unreasonable people, become anxious as he feels threatened by the connotative words related to betrayal ‘verminate’ suggesting that Stanley is a mere vermin to be thrown away after his destruction. The word ‘heresy’ suggest betrayal to a religious organisation; linked to the previous word ‘pray’ but put separately and thus not making sense to Stanley to answer.</p>
<p>There is evidence of careful planning</p>	<p>73</p>	<p>‘briefcase’ of tools for sexual domination, torture tools which Mccann uses during his interrogation of Stanley ‘He’s quiet now. He stopped all that ...talking a while ago’ Mccann pause after ‘talking’ is chilling as if he wants to say ‘all that wriggling’ after a torture and then not</p>

		being able to say the unsayable, he changes the word to 'talking'
Both G and M want to persuade S of his unquestionable guilt. A repetition of words or phrases achieve this purpose	49	Repetition of words like 'murder your wife', 'you throttled her', 'with arsenic' 'he's killed his wife' achieve the purpose of persuading Stanley that he is unquestionably guilty; the principle interrogators are following being, repeating the same thing many times invests the speaker with some kind of knowledge that the victim does not have. The victim then becomes anxious and may even concede to his interrogator to stop the relentless questionings.
Pace of interrogation steps up and Stanley cannot keep up		
M then comments on S ignorance as if announcing it to everyone (He doesn't know) which is repeated by G to give the phrase more importance	51	(He doesn't know)
Verbal manipulation when G interrupts S reply and judges it wrong before he has even said it	50	Mccann-Right Goldberg-Right? Of course right! We're right and you're wrong...'
The stages to verbal torture: To make sure that S is incapable of saying anything no matter how hard he might try		
There are inequalities in every society and thus power relations are born and can function		Boarding house vs bungalow is one kind of inequality between the gentleman Goldberg and the poorer Petey and Meg. Women as playthings another kind of inequality Resources-rich bureaucrats vs poor people
In which they are the central figures	59	Goldberg takes on primary role/central role as seen in his various narratives about his wife, mother, his persona as good person 'I'd go back to my bungalow with the flat roof' 'I bet you were a good husband' (lulu to Goldberg) This kind of stories where Goldberg takes on a central role, he legitimises his own primary role. He is the good husband, good provider, good citizen and hence the best person to bring Stanley back to the

		fold of civilisation/society
The potential to legitimate their own primacy		
The potential to create a world in which they are the central figure	43	I'd leave her with a little kiss—I never took liberties—
The one with wider vocabulary and a quicker reaction than the other is always the leader and thus able to manipulate those around him	43	Mccann 'I thought your name was Nat' Gold-'she called me Simey' Quick-thinking reply in answer to Mc query. He always has to be one better than Mc
Hardly ever in an encounter there are two participants of the same level of intelligence	33	Meg-'I wanted to have a party Goldberg 'And now you've got M and me. Mccann's the life and soul of any party. Mc-What/ The absolute confusion in Mc tone suggests that he has been taken by a more confident, authoritarian superior such as Goldberg. Goldberg does the same to Meg when he makes Meg host a party for Stanley. There is always one leaping ahead in the exchange while another stumbles confusedly along behind. Thus verbal cruelty is hidden in any conversation and thus all the social interactions offer a possibility to grab an opportunity to linguistically overpower the other
Powerless suffer interruptions and inattention to their conversational contributions	49	G-Where was your wife? Stanley: In— G-Answer.

Women are linguistically quicker than men, quicker to learn, quicker to hear and quicker to answer	59 60	G says 'Simey, my wife...' Lulu 'I thought your name was Nat' Lulu-'Youre tickling me' G'You should worry' saying this in a seductive and yet menacing tone Lulu is clearly impressed 'I've always liked older me. They can soothe you'
Men who act will dominate men who stop to think	61	G-'All right Blind-man's buff. Come on everyone up! Mccann, Stanley—Stanley! Goldberg-'What's the matter with him?' Goldberg has thought through his strategy of scaring Stanley during the game-thus as a man of action he is quick to do things unlike Stanley who is slower on his feet and has to think through his actions. This quickness gives Goldberg an advantage in destroying Stanley

Women think and act simultaneously	62	Mccann pathetically asks Lulu 'How do you play this game'. Lulu is thinking quickly that the game will allow her time to get closer to Goldberg as seen in the stage directions 'Goldberg fondles Lulu at arms length'
Women use non verbal language more often and in a more advanced way in order to give their utterances a bigger significance	19 25	Stage directions (Meg crosses behind him and tickles the back of his neck) Tickle, tickle Lulu (She sits, takes out a compact and powders her nose) Do (Lulu offering stanley the compact) Do you want to take a look at your face? Lulu's non-verbal gesture of powdering her nose suggests vanity and the need for women to look beautiful all the time; for sexual capitalisation and getting out of her seedy home, luring men through sexuality, suggested by the compact.
When the men are struggling for power among themselves, Lulu jumps in to jostle the attention back to her		
Lulu wants to translate sexual power to real estate	26	'older men' 'they sooth you' saying this only after she knows Goldberg has a bungalow. Of course earlier on she wanted to escape with Stanley but she focuses her attention on Goldberg after Stanley tells her Nowhere. There's nowhere to go...' and Lulu replies disappointed 'We might as well stay here'
She is the sexual character, not afraid of showing her female sexuality through the use of the compact-	80	However, her strength is severely tested by the restrictions of the 'old boy's network' and by religion. "You taught me things a girl shouldn't know..." suggesting dark arts of sexual and painful games. Mccann calls on her to 'confess' and move away before she 'profanes the soil' suggesting how patriarchy threatens women by invoking the figure of the slut vs the wife that Simey was talking about earlier.
Drama which says more in mumbles, mutters and broken phrases (the unsaid)	35	Stanley (dumbly) Uh-a primeval grunt of pain and terror in response to Goldberg's aggressive comments. Mutters and mumbles, show us a man forced into reluctant silence due to bullying. Yet he must utter certain sounds even to reassure himself that he is still alive despite the bullying.

	40	Stanley 'But what I mean is...you know how it is...away from your own..' Here Stanley is justifying his quiet life to Mccann. The broken phrases have a particular rhythm all of their own. They are all noun words and pronouns without any verbs or action words. The rhythm comes from the broken phrases; stopping at 'is', the hissing 's' sound contributing to a sense of jerkiness in Stanley's phrases. The mood is one of unsure worry; as if Stanley is waiting for affirmation and friendly exclamations from Mccann. He will be sorely disappointed as Mccann only says one word 'No'
Is this it-G always has the last word, nevertheless, M also manages to hold the floor and get his message heard and answered. He keeps on making elicitations which seem to be the only way to dominate in a conversation with G	76 73	M echoes his master G, but sometimes he would also take the masterful step of conducting the physical torturing of Stanley as seen in this line "Mc (quietly) I gave him..." menacingly suggesting Mc torturing Stanley, upstairs at Petey's boarding home.
Pinter plays are rooted in English life and phraseology	61 61 49	<p>Oh the Garden of Eden has vanished they say...Come back Paddy Reilly to Bally-James-Duff...Paddy Reilly is a typically Irish Catholic name. Pinter uses this Catholic name to remind British audiences of the brutal repression of the Irish Catholics by the British Protestants. Mccann is Irish and yet he is now working for the British.</p> <p>Blind-Man's Buff-typical English upper class games after a scrumptious dinner. However, this game is now played at a seedy boarding house, played by shadowy government officials and lower class British men and women.</p> <p>Café at Lyons Corner House at Marble Arch. Café house typical surveillance places; as if the two were watching Stanley 'wash up a cup'</p> <p>Purpose of using typically British landmark, British cultural lore and British actions/events-to suggest that the ideals of the 1940's and the British bravely fighting the Nazis have been terribly</p>

		destroyer, 'degenerate' and thus both words and its sounds reverberate horribly at the enclosed stage.
The succession of long and short sounds, words and sentences are calculated to a nicety	51	S-'no hands' G-'No society would touch you. Not even a building society' Pattern is first short sentence and short one syllable words followed by repetition of 'no' and 'society' which has 3 syllables. This creates the echo of fear in Stanley's voice. He starts off with a short sentence because he is panicky and cannot think, whereas G is in top form, using polysyllabic words and longer sentences, showing G's apt faculty with words and sentences; thus being able to torture Stanley.
The discontinuity		Pauses Primal sounds that discontinue normal speech Screams that discontinue normal speech thus emphasising Stanley's fear
Tempo and rhythm but also stress	64	Drum sounds provide tempo, rhythm provided through songs, chorus of torturous words and sentences in pg 64 'What happened'-tempo that imitate start of fear followed by 'the lights' said almost as a scream since it is said by Lulu and women's voices have generally a higher pitch, the exclamation mark showing fear of the dark.
Sometimes the main point comes just in a long awaited key word and the stress can tell where the meaning is	69	P-When are you going to do your shopping, Meg? M-Did you see what's outside this morning P-What? M-That big car P-Yes M-It wasn't there yesterday. Did you...did you have a look inside it? P-I had a peep M-(...tensely, and whispering) Is there anything in it? This long exchange seems to ramble on because of the long pauses, and Petey or Meg not coming to the point except at the end when she stresses 'Is there ...in it' the t sound emphasising the horror of things inside an unmarked car.

Characters talk about non relevant things as avoidance of certain topics or to fill empty moments and unpleasant encounters		
Small talk may be strategically used to find out some details about the other		
When G and M arrive they try to find out as much as possible about his future victim through small talk with Meg		
Language of cunning potency, intelligence where under what is said another thing is being said		
Connection between cruelty and sexuality is strong		G seducing Lulu; cruelty demands a certain charisma that women like Lulu find seductive. Power in a male is like an aphrodisiac unlike the very hesitant and unsure Petey and Stanley, who are the less cruel men in this play and thus less sexually attractive to Lulu
These power struggles take place in a shabby house and in an enclosed space		
Interruption-contradict the other, change the topic, make the other one stop speaking		
En An-Stanley does not have a chance to react. He is not allowed to respond to any questions. Whenever he tries to tell something, he is interrupted. The strict interrogators do not give him time to think and the pace of this cross-examination is very quick which stresses the whole oppressive atmosphere. There are two interrogators both of them interrupting Stanley constantly		En-An
The constant interruptions make one feel tired stressed and completely confused. When the interruptions are repeated over and over their effects are destructive		
Silence is used to increase tension and verbal torment		
Silence sometimes means resistance to powerful people		
Or conversely silence is a weapon of the powerful		
Silence makes other people wait for the words of the speaker. Shows power of the person using silence		
Pauses represent the struggles of a character to open himself to others.		
For a small pause, Pinter puts ...(three dots, for a large pause he puts (Pause), for a very very long pause he puts 'Silence'		
Pauses allows for atmosphere to sink in		
Voice overs are used to share thoughts-gain perspectives of characters or simply used to	77	Uncle Barney story Goldberg saying-follow the line, the line

narrate the unknowable facts of childhood		Mccann and you cant go wrong. Its G's monologue but follow the line is important suggesting the importance of following rules as seen in the mention of 'school' and 'father and mother' who are part of the social fabric to deny individual freedom and get them to act cohesively as a group through coercion and rules
A speaker who raises topics more frequently and succeeds in maintaining these dominates a conversation as he or she is consequently able to choose the kind of conversation they want, to select its pace and thus gain the floor and become more powerful than other participants	49	Raising topics, changing topics form of domination
The effects of questions can even be accusation of the others, forcing the others to respond in a way the speaker wants	49	Importance of questions
By moving on to another question, the speaker or questioner shows what an inadequate question is		Questions as tactic
G asks a series of irrelevant questions just to keep the language game going or he asks an awkward question so that the other is unable to answer	49	Irrelevant questions to find out truth, as game playing, as torture device
When a word, phrase or whole sentence is repeated, it can turn the others attention and make them reply	49	Repeated questions
You stink of sin-the tension is strong because the pace of elicitations and accusations created by the two interrogators is rapid and Stanley hardly ever gets the chance to respond. The phrase like 'Do you recognise an external force?' is irrelevant and very difficult to be answered. S is not a skilful conversationalist aso he is not able to react properly. But this absurd question is repeated three times. The two interrogators show its importance and confuse S completely. His answer 'Its late' seems to be irrelevant as well but it is immediately turned into another question, repeated again 'When did you last pray?' This time S does not answer. The effect of the repetition was reached. S is silenced. G and M reached their goal; they overpower S completely.		'you stink of sin' Words related to religion to induce guilt,conformity, practice of listening to authority be they parents, teachers or god-figures like priests-all workers of the Establishment

During a silence the characters regroup their		
mental forces, plan their next moves, control or hide their aggression, think about the strategies to be used on opponents and prepare themselves or others for a new situation		