CHAPTER IV : ANALYSIS OF CONVERSATIONS -
AN EQUAL MUSIC

4.1 Preliminaries

The present chapter applies the same pragmatic framework as in the previous chapter to the selected stretches of conversational interaction in Vikram Seth’s novel *An Equal Music*. As has already been stated, the stretches of conversational interaction taken up for analysis here represent isolated bits of the character-character conversation. The purpose here is to apply the analytical pragmatic framework to conversations in fiction. In *A Suitable Boy* Vikram Seth used Indian society, politics, and the arts as fotholds for his story. The novel gives a vivid snapshot of Indian history and culture with its diverse points of view. The conversations analysed in chapter three effectively reflect the dynamics of Indian culture depicted in the novel in nutshell. In *An Equal Music*, however, Seth focuses on non-Indo-centric topics. The novel is draped in European settings. Major events in the novel take place in London, Vienna and Venice. Plunging from *A Suitable Boy* to *An Equal Music* is almost a staggering flight into a totally different world. But Seth is a great master of his situations. Vikram Seth shows even greater command over his dramatic situations in *An Equal Music*. The two novels present a study in contrast in many respects. *An Equal Music* deals with the life and passion of Michael, the second violinist in the Maggiore Quartet. It is about the friction and endless struggles among members of the Maggiore Quartet. It portrays Michael’s daily drama and battles as a member of Quartet. It also portrays Michael’s turbulent relationship with Julia McNicholl.

The novel is about love, and about the ownership of love. Michael had lost Julia even before the story began. Seth here writes about the emotional twists and turns Michael and Julia endure in their tentative attempts to re-engage after a fateful misunderstanding in Vienna which led to the sudden and tempestuous break up in their relationship ten years before the novel begins. From the past
Michael has put behind him, emerges Julia, the love of his youth. Their relationship is rekindled by a chance sighting on a bus. The novel sets the romance across the tribulations of Michael’s career as a classical musician. There is abundant conversational interaction interspersed throughout the novel. These conversations give tremendous insight into the minds and inter-relationships of the Quartet musicians. Vikram Seth abundantly illustrates the dictum 'Art lies in hiding art'. The subtle, artistic use of conversations in *A Suitable Boy* and *An Equal Music* shows how a capable writer like Vikram Seth can create and exploit the dramatic situations for the aesthetic purposes.

Michael’s love and despair, his hopes, ambitions and frustrations in music-making as a profession and occupation, his devotion to teaching and acquisition of excellence in music find eloquent expression in his conversational interactions with other characters. The novel abounds in a variety of interactive, highly dramatic situations like the clash between passionate love and moral qualms, weak-willed submission and stern determination, the pangs of separation, shafts of jealousy, ecstasy of love and aimlessness of a wondering bark. Michael has experienced the extreme states in his personal and professional life. He enjoys the delicacy of love and the heat of passion denied to any other character in the novel. His impetuous, impulsive nature makes him intolerably jealous. He makes irrevocable mistakes and hurts his beloved Julia in such a way that she never can forgive him again. Michael is thus responsible for his own misery. It is a story of hope and despair. These passions are reflected in their conversations.

### 4.2 Conversational passages

#### 4.2.1 Cluster One

#### 4.2.1.1 Conversation One

*Extract selected for analysis*

A few days ago I was told I was happy by the young woman behind the counter at Etienne's. I ordered seven croissants. As she gave me my change she said: "You are a happy man."

I stared at her with such incredulity that she looked down.

"You're always humming," she said in a much quieter voice, feeling perhaps that she had to explain.
"It's my work," I said, ashamed of my bitterness. Another customer entered the shop, and I left.

(An Equal Music. 4)

Idealised conversational passage

T-1 The Woman : You are a happy man.
T-2 Michael : (Stares at her with incredulity.)
T-3 The Woman : (In a quiet voice) You're always humming.
T-4 Michael : (Ashamed of his bitterness) It's my work.

Textual Background
Michael, a violinist in the Maggiorre Quartet, the protagonist of the novel, is leading a lonely life in London. He is perpetually haunted by nostalgic memories of his life with Julia in the past. Tormented by repentance for his desertion of Julia ten years ago, he holds himself responsible for his utter loneliness and misery. He wants to make amends. The wretchedness of his lonely existence troubles him with memories of his past happiness during his solitary late evening walks in Hyde Park. He indulges in the nostalgic memories of Vienna, or of his hometown in the North. These were the pleasant places - there was attachment, intimacy, something and somebody he knew and loved, and to which he felt he belonged. London is all wildernesses. He feels forlorn here and lost in the unknown, harsh, cruel, unsympathetic, down to earth business world devoid of emotions. In one such reflective mood Michael remembers one incidence that occurred on the previous day. It was when he went to a shop to buy croissants for the week that the woman at the counter told him that he was a happy man. Michael was astonished to hear it.

Significance of the passage
This is the first conversation in the novel. It gives the reader the feel of Michael's essential loneliness. Michael knew that he was not happy. Against the background of his lonely, passive, almost meaningless life, the remark at T-1 position appears to be an ironical statement. It leaves a deep impression on his mind. Afterwards, it leads him to the self-realisation that he does keep humming a tune which is not part of his business. In fact, it was some sad tune that
resembled his feelings. Unconsciously he had picked up a tune that expressed the wretchedness of his existence.

**Implicature Analysis**

The utterance ‘You are a happy man’ at T-1 position could be just a phatic remark without any serious content. The woman at the counter is a salesperson. And the remark could simply be a manifestation of salesperson-customer relation. However it generates unforeseen consequences. Michael seems to be surprised and even a little offended. He wonders what made the woman believe that he was happy. At T-2 position he looks at her in such an incredulous way that she is forced to justify her comment. ‘You’re always humming,’ she says at T-3 position to reinforce what she said previously. The friendly, amiable tone of phatic communication at T-1 is here replaced by an apologetic feeling for having inadvertently offended him. It also seems to have a tinge of protest for Michael taking her well-intentioned remark amiss. Convinced by the sincerity of her explanation, Michael now becomes aware of his mistake. Feeling guilty for being unnecessarily harsh and ashamed for causing embarrassment, he explains that it was his profession (rather than the state of happiness) that was responsible for his habit. The conversation ends abruptly due to the arrival of some other customer in the shop, and he returns home.

The non-linguistic and paralinguistic cues such as Michael’s silence (indicative of disapproval- a sense that the comment is received as an offence to h) and his incredulous look (indicative of a sceptical assessment of the speaker’s intentions in making the observation and also of its uptake as an inadvertent comment) as well as the half-apologetic half-protesting tone of the woman at the counter contribute significantly to the speaker-intended meanings of the respective utterances. They serve an important communicative function. At T-2 position Michael seems to implicate his surprise and his uptake of the remark at T-1 position as offensive. At T-3 position, the woman at the counter seems to implicate her apologetic feeling mixed with an air of protest for the unexpected uptake of offence on Michael’s part.
The utterance at T-1 position is intended as a compliment, perhaps, just to please the customer, to express a feeling of solidarity; or it could simply be a case of phatic communication just to establish contact and to cherish healthy relation, thereby avoiding awkward silence. However, if it is a complement it is based on a wrong conception of the situation resulting from inadequate knowledge of the circumstances. Michael's unconscious behaviour is responsible for this misapprehension. The misunderstanding is eventually cleared and the conversation ends on the note of mutual understanding. This shows how conversation unfolds in the course of time, and how the direction is not fixed or static, but a dynamic process - often beyond the control of participants.

Initially to Michael the woman's comment at T-1 position seemed an ill-founded, inadvertent observation. But afterwards he himself realises that he must have been humming unconsciously all the time. By way of his explanation to the woman he had attributed this phenomenon to his profession as a musician. But now he knows that it was not part of his profession; that he was humming Schubert's song, and that he has not played anything of Schubert for a long time. It is a sad song expressing the pangs of an agonised heart. This marked observation generates a self-assessment, self-revelation and realisation. It creates an awareness in Michael of what he ought to have known but did not know about himself. This shows how quite often one fails to notice, realise or understand facts about oneself, and also how people, judging from outward appearances, are likely to misunderstand and misjudge their fellow beings. It points at the essential privacy of the individual's world. It also shows that in all behaviour, whether conscious or unconscious, whether right or wrong, one is presenting oneself to the scrutiny of the world. One is always being watched unawares and one's behaviour is subjected to analysis.

In the face of the reality of Michael's miserable condition, the remark at T-1 position appears ironic. In fact, it is taken as silly and outrageous. This shows the unreliability of judging by outward signs and even by intrinsic evidence. It could be misleading and could lead to hazardous consequences.
Illustrative value of the text

This short conversational exchange between Michael and the woman at the counter of a shop could be cited as an illustration of how the various features of textual as well as extra-textual context interact in communicating the implied meaning. This interaction also illustrates how the failure to work out the speaker-intended meaning may result in miscommunication or communication gap. It is a clear case of a miscommunication resulting from wrong assessment or evaluation of Michael’s personality by the woman at the counter. The faulty assessment was due to her wrong assumption, viz. ‘humming a tune to oneself is a sign of the person being happy’. In her eagerness to establish friendly ties desirable in the usual salesperson-customer situation, she pays him the compliment, ‘You are a happy man’. She is embarrassed by the totally unexpected nature of Michael’s response. She had said nothing in the nature of derision. Moreover, she might be wondering about how one could take offence at the other person saying something good about him only to please him.

The exchange involves four turns with the sequence: A → B → A → B (where A = the woman at the counter, and B = Michael). The initiating remark, a compliment on the part of A, is followed by an awkward pause with an incredulous look on the part of B, followed by an explanation on the part of A justifying her assessment of the aspect of B’s personality stated in the compliment, followed by the subsequent response on the part of B to the compliment in the first turn position. This shows how the expectations arising from the principles of conversation organisation modulate the communicational content at the level of component turns. The interaction has the structure of ‘compliment-polite declination’ adjacency pair with an insertion sequence at the medial state. This insertion sequence is necessitated as a result of failure of proper uptake on the part of B at T-2 position. It is followed by an explanation at T-3 position. A compliment requires acceptance or declination as expected responses. B’s uptake of A’s compliment at T-1 position as an offensive comment is therefore taken as unexpected marked response requiring clarification of intention. A’s explanation at T-3 position thus serves the function
of further clarification – correcting the mistaken uptake and convincing B of A’s non-offensive intentions. This shows how the interactants’ tacit awareness of the principles of conversation organisation enable them to judge each other’s feelings and adjust their positions at appropriate turns.

4.2.1.2.1 Conversation Two - A

Extract selected for analysis

The doorbell rings. It is Piers, her elder brother, our first violinist. He enters, ducking his head slightly. He kisses his sister - who is only a couple of inches shorter - says hello to me, takes off his elegant - shabby greatcoat, gets out his violin and mutters, "Could you turn that off? I'm trying to tune up."

"Oh, just till the end of this track," says Helen.

Piers turns the player off himself. Helen says nothing. Piers is used to getting his way. "Where the fuck is Billy?" he asks. "He's always late for rehearsal. Has he called?"

Helen shakes her head. "That's what happens, I suppose, if you live in Loughton or Leyton or wherever."

"Leytonstone," I say.

"Of course," says Helen, feigning enlightenment. London for her means Zone 1. All of us except Billy live quite centrally, in or near Bayswater, within walking distance of Hyde Park and Kensington Gardens, though in very different conditions. Piers is quite often irritable, even resentful, for a few minutes after arriving at Helen's. He lives in a basement studio.

(An Equal Music, 8)

Idealised conversational passage

T-1 Piers : (Enters, Kisses Helen, says hello to Michael, takes off his shabby greatcoat and gets out his violin.) Could you turn that off? I'm trying to tune up.
T-2 Helen : Oh, just till the end of this track.
T-3 Piers : (Turns the player off himself. Helen says nothing) Where the fuck is Billy? He's always late for rehearsal. Has he called?
T-4 Helen : Helen shakes her head. That's what happens, I suppose, if you live in Loughton or Leyton or wherever.
T-5 Michael : Leytonstone.
T-6 Helen : (Feigning enlightenment) Of course.

Textual Background

The Maggiore Quartet is gathering for a rehearsal at Helen's. This is their standard venue for rehearsals. Michael has already arrived. Michael and Helen are on intimate terms. The doorbell rings and piers, Helen’s elder brother enters. He is the programmer and the first violinist of the Maggiore Quartet. Michael, the second violinist, and Helen, the viola player, have their own flats, while Piers lives in a basement studio. Piers is quite often irritable and even resentful when
he arrives at Helen’s. The three of them live quite centrally in London - in or around the Hyde Park. The fourth member, Billy, the cellist - a married man, lives at Leytonstone, which is some distance from the venue of their rehearsal. He is usually late for rehearsals.

**Significance of the passage**

The present extract, being the first one in the novel to touch upon the Maggiore Quartet and its activities, depicts the respective positions and mutual relations of its members. They seem to be quite familiar with each other but at times they are very abrupt, cross and sharp in their conversations.

**Implicature Analysis**

At T-1 Piers implicates, by his words as well as his actions, his concern for their rehearsal and rehearsal only, which is the immediate purpose of their gathering there. Disallowing any diversion, he immediately proceeds to tuning his violin. At T-2 Helen implicates her desire, despite her brother’s suggestion, to hear the music on the record player at least till the end of the current track. At T-3 Piers, by his act of turning the player off despite Helen’s expressly stated wish, implicates perhaps that he doesn't care for her likes and whims when it comes to business, and that he expects others to agree with him in these matters. T-1 and T-3, by way of incidental transfer of meaning (which Grice labels meaning-nn), express Piers’s rough, abrupt manner, which the reader gradually realises is his usual approach. With his utterance at T-3, he implicates his discomfort and irritation about Billy being late for the rehearsal. ‘Has he called?’ he enquires, implicating his desire to know exactly how long they might have to wait for his arrival.

At T-4 position Helen, by her abstinence, and lack of protest at Piers’ behaviour, implicates that she doesn't mind Piers’ impulsive act of turning the player off against her wish, and thus shows that she is quite used to his abruptness. Ignoring the rudeness and roughness of his manner, she tries to be cooperative and provides a clue for the probable reasons for Billy’s absence. At T-4 position she implicates that he might be delayed by the traffic hazards on the long way he has to travel from his residence to the rehearsal venue. She thus
hints at the inconvenience of living in the suburbs, and by way of implication at a higher level, she may be hinting at the advantages of their residential provisions, which are positioned quite centrally, i.e. in or near the Bayswater, within walking distance of Hyde Park.

**Illustrative value of the text**

This illustrates how conversationalists make use of their tacit knowledge of Face-work for the purposes of performing Face Threatening Acts or Face-Saving or Face Enhancing Acts as appropriate to the occasion. The manoeuvre of Face-work takes place at the level of implicatures.

**4.2.1.2.2 Conversation Two - B**

**Extract selected for analysis**

Before we can speak further, Billy arrives. He lugs his cello in exhaustedly, apologises, looks cheerful when he sees the chocolate biscuits that Helen knows are his favourites, gobbles down a few, receives his coffee gratefully, apologises again, and begins tuning. “Lydia took the car - dentist. Mad rush - almost forgot the music for the Brahms. Central Line - terrible.” Sweat shines on his forehead and he is breathing heavily. “I’m sorry. I’m sorry. I’m sorry. I’ll never be late again. Never ever.”

“Have another biscuit, Billy,” says Helen affectionately. “Get a mobile phone, Billy,” says Piers in a lazy-peremptory prefect-like tone. ‘Why?’ asks Billy. ‘Why should I? Why should I get a mobile phone? “I’m not a pimp or a plumber.”

Piers shakes his head and lets it go. Billy is far too fat, and always will be. He will always be distracted by family and money worries, car insurance and composition. For all our frustration and rebuke, he will never be on time. But the moment his bow comes down on the strings he is transfigured. He is a wonderful cellist, light and profound: the base of our harmony, the rock on which we rest.

(An Equal Music, 10)

**Idealised conversational passage**

T-1 Billy : (Arrives, lugs his cello in exhaustedly, apologises, looks cheerful when he sees the chocolate biscuits that Helen knows are his favourites, gobbles down a few, receives his coffee gratefully, apologises again, and begins tuning) Lydia took the car - dentist. Mad rush - almost forgot the music for the Brahms. Central Line - terrible. (Sweat shines on his forehead and he is breathing heavily) I’m sorry. I’m sorry. I’m sorry. I’ll never be late again. Never ever.

T-2 Helen : (Affectionately) Have another biscuit, Billy.

T-3 Piers : (In a lazy-peremptory prefect-like tone) Get a mobile phone. Billy.

T-4 Billy : Why? Why should I? Why should I get a mobile phone? I’m not a pimp or a plumber.
T-5 Piers : (Shakes his head and lets it go)

**Textual Background**

As in Conversation A above

Billy arrives a little late. He is overwhelmed by his guilty conscience, but then he feels that the circumstances, rather than he himself was responsible for the delay. They are all aware of Billy’s significance and role in the Quartet and in their music-making overall. Despite his several distractions, he is an excellent cellist - Michael feels that he is light and profound: the base of their harmony, the rock on which they rest. Billy is also aware of this and asserts his identity when provoked. He sincerely apologises, but despite himself he gets angry with Piers who by his impulsive rudeness, sharpness and abruptness, tends to hold everyone in awe of him.

**Significance of the passage**

As in Conversation A above

**Implicature Analysis**

Billy’s repeated apologies and elaborate explanations, the brevity and speed of his expressions along with the fast description of his activities on his arrival all together show the rush of events and the anxiety he is going through. Billy here seems to implicate his feeling of guilt for being late, and the rehearsal being delayed solely on his account. At the higher level of communication between the author and the reader, it also implicates the validity of what the other members of the Quartet had been saying about him and discussing apropos of him. In fact, he seems to validate with his actions their perception of his situation.

In fact, his being delayed is a Face Threatening Act he has inflicted upon himself. He imagines and expects other members’ ire and irritation at it and at T-1 position tries to atone for it by showing his concern in describing what hundreds of odds he had to face and how despite all those odds he had managed to reach almost on the appointed time. His attempt at toning down the expected general feeling of irritation for his delay is the Face Saving Act he has undertaken for himself. He expects that at least some of his colleagues would cooperate with him in saving his Face by sympathising with him and
appreciating his efforts to be on time. He is orienting his behaviour to the tacit understanding that everyone is expected to abide by the appointed time and thereby avoid inconvenience to others - very much in tune with the standard norms of interactional behaviour. And, in keeping with his expectation, Helen does sympathise with him at T-2 position by affectionately offering him another biscuit. But the hard-hearted, stern Piers refuses to be softened by Billy’s apparent exhibition of hurry and efforts. He implicates by his utterance at T-3 position - ‘buy a mobile phone, Billy’ that Billy should have been in time or, at least to minimise the suspense, he should have informed them about the delay. Billy’s profuse sweating and heavy breathing, by way of meaning-implies that he must have been in desperate haste to arrive at the rehearsal venue on time. His appearance, his actions on arrival, and his explanation together speak for the sincerity of his desire to be on time.

At T-4 Billy adopts aggressive tone and questions Piers’s words, ‘Why? Why should I?’ he asks. He thereby implicates that he takes offence at Piers’ suggestion. He perhaps implicates that his slight delay is not so serious an affair as to be marked, criticised or condemned by his colleagues. He objects to the suggestion as vehemently as he had, a few minutes before, made a forceful emotional appeal to be forgiven the delay. At T-5 Piers merely shakes his head and lets it pass. By means of his silent submission Piers implicates that what really matters for him is not their arguments but the rehearsal, the very purpose for which they are forced together and have gathered presently.

**Illustrative value of the text**

The present interaction illustrates how the interactants express their feelings and views at the level of implicatures, and how implicitness helps them in avoiding bitterness and establishing rapport and amiable relationship. The suggestions, hints and insinuations are understood perfectly well by the target audience, and they arrive at a proper understanding without much offence to each other. The subtle strategic use of implicatures here serves the function of minimising probable discord and encouraging mutual understanding.
4.2.2 Cluster Two

4.2.2.1 Conversation One

Extract selected for analysis

A woman picked up the phone. “Hello,” I said. “Is that Mrs McNicholl?”
“Yes, it is. May I know who is speaking?” I could detect an Austrian accent buried there somewhere.
“This is Michael Holme.”
“Oh, yes, yes. I see. Please hold on. I will call my husband.” Something like panic had replaced self-assurance.
In a few seconds Dr McNicholl came on the line. He was not unfriendly in tone, but gave the impression of someone who wanted very quickly to get out of a jammed lift.
“How did she do in her exams?” Maria had already told me she had done quite well, but I was now flailing around to keep the conversation going.
“She passed.”
“She is all right, isn’t she?”
“Yes, she is,” he replied firmly.
“Would you tell her I called? Please.”
A pause, and then, with reluctant mendacity: “Yes.”
“Where is she now? Is she there - I mean - is she with you in Oxford?”
“For God’s sake, Michael, haven’t you hurt her enough?” Dr McNicholl’s courtesy gave out, and he put down the receiver.
I too put it down, trembling with sadness, knowing it was no use.

(An Equal Music, 31)

Idealised conversational passage

| T-1  | Michael   | : Hello. Is that Mrs McNicholl? |
| T-2  | Dr McNicholl  | : Yes, it is. May I know who is speaking? |
| T-3  | Michael   | : This is Michael Holme. |
| T-4  | Mrs McNicholl  | : Oh, yes, yes, I see. Please hold on. I will call my husband. (Something like panic replaces her self-assurance.) (In a few seconds Dr McNicholl comes on the line. He is not unfriendly in tone, but gives the impression of someone who wanted very quickly to get out of a jammed lift.) |
| T-5  | Dr McNicholl  | : Hello, Michael. I suppose it’s about Julia. I have been sending your letters on, but, well, it’s really up to her to reply. |
| T-6  | Michael   | : (Just flailing around to keep the conversation going) How did she do in her exams? |
| T-7  | Dr McNicholl  | : She passed. |
| T-8  | Michael   | : She is all right, isn’t she? |
| T-9  | Dr McNicholl  | : (Firmly) Yes, she is. |
| T-10 | Michael   | : Would you tell her I called? Please. |
T-11 Dr McNicholl : (A pause, and then, with reluctant mendacity) Yes.
T-12 Michael : Where is she now? Is she there - I mean is she with you in Oxford?
T-13 Dr McNicholl : For God’s sake, Michael, haven’t you hurt her enough? (His courtesy gave out, and he put down the receiver.)
T-14 Michael : . (Puts down the receiver, trembling with Sadness and despair.)

Textual Background

It was about a year after Michael and Julia parted. A few months later Michael started writing to her. But she had not responded to his letters, and all her friends and acquaintances had either refused or failed to give any clue of her whereabouts. Michael learned from Maria Novanty, the third partner of their piano trio, that she was still very upset; that his letters were disturbing her studies in the final year. And then, when her course in Vienna was over, Julia, it seemed to him, had simply disappeared off the face of the earth. He tried desperately to get some information about her, but all in vain. Finally he decided to phone her parents and find out from them, if he could, if there was any possibility of establishing any contact with her. It was with this intention that he telephoned her parents. Her father, Dr McNicholl, a professor of history in Oxford, had once visited them at Vienna. They had spent a day together. They even liked each other. But now their relations were strained due to Michael’s sudden departure from Vienna, which had so badly affected Julia.

Significance of the passage

Michael Holme, the protagonist, is here talking about his fiancée Julia to her father, Dr McNicholl. Dr McNicholl’s curt responses do not seem to contribute to Michael’s personal goal of finding the whereabouts of Julia. Moreover, Dr McNicholl doesn’t seem to adopt the social goal of following the CP either. His response at T-13 position, with its sudden outburst of anger, vexation and exasperation, could be construed as relevant. It contributes to Dr McNicholl’s goal of holding back the information required by Michael. He thereby generates the implicature that in his opinion Michael has no right to seek Julia as his unfair treatment of Julia has already made her utterly miserable. The extract gives the

- 272 -
feel of how Julia and her family were deeply affected by Michael’s thoughtless and abrupt decision to leave Vienna. For Julia it meant his being insensitive of her love and leaving her.

**Implicature Analysis**

Michael phones Julia’s parents. Mrs McNicholl takes the phone. The conversation thus opens with a summons-answer adjacency pair. At T-3 position Michael introduces himself. Mrs McNicholl senses that the telephone call must be about Julia. She avoids talking to Michael by asking him at T-4 position to hold on till she called her husband. She seems to implicate thereby that she wants Michael to speak to her husband. Her self-assurance suddenly gives out and she sounds diffident and panicky. For the reader this change in Mrs McNicholl’s behaviour implicates that she dreads the unpleasant subject or is reluctant to talk on it with Michael. Dr McNicholl also guesses that Michael’s call must be about Julia and that he must be wanting to talk about the letters he had been sending to her and wanting to know why she did not respond to his letters. At T-5 position, therefore, Dr McNicholl volunteers the information that he had been forwarding the letters to Julia and expresses his helplessness in the matter saying that after all it was really up to her as to whether or not to respond to his letters. Instead of giving Michael any chance to explain the circumstances, he tenders all the possibly required information that he was reluctantly prepared to impart in one single highly compressed anticipated turn. By tendering the information before Michael has even asked for it, he seems to implicate that he does not want to indulge into a long conversation with Michael, or that he wants to get out of it as quickly as possible.

Michael understands Dr McNicholl’s implicated intention. But, unwilling to give up so easily, he starts flailing around just to keep the conversation going and to dig out, if possible, some information about Julia from him. He asks questions like how she did in the exams, and whether she was all right, and whether Dr McNicholl would tell Julia about Michael’s call, and whether she was with him in Oxford at T-6, T-8, T-10 and T-12 positions respectively. All his queries are met with short, brisk one-word responses by Dr McNicholl. Dr McNicholl’s
detached, distancing responses, implicate his unwillingness to carry on the conversation. This question-answer session is getting on his nerves. He deciphers Michael’s intention to dig up from his answers such information about Julia as he was unwilling to impart. His patience gives out. He gets excited and instead of answering Michael’s query at T-12 position, he asks a counter question and puts down the receiver. His question to Michael at T-13 position is a ‘rhetorical question’ rather than a ‘real one’. He thereby implicates his understanding as expressed in the proposition made in the utterance, namely that Michael has hurt Julia very much already, and that even Michael knows it very well how much Julia might have suffered on account of his behaviour towards her in the past. Dr McNicholl’s act of putting down the receiver and abruptly terminating the conversation without waiting to hear Michael’s response is highly expressive. He implicates by his words as well as action that Michael should not trouble Julia further, and also that he should not expect anything from the family or call them any more.

**Illustrative value of the text**

The present interaction illustrates how when the norms of politeness and cooperative interaction fail, interactants may refuse to cooperate and withdraw from the conversational activity altogether. Julia’s mother panicked the moment she realised that it was Michael speaking at the other end on the telephone. The self-confident manner of her tone in the initial position gives way to diffidence and she immediately withdraws and hands over the phone to her husband. Even Julia’s father, who happened to like Michael once upon a time, answers only a few of his queries out of politeness and courtesy. But then even his patience gives out and he keeps down the receiver, thereby implicating that he doesn’t want anything to do with Michael whatsoever and that Michael should understand it and not phone him again. This clearly is a case of opting out of the CP. They avoid talking about the unpleasant subject of abortive love affair between Michael and Julia and thereby implicate that they want to close the subject. Mr and Mrs McNicholl also seem to implicate that they want Michael to
understand that the family was no longer interested in him, and that he should not contact them in future.

4.2.2.2 Conversation Two

Extract selected for analysis

Suddenly something occurs to her and she becomes white with anxiety. "Michael, I must go. It's after three. I had lost track of the time. I've got to ... to pick someone up." "But-"

"I can't explain now. I must go. I really must. I shall be late. I'll see you tomorrow."

(An Equal Music, 102)

Idealised conversational passage

T-1 Julia : Michael, I must go. It's after three. I had lost track of the time. I've got to ... to pick someone up.

T-2 Michael : But-

T-3 Julia : I can't explain now. I must go. I really must. I shall be late. I'll see you tomorrow.

Textual Background

One evening in February, the Maggiore Quartet played a concert at Wigmore Hall. Suddenly, to Michael’s great surprise, Julia appeared backstage to meet Michael. To avoid a show of familiarity, Julia promised to meet Michael at the Wallace Collection (an art gallery) at one on the next day. She arrived there just as she had promised - a little before one. They talked very little. Michael told her that he joined the Quartet five years ago. He also condoled her on her father's death.

Significance of the passage

They were meeting for the first time after a long gap of ten years since Michael left Vienna. Michael was curious to talk to her, but she looked rather preoccupied with the paintings there. They passed slowly through the rooms of the art gallery one by one. They spent two hours together. Throughout the time Julia did not speak much. And all that Michael had come to know about her was simply that now she lived in London. But then he was happy to know at least this little detail.

Implicature Analysis

It was past three now, and suddenly Julia realised that she was late already. She was full of anxiety for being late. At T-1 and T-3 positions, therefore, she
informs Michael that she had to go immediately. Knowing that he would be utterly disappointed by her sudden departure, she explains to him that she was supposed to pick up someone, but she had lost track of the time. Her words – ‘I've got to ... to pick someone up’ carry the meaning that ‘this ‘someone’ was not somebody very closely related to her as by way of family relation, for example’. Julia could be said to implicate by virtue of her deliberate violation of the maxim of Quantity, that it was so. This implicature could be attributed to the use of an indefinite pronoun ‘someone’ in place of the other more accurate expression like ‘my son’. For as per requirements of the first maxim of Quantity, she should give adequate amount of relevant information. If, therefore, the person she was supposed to pick up was somebody close to her, she could have mentioned it without much additional effort. The very fact that she keeps the identity of the person vague reveals her disinclination to pass on information and thereby she implicates that the person she was referring to was someone distant to her. Michael, who was not yet in possession of the information about Julia’s marriage, did not understand the significance of the implicated proposition. And she was not keen on revealing her relation to the person. He becomes aware of her attempt to hide the information only subsequently. The implicature was thus lost upon him. In fact Michael neglected it as none of his concern. It only dawns upon him later that she had deliberately withheld the information that it was her son whom she was supposed to pick up from the school. He then infers that Julia did not want him to know at that juncture that she was married and that she had a son. At T-2 position Michael tries to stall her departure for some time. His incomplete utterance – ‘But -’ is sufficient for Julia to understand what he might be saying further by the unsaid appended clause. This knowledge could be attributed to the conventional implicature of adversativity carried by ‘but’. Julia takes it to mean as his request for her staying on a little more and for explanation for her hurry. At T-3 position, therefore, she promises that she would meet him on the next day. She thereby implicates that she was in a hurry and that they might discuss things during her next visit. She thus asserts her urgent need to go and attend to the said work.
Illustrative value of the text

The implicature of the utterance at T-1 position shows the cancellability feature of implicatures. Normally, the utterance would carry the implicature specified in the analyses. But then additional information invalidates the implicature. The subsequent understanding (resulting from an additional premise later) ‘that it was her son that she was going to pick up from school’ is contrary to the proposition implicated earlier. And yet there was no sense of semantic or pragmatic anomaly there. It is only subsequently that Michael understands that she had violated the maxim of Quantity because observance of it would go contrary to her intention to keep the information secret, that she withheld the information on purpose to safeguard her goal.

4.2.2.3.1 Conversation Three : A

Extract selected for analysis

"I'll have to tell you, Michael, sooner or later. It's better sooner."
"Yes?"
"I'm married.“ Softly she repeats it, almost to herself. "I'm married."
"But you can't be."
"I am."
"Are you happy?" I strive to keep the misery out of my voice.
"I think so. Yes.” Her finger is moving in a small quadrant round the edge of her blue-and-white plate.
"And you?" she asks.
"No. No. No. I mean, I'm not married."
"So you're alone?"
I sigh and shrug. "No."
"Is she nice?"
"She's not you."
"Oh, Michael -“ Julia's finger stops its movement around the edge. "Don't do this."

(An Equal Music – 108)

Idealised conversational passage

| T-1   | Julia     | I'll have to tell you, Michael, sooner or later. It's better sooner. |
| T-2   | Michael   | Yes?                                      |
| T-3   | Julia     | I'm married. (Softly she repeats it, almost to herself) I'm married. |
| T-4   | Michael   | But you can't be.                         |
| T-5   | Julia     | I am.                                    |
| T-6   | Michael   | (Striving to keep the misery out of his voice) Are you happy? |
| T-7   | Julia     | I think so. Yes. (Her finger is moving in a small |
quadrant round the edge of her blue-and-white plate.) And you?

T-8 Michael : No. No. No. I mean, I'm not married.
T-9 Julia : So you're alone?
T-10 Michael : (With a sigh and shrug) No.
T-11 Julia : Is she nice?
T-12 Michael : She's not you.
T-13 Julia : (Her finger stops its movement around the edge)
Oh, Michael – Don't do this.

Textual Background
Michael and Julia meet in the Orangery in Kensington Gardens – just a few minutes walking distance from where Michael lived. It is a beautiful building from inside. But it is a stormy day. The atmosphere is awful. Julia comes a little late – utterly bedraggled and drenched dripping wet by the incessant downpour of the stormy rain. Standing behind her near the radiator Michael tells her that he still loved her. She does not respond. There is noise all around but they exchange some information about each other.

Significance of the passage
Michael and Julia meet for the second time on her suggestion. They are eager to know about each other. Michael is deeply disappointed to learn that she was married and had a son, and that she was leading a peaceful marital life in London. Julia, on the other hand, is curious to know whether Michael is attached to some woman. They seem to feel that they could have led a very happy life together and regret their present state of affairs. They blame each other for their estrangement and eventual separation. But still there seems to be no solution. Though Julia is keen on reviving their friendship she appears determined to keep her distance.

Implicature Analysis
At T-1 Julia implicates by way of a lengthy preface that she is going to tell him something unpleasant, at least to him; something serious and important but necessary. Her long preface – ‘I’ll have to tell you, Michael, sooner or later. It's better sooner’, creates suspense and further enhances Michael’s curiosity. His short curious question ‘Yes?’ at T-2 position, developed to the level of explicature, could mean - 'Yes, please go on and do tell me what it is’. She thus
prepares ground, and prepares him by the way, for imparting the unpleasant information which she hopes might get him to give up undue expectations from her by making him aware of the moral obligations and constraints it implies on both of them. Violating the sanctity of the marriage bond could only mean moral turpitude. It can endanger the harmony of marital life and it could cause more harm than do good. ‘I’m married.’ she says repeatedly at T-3 position. The softness of her voice and repetition of the words serve to emphasise the significance of the information. She clearly implicates that the revival of their relationship as lovers is out of question, and that Michael should understand that. In fact, the sooner he realises it the better. ‘But you can’t be’ at T-4 and ‘I am’ at T-5 position are only expressions of disbelief and assertion of the fact respectively. T-4 could mean - ‘how could you do that? I don’t believe it’. And T-5 could mean ‘I had to. And I did.’ At T-6 Michael could be seen trying to tone down his misery while giving up his role as a lover and adopting a new role – that of a well-wisher. The transition could only be painful, but it is necessary. ‘Are you happy?’ he asks her. The obvious commonsense assumption that one marries only on feeling satisfied and happy with the proposal would, in normal circumstances, make the question irrelevant. But here it assumes marked acuity and implicates the speaker’s belief that Julia could not be happy with her marriage. But, contrary to his expectation, and as would suit her stance even if that were far from being the case, she gives a positive answer at T-7 position. At T-7 she seems to say that she was quite happy. But then she does not look very comfortable while talking to Michael on the subject. She then hastens to ask him a counter question - ‘and you?’ - the question is ambiguous between two readings - Are you happy, and are you married. As if alarmed and uncertain of how she might have intended the query, at T-8 position Michael emphatically says that he was not yet married. But then at T-9 position Julia persists on the question asking him more pointedly whether he was still single. Her words ‘So you are alone?’ may implicate Julia’s wonder, astonishment, and curiosity or interest in Michael’s personal life. The sigh, shrug and ‘No’ at T-10 position on Michael’s part implicates that he is neither married nor alone. It carries the
implicature that he was not married yet but he was attached to a woman. Responding to this implicature Julia asks him at T-11 position for his opinion about the woman he was seeing. ‘She is not you’. Michael says at T-12 position. He thus very suggestively implicates that this woman was not as nice as Julia was, or that whatever she was, she was certainly less charming (i.e. attractive, beautiful, intelligent, knowledgeable, devoting, faithful, innocent, etc) than he felt Julia was; or at least that she was different. It could be a flattering, face enhancing act of politeness toward Julia. But from what they knew of each other, it couldn't be an insincere compliment. He clearly implicates that he did not think she was as nice as he thought Julia was. Julia takes it in that spirit, and suddenly becomes alert. 'Oh, Michael don't do this?' she says, meaning ‘don't speak like that’.

**Illustrative value of the text**
The present conversation reveals how speakers use politeness strategies in face-to-face interaction. Politeness demands that the speaker be polite to the other who is present on the occasion rather than to the third person who is absent. While introducing the topic of his attachment to a woman Michael seems to place Julia above that woman in his estimate of the two. He could be paying her a face-enhancing compliment. Julia understands its implication and promptly suggests that Michael should not speak like that.

T-11 and T-12 adjacency pair illustrates how in face-to-face interaction interactants resort to compressed dialogue, bypassing the contextually understandable possible insertion sequences. Instead of answering in Yes/No terms to the question at T-11 position. Michael suggestively implicates that the woman was, in his estimate, inferior to Julia, thereby avoiding a possible insertion sequence demanding explanation concerning what Michael meant by his response at T-12 position.

**4.2.2.3.2 Conversation Three: B**

**Extract selected for analysis**

"Children?" I ask my eyes holding hers.
"And you all live happily together in London."
"Michael!"
"And you still play music, of course."
"Yes."
"So that's all I need to know. Except - why don't you wear a ring?"
"I don't know. It distracts me. It distracts me when I play the piano. I look at it and I
can't concentrate on the music. Michael, it was you who left Vienna."
It's true. What can I then say? Only my own unblunted truth will do.
"I couldn't breathe with Carl around. I didn't know I couldn't do without you. I never
thought that I'd lost you - that I'd lose you."
"You could have written after you left, explaining things."
"I did write -"
"Months later. After I'd slowly gone to pieces." She is quiet for a moment, then
continues: "I didn't trust myself to open your letters when they finally started coming. I
had thought of nothing but you - every hour, every day, when I slept, when I woke. No."
She speaks from a surveying distance, almost beyond the memory of hurt or anger.
"I'm so sorry, my darling."
"Michael, don't call me that," she says sadly.
We don't speak for a while, then Julia says, "Well, that was then."
The rain has stopped. The garden outside is in clear view, with its huge green sand-
turrets of topiary. The sky is clear.

(An Equal Music, 109)

**Idealised conversational passage**

| T-1 | Michael : | (His eyes holding hers) Children? |
| T-3 | Michael : | And you all live happily together in London. |
| T-4 | Julia : | Michael! |
| T-5 | Michael : | And you still play music, of course. |
| T-6 | Julia : | Yes. |
| T-7 | Michael : | So that's all I need to know. Except - why don't you wear a ring? |
| T-8 | Julia : | I don't know. It distracts me. It distracts me when I play the piano. I look at it and I can't concentrate on the music. Michael, it was you who left Vienna. |
| T-9 | Michael : | I couldn't breathe with Carl around. I didn't know I couldn't do without you. I never thought that I'd lost you - that I'd lose you. |
| T-10 | Julia : | You could have written after you left, explaining things. |
| T-11 | Michael : | I did write - |
| T-12 | Julia : | Months later. After I'd slowly gone to pieces. (She is quiet for a moment, then continues speaking as if from a surveying distance, almost beyond the memory of hurt or anger) I didn't trust myself to open your letters when they finally started coming. I had thought of nothing but you - every hour, every day, when I slept, when I woke. No. |
| T-13 | Michael : | I'm so sorry, my darling. |
| T-14 | Julia : | (sadly) Michael, don't call me that. (There is silence for a while, then she says) Well, that was then. |
Textual Background
Julia was Michael’s ideal of love and he worshipped the memories of their love with ardent passion. Now he felt betrayed by her behaviour. How wonders how she could be so unfeeling as to cast him out of her mind entirely in such a short period and be happy.

Significance of the passage
Michael here expresses his bitterness over the news of the Julia’s marriage and happy, peaceful marital life. He suddenly sounds rude and harsh and ironic. He continues suddenly in a detached manner. He is reprimanded for his attitude and tone.

Implicature Analysis
From T-1 to T-6 Michael continues his harsh grilling of Julia pointing out to her how she lives a comfortable life despite him while he still suffers from the pangs of separation and loneliness. He seems to be critical of her behaviour, as if he accused her of infidelity to their love. For ten long years of their separation, he had been unable to forget her or to get over the bitterness. All his subsequent relationships with other women were deeply affected by his fixation with this one paramount relationship with her. And here she is – happily married to a rich banker, has a son and is happy. He could not make anything out of it. His bitterness is evident in his utterances at T-1, T-3 and T-5 position. His ruthlessly sharp enquiries implicate his suffocating anger and frustration.

‘So that’s all I need to know. Except - why don't you wear a ring?’ he says at T-7 position. His ironical statement and the subsequent appendage of an equally ironical question - seems to suggest that had she been wearing the ring, he could have understood the situation in their very first meeting, and this would have saved him of unnecessary mental torture. Her behaviour seems to signify that she too has been unable to forget Michael. Her statement at T-7 position that the ring distracts her attention while playing the piano is a confession of this fact.

But then, suddenly giving up the garb of politeness she opens up and straight away blames him and his abrupt departure from Vienna for the unfortunate
consequences. ‘Michael, it was you who left Vienna’ she says. Michael is nonplussed by this sudden outburst of emotion. He is forced to admit his guilt and accept the responsibility, but he does it after a fashion. He attributes it to the nerve-racking circumstances. He says he never even thought of such dire consequences.

At T-10 she seems to blame him for being selfish in leaving her in utter chaos without an explanation. He protests and refutes her charge at T-11 by saying that he did write. But at T-12 position she interrupts him before he could complete his explanation and expresses her agony in the most fluent terms. Words come out like the gush of live blood from a fresh wound, expressing her agonised heart. She speaks as in a reverie – re-living the painful and shattering experience, but with detachment and composure now. She speaks with such piercing sincerity that he is forced to admit his guilt and apologise. ‘I am so sorry, my darling’ Says Michael at T-13 position, submissive and with understanding. 'Don't call me that' she snaps at T-14 position sadly. That expression signifies close relationship. Michael’s referring to her in such endearing terms makes her feel uneasy. That expression seems to be reserved for intimate relation, and is forbidden for mere acquaintances. If used among mere acquaintances, it could only rouse suspicion. She forbids the use. She then explains to Michael - 'that was then - implicating these were her feelings then - now they are different - the situation has changed and she has changed status. They are no longer free to entertain these thoughts.

Illustrative value of the text

This illustrates how the initial polite exchange of information (in A above) gradually gives way to the expression of genuine feelings of grudge against each other. When politeness strategies fail to pay off and yield desired results, the interactants opt out of them in the interest of the fulfilment of their goals. Michael and Julia bear serious grudge against each other. Each holds the other to be responsible for the unfortunate turn of events in the past. Now that they are meeting after ten long years, they try to be polite to each other but since politeness forbids the use of face threatening acts like accusing and blaming,
they soon opt out of it and start blaming and accusing each other and finally arrive at an understanding of mistakes on both sides and of the sufferings each has undergone due to serious misgivings. Both Michael and Julia seem to use assertive statements for implicating their rage and disapproval of the other's behaviour.

4.2.3 : Cluster Three

4.2.3.1 : Conversation One

Extract selected for analysis

Virginie looks sulky. She sets her bow down on a pale pink silk cushion. "Virginie, it's not that you can't do it, it's just that you aren't doing it."
"Doing what?"
'Thinking about the music. Sing the first phrase, just sing it."
She picks up the bow.
"I meant, with your voice."
Virginie sighs. In tune, and with exactitude, she goes: "Mi-re-mi si sol si mi-fa-mi-re-mi..."
"Can't you ever sing without those nonsense syllables?"
"That's how I was taught." Her eyes flash.
Virginie comes from Nyons, about which I know nothing other than that it is somewhere near Avignon. She asked me twice to go there with her, then stopped asking.
"Virginie, it's not just one damn note after another. That second mi-re-mi should carry some memory of the first. Like this." I pick up my fiddle and demonstrate. "Or like this. Or in some way of your own."
She plays it again, and plays it well, and goes on. I close my eyes. A huge bowl of potpourri assails my senses. It is getting dark. Winter is upon us. How young she is, how little she works. She is only twenty-one. My mind wanders to another city, to the memory of another woman, who was as young then.

(An Equal Music, 6-7)

Idealised conversational passage

T-1 Virginie : (She sets her bow down on a pale pink silk cushion. She looks sulky.)
T-2 Michael : Virginie, it's not that you can't do it, it's just that you aren't doing it.
T-3 Virginie : Doing what?
T-4 Michael : Thinking about the music. Sing the first phrase, just sing it.
T-5 Virginie : She picks up the bow.
T-6 Michael : I meant, with your voice.
T-7 Virginie : (She sighs, and sings in tune and with exactitude) Mi-re-mi si sol si mi-fa-mi-re-mi...
T-8 Michael : Can't you ever sing without those nonsense
syllables?

T-9 Virginie : (Her eyes flash) That's how I was taught.

T-10 Michael : Virginie, it's not just one damn note after another. That second mi-re-mi should carry some memory of the first. Like this. (He picks up his fiddle and demonstrates) Or like this. Or in some way of your own.

**Textual Background**

Michael has a 21-year-old student Virginie. She is supposedly a full-time student, but music for her is only one of her many pursuits. And her father supports her un-student-like standard of living. She is 16 years younger than Michael. They had been together for more than a year now. Michael knows that Virginie is talented. The only thing is that she won’t apply herself. That is what irritates and exasperates Michael about her. Michael finds her very frustrating because she won't practice and yet she would demand lessons. Today the lesson was a partita by Bach: the E major. Michael asks her to play it all the way through. But after the Gavotte he asks her to stop. He rebukes her for not having practised enough. Michael’s thoughts then revert and wander over to Julia who was of the same age when he left Vienna. He imagines her playing Bach to herself.

**Significance of the passage**

This interaction shows how Michael is playing more or less the same unpleasant embittering role in Virginie’s life that Carl Käll once played in his own. He emerges as a strict disciplinarian who takes music seriously and doesn't tolerate any nonsense. He wouldn't be satisfied with a mediocre performance of his students. He would insist on their achieving the best and perfect no matter how sharp, rigorous and harsh he sounds to them. Consequently, the lesson is not a very encouraging experience either for Michael or for Virginie. They are both dissatisfied with each other. Michael blames her for her obvious lack of practice, and Virginie thinks that he is being unduly harsh and critical. Virginie knows that he is right. She, therefore, persists in her pursuit with him. Michael does not realise that he was being nothing different from his teacher, Carl Käll.
Secondly, this interaction shows how Julia functions as a measure of his expectations. Michael evaluates other persons and things judging them with the yardstick of Julia and finds everything miserably short of this ideal - deficient in one or the other respect. Had he not had this deep, almost irreparable, imprint of Julia’s cast and die on his mind, he would have found life more tolerable perhaps. His unfeeling harshness seems to emanate from his embittered heart.

**Implicature Analysis**

Virginie begins to play Bach’s partita as suggested by Michael. It was obvious that she was happy with her performance and she expected Michael too to be satisfied. But then Michael stops her in the middle and censures her lack of practice. At T-1 position, therefore, Virginie sets down the bow and looks sulky. She looks nervous and frustrated. She seems to implicate with her action and posture that it is not possible for her to play it better than she did just now. At T-2 position, Michael reassures her by saying that she had the potential to do it, but she does not manage it well because she does not take her studies seriously. He seems to implicate that he knows that she could do it much better with just a little more effort. At T-4 and T-6 positions, he asks her encouragingly to sing the first phrase with her voice. So at T-7 position she sings it - in tune and with exactitude, using the musical alphabet. Michael feels irritated by her resorting to the nonsense syllables for aid and rebukes her for it. At T-8 position he asks her whether she could not sing without those nonsense syllables. By virtue of the conventional implicature attached to the negative rhetorical question structure, Michael implicates that Virginie should sing it using only the tune - without using the nonsense syllables. Virginie seems to be annoyed by his unnecessary harshness. She flashes with anger and seems to rebuke Michael back with her eyes, telling him that she was taught music like that, that she had acquired it with the help of these syllables. She does not seem to understand that Michael wanted her to get out of the habit of using those nonsense syllables that were so necessary in the initial stages of learning music. Michael ignores her suffocated annoyance and instructs her further about how she should sing making the phrases echo and re-echo the earlier ones, that the repeated phrase should carry
some memory of the previous occurrence in some innovative way of her own. He instructs her and gives a demonstration. She follows him and plays it again. This time it is good. The lesson continues.

**Illustrative value of the text**

The present conversation illustrates how the speaker's actions, postures and gestures play significant role in contributing to encoding and derivation of speaker-intended interactive meaning. It is with such cues that the hearer or analyst arrives at explicatures which may lead the hearer to infer the putative or real implicatures. Virginie’s gestures and actions at T-1, T-7 and T-9 positions contribute not only to what she says but also to what she trying to implicate. Virginie’s vexation at T-1 and T-9 positions and Michael's reassuring tone at T-2 and T-10 positions are brought about only suggestively as an implicature.

4.2.3.2 : Conversation Two

**Extract selected for analysis**

After a while, she says, rather reflectively: “I’ve never met your father. And you never want to meet mine! even when he’s in London.”

“Oh, Virginie, please, I’m sleepy.”

“Doesn’t your father ever come to London?”

“No.”

“Then I will go with you to Rochdale. We’ll go in my car to the English North.”

“Somehow, I can’t see you in Rochdale,” I say a bit sadly, probably because I can hardly see myself there any more.

“Oh, why?” she demands.

“The shops are not elegant, Virginie. No nice scarves. You would be a gazelle in a cement factory,”

Virginie half-rises from her pillow. Her panther-black eyes are smouldering and, with her black hair falling over her shoulders and down to her breasts, she looks delicious, I take her in my arms.

“No,” she says, resisting. “Don’t be so condescending. Do you think that I am interested only in shopping?”

“No, not only in shopping,” I say.

(An Equal Music, 19-20)

**Idealised conversational passage**

<table>
<thead>
<tr>
<th>T-1</th>
<th>Virginie</th>
<th>(Rather reflectively) I’ve never met your father. And you never want to meet mine! even when he’s in London.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T-2</td>
<td>Michael</td>
<td>Oh, Virginie, please, I’m sleepy.</td>
</tr>
<tr>
<td>T-3</td>
<td>Virginie</td>
<td>Doesn’t your father ever come to London?</td>
</tr>
<tr>
<td>T-4</td>
<td>Michael</td>
<td>No.</td>
</tr>
</tbody>
</table>
T-5 Virginie : Then I will go with you to Rochdale. We'll go in my car to the English North.

T-6 Michael : (A bit sadly, probably because he himself hardly ever goes there any more) Somehow, I can't see you in Rochdale.

T-7 Virginie : Oh, why?” she demands.

T-8 Michael : The shops are not elegant, Virginie. No nice scarves. You would be a gazelle in a cement factory.

T-9 Virginie : (She half-rises from her pillow. Her panther-black eyes are smouldering and, with her black hair falling over her shoulders and down to her breasts. She looks delicious)

T-10 Michael : (I take her in my arms.)

T-11 Virginie : (Resisting) No. Don't be so condescendant. Do you think that I am interested only in shopping?

T-12 Michael : “No, not only in shopping.

**Textual Background**

The reader is informed right at the outset that Michael occasionally sleeps with Virginie but he is not serious about his relationship with her. He doesn't want to share his life with her. He wonders what he is doing with his time and with her. But their relationship continues because she wants it to continue, he believes; and he goes along with it out of lust and loneliness, and laziness and lack of focus, perhaps. Michael and Virginie have persisted as lovers for over a year now. But there is no sign of their relationship developing further towards its happy conclusion in their marriage.

**Significance of the passage**

As Michael does not take lead in further development of their relation in the direction of marriage, Virginie takes initiative and suggests her desire to meet Michael’s father. She shows her interest and tries to push the process forward towards engagement and marriage.

**Implicature Analysis**

Michael is sleeping with Virginie at her flat. She wants their relationship to develop further into marriage. She, therefore, expresses her wish that they meet each other's Parents. She expresses her desire to meet Michael’s father and her despair at Michael’s reluctance to meet her father even when he is in London.
Her utterance at T-1 position is not a mere statement of facts. The very fact that she picks upon the issue means that she wants to say something using her utterance merely as a suggestive cue for implicating her intended proposition, viz. that they meet each other’s parents. At T-2 position Michael avoids a straight answer - telling her that he is feeling sleepy. He thus implicates that it is an unpleasant subject for him, that he does not want the proposed event to take place. But he also does not want to displease Virginie by explicitly stating his intentions. They avoid the explicit use of Face Threatening Acts for fear of offending each other to the extent of severely damaging their relationship. Virginie’s suggestion and Michael’s declination are thus performed at the level of implicatures by use of indirect speech acts. At T-3 position Virginie asks Michael if his father never comes to London, and receiving negative answer, she proposes at T-5 position that she would go to Rochdale with Michael in her car. She thereby implicates her desire to meet Michael’s father. Once again Michael does not seem to like the idea. At T-6 position, therefore, he tells her that somehow he could not see her in Rochdale. When asked why, he explains at T-8 position that the shops there were not elegant, and that her presence there would look as odd as that of a gazelle in a cement factory.

The figurative expression ‘a gazelle in a cement factory’ with its relevance to Virginie’s presence in Rochdale, by virtue of its associative meanings, carries the implicature that it would not suit the place, that Virginie and Rochdale were an odd combination. What he really implicates is that he is reluctant to take her there.

Thinking that Michael either really did not understand her intention or that he was playing innocent by feigning not to understand it, Virginie half-rises from her pillow in anger. Her animated flashing eyes and her delicious appearance tempts Michael to take her in his arms. But then at T-11 position she resists his attempts by asking him pointedly whether he really thought that she was interested merely in shopping. She thereby implicates that he should have understood her reasons for going to Rochdale. At a higher-level implicature she seems to accuse Michael that he must have understood why she was insisting on
going to Rochdale but was playing innocent for avoiding it. At T-12 position Michael seems to admit that he did understand her intentions right. By refusing to explicitly comment on her proposal he seems to implicate his reluctance to take her to Rochdale. Virginie thereby understands that, at least for the moment, there was no possibility of his agreeing to her proposal and leaves it at that. They leave the topic of the conversation unresolved and unconcluded.

**Illustrative value of the text**

The interaction thus could be seen as an adjacency pair involving the speech acts of proposal and declination. Virginie here subtly implicates her desire to marry Michael. Michael understands her implicated proposition. But he does not want to share his life with her. He wants to avoid further entanglement and complexities that might result from her involvement in his life by not encouraging family-level introductions on both sides. He is very evasive in his responses to Virginie’s suggestion. The suggestiveness of Virginie’s declaration of intention and Michael’s evasiveness amounting to declination to adopt her implicated suggestions - the speech acts of proposal and declination, is what happens at the level of implicatures.

### 4.2.3.3.1: Conversation Three - A

**Extract selected for analysis**

Virginie calls me to cancel a lesson. When she fixed the date she hadn’t looked at her diary. Now she realises that she is double booked. A friend has just arrived from Paris. The friend will not understand, but I will, and anyway she made the other booking first, so would I mind very much?

"Who is this friend?" I ask.

"Chantal. I’ve told you about her, haven’t I? She’s Jean-Marie's sister." Jean-Marie is Virginie’s last boyfriend but one.

"OK, Virginie."

"So what date should we make it?"

"I can’t discuss that now."

"Why not?"

"I'm busy." The fact is, I'm quite put out by Virginie’s approach to things.

(An Equal Music, 32-33)

**Idealised conversational passage**

T-1 Virginie : (Phones Michael to ask him if he would mind cancelling her lesson very much.)

T-2 Michael : Who is this friend?
T-3 Virginie : Chantal. I've told you about her, haven't I? She's Jean-Marie's sister.
T-4 Michael : OK, Virginie.
T-5 Virginie : So what date should we make it?
T-6 Michael : I can't discuss that now.
T-7 Virginie : Why not?
T-8 Michael : (Annoyed at Virginie's approach to things) I'm busy.

Textual Background
As in Conversation – 1

Virginie has a grand circle of acquaintance, scores of friends from all over France who descend on her in every season, vast linked clans of relatives, and three ex-boy-friends with whom she is on good terms. This time a sister of her ex-boyfriend, Jean Marie, has arrived from Paris, and when she looked up in her diary, she found that she was double booked. She wants Michael to cancel their lesson. Her justification is that she made the other booking first. So she phones Michael and asks him if he would mind cancelling the lesson very much.

Significance of the passage
The present exchange highlights Michael’s attitude and approach towards Virginie. He does not have the kind of emotional attachment to her as he has for Julia. He is most of the times cross and irritated with her. He doesn't seem to understand her and allow for individual differences concerning one’s priorities. This results in a strained teacher-student relationship. He is too imposing and demanding. In a way he is behaving just like Professor Carl Käll, his own oppressing teacher in Vienna. And though Carl Käll had just recently written to him saying that he hoped that if ever Michael did teach, he would have learned something perhaps from him about how not to teach. Michael doesn’t seem to have taken the lesson. Otherwise he would certainly have understood how oppressing his approach to Virginie was and what it could lead to.

Implicature Analysis
In the initial utterance Virginie asks Michael if he would mind cancelling the lesson very much. Virginie thus implicates that she cannot cancel the other appointment, and that she expected Michael to cancel the lesson and cooperate
with her. ‘Who is this friend?’ Michael asks at T-2 position, more out of irritation than from curiosity to know. He seems to implicate the Virginie should set her priorities right: that she should give more time and importance to her studies than to her friends. At T-3 Virginie conveniently assumes that it is a real question and provides Michael with the information about the friend. At T-4 Michael concedes to her request and agrees to cancel the lesson. ‘OK’, he says. His short, curt response implicates that he did not like Virginie’s idea of cancelling the lesson for the sake of humouring a friend. The very fact that he doesn't say anything more convinces Virginie that he is cross, and is withholding his angry outburst. At T-5 position she asks him to suggest a later date for the lesson. But Michael says that he could not discuss it at the moment. Realising his crossness but feigning innocence, Virginie asks him ‘why not?’ in response to which he simply says, ’I am busy’. Michael thus implicates his dissatisfaction at Virginie’s behaviour.

Illustrative value of the text

The present interaction shows the growing tension in the teacher-student relationship between Michael and Virginie. They are cross with each other and express their crossness at the level of implicatures – Michael expressing his smouldering anger by way of his brief curt responses, and Virginie by way of feigned innocence about his feelings. She thus tries to avoid a probable hiatus.

4.2.3.3.2 : Conversation Three - B

Extract selected for analysis

"So, what is this mysterious music?"
"Beethoven's trio in C minor, sorry, in $\textit{ut minor}$, for pianoforte, violin and violoncello, opus I number 3."
"Be just nice, Michael."
"I'm trying."
"Why did that music annoy you with me?"
"It did not annoy me with you, as you put it. I'm not annoyed with you. If I'm annoyed at anyone, it's myself."
"I like that trio very much," says Virginie. "Did you know he arranged it himself into a string quintet?"
"What nonsense, Virginie. Oh, all right, let's fix a date for the lesson and get it over with."
"But he did, Michael. He did not transpose it or anything."
"Virginie, believe me, if there had been a string quintet in C minor by Beethoven, I 
would definitely have heard of it, I would almost certainly have listened to it, and I 
would very probably have played in it."
"I read it in my Guide de la Musique de Chambre."
"You couldn't have!"
"Wait. Wait. Just wait." She is back at the phone in a few seconds. I can hear her 
turning the pages. "Here it is. Opus 104."
'What did you say?''
"Opus 104."
"But that's crazy. That's at the wrong end of his life. Are you sure?"
"You're not too busy? You want to talk to me now?" asks Virginie, raised eyebrows 
audible in her voice.
"Oh, yes. Yes. What does it say?"

(An Equal Music, 33-34)

Idealised conversational passage

T-1 Virginie : So, what is this mysterious music?
T-2 Michael : Beethoven's trio in C minor, sorry, ut mineur, 
for pianoforte, Violin and violoncello, opus I number 3.
T-3 Virginie : Be just nice, Michael.
T-4 Michael : I'm trying.
T-5 Virginie : Why did that music annoy you with me?
T-6 Michael : It did not annoy me with you, as you put it. I'm 
not annoyed with you. If I'm annoyed at anyone, it's 
myself.
T-7 Virginie : I like that trio very much. Did you know he 
arranged it himself into a string quintet?
T-8 Michael : What nonsense, Virginie. Oh, all right, let's fix a 
date for the lesson and get it over with.
T-9 Virginie : But he did, Michael. He did not transpose it or 
anything.
T-10 Michael : Virginie, believe me, if there had been a string 
quintet in C minor by Beethoven, I would definitely have 
heard of it. I would almost certainly have listened to it, 
and I would very probably have played in it.
T-11 Virginie : I read it in my Guide de la Musique de 
Chambre.
T-12 Michael : You couldn't have!
T-13 Virginie : Wait. Wait. Just wait. (She is back at the phone 
in a few seconds, Michael could hear her turning the 
pages) Here it is. Opus 104.
T-14 Michael : What did you say?
T-15 Virginie : Opus 104.
T-16 Michael : But that's crazy. That's at the wrong end of his 
life. Are you sure?
T-17 Virginie : (Raised eyebrows audible in her voice) You're 
not too busy? You want to talk to me now?
T-18 Michael : Oh, yes. Yes. What does it say?
Virginie asked Michael why he was in such a bad mood with her, and Michael told her that he had been listening to some music. When he tells her what music it was, she comes up with interesting information about it. This makes Michael very curious. His irritation is replaced by wonder and admiration. He then thanks her profusely and sincerely, apologising to her for his not being very nice earlier on. Then they go on to fix up the date for their next lesson. Without much hesitation he agrees to her suggested date and time. Virginie is surprised at this sudden change of his mood.

**Significance of the passage**

It is this piece of information from Virginie that sets Michael on his prolonged desperate search for the music, which ultimately leads him to the discovery of the music CD, and more importantly, also of Julia being there in London. He sees Julia on another bus. Professionally speaking, this conversation thus leads Michael to the exciting discovery that there was after all a piece by Beethoven such that he never had imagined possible. And more importantly, it leads to a revolutionary event in his personal life - the discovery that Julia was still alive and that she lived in London.

**Implicature Analysis**

At T-1 Virginie asks Michael what mysterious music it was. Her utterance here implicates her desire to know how the music could possibly irritate Michael so much. Michael, who did not want to continue the conversation but was forced to answer Virginie’s queries due to her persistence, gets very angry. He, however, chooses to express it by being perceptibly ironic. At T-2 he tells Virginie the exact minute details of what he had been listening to when she called. Michael violates the Quantity sub-maxim (b) by being too elaborate in his answer to Virginie’s question at T-1 position. He thus implicates that he is irritated by Virginie’s persistent queries despite his giving signals that she stop pestering him about. The uncalled for elaborateness at once strikes her as ironic and at T-3 and at T-5 positions she ticks him off and asks him to be just nice. But when
even after his manifestly ironic response Virginie asks him why it got him annoyed with her, Michael explains that he was annoyed with himself rather. At T-7 position Virginie casually offers information that Michael, a thorough seasoned musician, had never heard of and had never imagined possible. Virginie thus succeeds in toning down Michael’s aggressive mood and impatience. She tells him that she liked that Trio very much, and asks him if he had known that Beethoven himself had arranged it into a string quintet. At T-8, therefore, Michael expresses surprise, but assuming that Virginie was trying to tease and annoy him deliberately by speaking nonsense, he agrees to fix a date for her next lesson. But then, stung by his disbelief in her information and by his tone of dismissal, at T-9 she says ‘But he did, Michael’. The utterance initial ‘but’ with its conventional implicature of adversativity affirms her belief contrary to Michael’s disbelief in what she said. She even more firmly elaborates on it. And when, even after her empathetic assertion, Michael denies the possibility of there being such a thing, she takes out her reference book and gives him more and more details at T-9, T-11 and T-13 positions, reading out the description and the note, and translating it fluently into English with such conviction and assurance that he was at once convinced. It was now Michael’s turn to be surprised. He had never heard, never imagined anything like that; and he was immensely interested. By T-17 Virginie is quite sure that she has got him fully convinced and deeply interested, she jokingly ticks him off again - saying - 'you are not too busy. I suppose?’ Michael admits his fault - and asks her to go on.

**Illustrative value of the text**

The present interaction illustrates how emotion management in day-to-day life of the characters in a novel effectively takes place at the level of implicatures. The characters here express their vexations and pacifications subtly using the speech acts they actually perform merely as vehicles to make the co-locutor realise that what is being said is said with an ulterior motive to achieve a different effect.
4.2.3.4 : Conversation Four

Extract selected for analysis

"Are you seeing someone new?"
"No! No. I am not seeing anyone new," I say with a force that surprises me as much as Virginie.
"Oh," she murmurs with a touch of contrition which makes me feel guilty.
"Why did you say that?" I ask.
"Oh, I just felt - but - you’re not - you’re really not - sleeping with someone else, Michael?"
"No. I’m not. I’m not."
"Then why aren’t you sleeping with me?"
"I don’t know. I just don’t know. We’ve gone for longer periods without. I have a lot on my mind." I am doing my best to sound calm but being forced to prevaricate is getting me angrier and angrier.

(An Equal Music, 125-126)

Idealised conversational passage

T-1 Virginie : Are you seeing someone new?
T-2 Michael : (With force) No! No, I am not seeing anyone new.
T-3 Virginie : (Murmurs with a touch of contrition) Oh.
T-4 Michael : (Feeling guilty) Why did you say that?
T-5 Virginie : Oh, I just felt - but - you’re not - you’re really not - sleeping with someone else, Michael?
T-6 Michael : No. I’m not. I’m not.
T-7 Virginie : Then why aren’t you sleeping with me?
T-8 Michael : (Trying to hide annoyance and be calm) I don’t know. I just don’t know. We’ve gone for longer periods without. I have a lot on my mind.

Textual Background

Michael has not called Virginie since Maggiore Quartet’s highly successful performance at Wigmore Hall. Virginie had left three messages on his answering machine but he had not responded to them. Michael never had given his heart to Virginie. Virginie knew it perfectly well. But she was content with the kind of relationship they had. Now Michael already has his interest revived in Julia, especially after his recent meetings with her. Virginie doesn’t know it exactly, but she has guessed it right. She suspects that Michael’s probable involvement with some other woman might be at the root of his recent neglect of her. She is worried by his lack of interest in her and wants to know the reason.

Significance of the passage

Here Virginie questions Michael on his cold response to her messages. She expresses her dissatisfaction and surprise over his not calling her despite her
repeated messages. She demands explanation for his forbearing the communication. It shows the strained relations between Michael and Virginie. There is a serious hiatus. Michael does not know how to tackle the situation. Virginie’s suspicious questioning attitude is getting on his nerves. He gets more and more angry and impatient. This marks the beginning of a process leading to the final breakdown of their relationship.

Implicature Analysis
In the initial utterance Virginie asks Michael whether he was seeing someone new. She thus implicates her belief voicing suspicion that ‘Michael must be involved with some other woman’. However, Michael forcefully denies the accusation at T-2 position. Being so reassured, she regrets having suspected him. Her interjective – ‘Oh’ at T-3 position shows that she repents it. Michael knows that his answer was not true. So, feeling guilty, he asks her what made her ask that question. Virginie sincerely says that it was because she had felt that it could be so. And the once again at T-5 position she repeats her question, asking him more pointedly if he was really not sleeping with someone else. By repeating her apprehension she seems to implicate that she has serious doubt about the sincerity of his statement. Michael’s newly revived relation with Julia had not yet reached that stage. He, therefore, firmly denies it. But then she asks him why, in that case, he was not sleeping with her. Michael controls his anger and explains that he was terribly preoccupied with so many things, that there was a lot weighing on my mind. It is clear that he was deliberately being vague and trying to avoid a direct answer. The conversation continues in the same vein. It finally culminates in Virginie, her fears and apprehensions aggravated further, angrily hanging the phone down and abruptly terminating the conversation.

Illustrative value of the text
The present interaction reveals how in the event of unfavourable outcome the interactants do away with the garb of politeness and enter into arguments. When their patience gives out they may even withdraw from the CP and refuse to carry on the interaction. Being suspicious, Virginie is on a look out for evidence of the suspected fact. Michael’s evasive strategies provide Virginie with a probable
ground to develop this evidence and lead her into inferring more than is probably implicated. She infers what is not supposed to be known. It shows how interactants judge the situations and adjust their respective positions by drawing further inferences on the basis of what is implicated.

4.2.3.5 : Conversation Five

Extract selected for analysis

'Virginia, listen, I'm fond of you, but -'
"Fond. Fond. Put her on the phone. I'll tell her how fond you were of me."
"She's not here."
"I am not a cretin, Michael."
"She's not here, Virginia. She's not here. OK? Don't make yourself miserable. I feel bad about all this. But I don't know what to do. What would you do if you were me?"
"How dare you?" asks Virginia. "How dare you ask me that? Do you love her?"
"Yes," I say quietly after a second's pause. "Yes, I do."
"I don't want to see you again, Michael," says Virginia, her voice veering between tears and anger. "I never want to see you again. Not as a teacher or anything. I'm young, and I'm going to have a good time. You'll see. And you'll regret it. You'll regret everything. I hope she makes you miserable. So that you can't sleep or anything. You always took me lightly because I loved you."
"Goodnight, Virginia. I don't know what to say. I'm sorry. I really am. Goodnight."

Before she can say anything, I put down the phone. She does not ring back.

(An Equal Music, 165)

Idealised conversational passage

**T-1** Michael : Virginia, listen, I'm fond of you, but -

**T-2** Virginia : Fond. Fond. Put her on the phone. I'll tell her how fond you were of me.

**T-3** Michael : She's not here.

**T-4** Virginia : I am not a cretin, Michael.

**T-5** Michael : She's not here, Virginia, she's not here, OK? Don't make yourself miserable. I feel bad about all this. But I don't know what to do. What would you do if you were me?

**T-6** Virginia : How dare you? How dare you ask me that? Do you love her?

**T-7** Michael : (Quietly after a second's pause) Yes. Yes. I do.

**T-8** Virginia : (Her voice veering between tears and anger) I don't want to see you again, Michael. I never want to see you again. Not as a teacher or anything. I'm young, and I'm going to have a good time. You'll see. And you'll regret it. You'll regret everything. I hope she makes you miserable. So that you can't sleep or anything. You always took me lightly because I loved you.

**T-9** Michael : Goodnight, Virginia. I don't know what to say. I'm sorry. I really am. Goodnight.
(Before she can say anything, I put down the phone. She does not ring back.)

**Textual Background**

Michael receives a telephone call from his student-cum-beloved Virginie. Michael was undergoing tremendous pressure of tremulous circumstances, full of hope, despair and uncertainties. (i) Previously she was sleeping with Virginie. And though he was never serious about it, now he did not know what to make of it. (ii) He had never cherished the feeling of love for Helen but Helen had already expressed her desire to marry him. (iii) He had just recently met Julia after a gap of ten years. And, though she was a married woman with a seven-year-old child now, they had revived their love-relation. This caused all types of tensions in his life. He had already started sleeping with Julia. Moreover, after he came to know about her hearing problem, he was full of anxiety for her and desperately wanted to help her. It was in these circumstances that Virginie calls him.

**Significance of the passage**

This is the last of Michael’s conversations with Virginie in the novel. Here the quarrel between Michael and Virginie results into a final breakdown and severing of all ties between them. Virginie vows never to see him again. Virginie had already suspected Michael of his involvement with some other woman. But Michael (Conversation - 4) had partly alleviated her fears by denying it and reassuring her. Now with her suspicion grown stronger, Virginie picks up a quarrel with him and demands that he speak out the truth. She asks him once again whether he was sleeping with someone else, and if so who that woman was. She warns him not to lie to her again. Michael is thus forced to confess that he was sleeping with other woman. In utter disillusionment and despair Virginie curses him and demands that he allow her to speak to the woman. But then Michael tells her that the woman wasn’t there.

**Implicature Analysis**

When Michael confessed that he was sleeping with another woman, Virginie got very angry and felt miserable and started cursing and criticising Michael.
Michael tried to console and comfort her at T-1 position by telling her that he was fond of her. By virtue of the conventional implicature of adversativity carried on the expression ‘but’ at the end of the initial utterance, Michael must be saying something in defence of his preference of the other woman over his fondness for Virginie. But before he could explain anything of the sort, Virginie interrupts him picking upon his word ‘fond’. Michael tells her at T-3 position that the woman was not there, but Virginie does not believe him. ‘I am not a cretin,’ she says at T-4 position. She thereby seems to say that Michael cannot fool her now so easily into believing the apparent falsehood of his statement. She thus implicates that she does not believe in Michael’s statement. Michael tries to pacify her at T-5 position by saying that he too felt bad about it but he did not know what to do. He expected Virginie to be considerate and think of him as if she were in his position. Virginie gets very angry at this suggestion. At T-6 position she asks him if he loved the woman. When Michael says ‘yes’, his positive answer infuriates her further. Thus enraged beyond endurance, she tells Michael at T-8 position that she did not want to see him again, either as a teacher or anything. She tells him that she was still young and that she would have nice time. She condemns him for having always taken her lightly only because she loved him truly. She ends up cursing him bitterly – ‘And you'll regret it. You'll regret everything. I hope she makes you miserable. So that you can't sleep or anything,’ she says. (Incidentally, her curses do materialise if not her love. For at the end of the novel we do find Michael in exactly this position and that too because of the frustration resulting from his isolation and separation from Julia.) He apologises, bids her goodnight, and before she says anything he puts down the receiver.

Illustrative value of the text
Avoiding all the delicacy of implicitness, the pangs and agony of a broken heart manifest here in a direct talk. The conversation is in the nature of adjacency pairs of accusation and confession of guilt, giving rise to curses and apology and then the final breakdown - the severing of all ties between the interlocutors. The
face threatening acts and the face loss show themselves in their naked form here. The consequences are only too obvious.

Michael's responses do not seem to contribute to Virginie’s personal goal of developing and strengthening of their relationship. Michael here gives up the social goal of observing the CP and opts out of the conversation. However, despite his apparent non-cooperativeness, Michael's responses could be treated as relevant since they contribute to Michael's personal goals rather than to Virginie’s goals (thereby generating the implicature that ‘Michael was unwilling to share his life with Virginie, and that he would share it with the other woman rather than with Virginie.)

4.2.4 : Cluster Four

4.2.4.1 : Conversation One

Extract selected for analysis

"In the Quartetto Italiano the woman was serially married to all three of the men."
"Well, in the Quartetto Maggiore that would involve bigamy and Incest."
"Not with you it wouldn't."
"I, Helen, am no good to anyone. You should understand that once and for all."
"Not to Virginie, certainly."
"Perhaps it's because she's my student that I'm so sharp with her. I don't know. I wish I could help myself."
"Nor to Julia?" Helen, getting no response, takes her eye off the road and looks at me carefully. "You've been very preoccupied," she says, "ever since that night at the Wig."
"Helen, we'd better concentrate. It gets a bit tricky here. Take the next right, and then a left about a hundred yards on. We're almost there."
Helen nods. She knows better than to press her point.

(An Equal Music. 128-129)

Idealised conversational passage

T-1  Helen  :  In the Quartetto Italiano the woman was serially married to all three of the men.
T-2  Michael  :  Well, in the Quartetto Maggiore that would involve bigamy and Incest.
T-3  Helen  :  Not with you it wouldn't.
T-4  Michael  :  I, Helen, am no good to anyone. You should understand that once and for all.
T-5  Helen  :  Not to Virginie, certainly.
T-6  Michael  :  Perhaps it's because she's my student that I'm so sharp with her. I don't know. I wish I could help myself.
T-7  Helen  :  Nor to Julia? (Getting no response, she takes her eye off the road and looks at me carefully) You've been very preoccupied ever since that night at the Wig.
T-8 Michael : Helen, we’d better concentrate. It gets a bit tricky here. Take the next right, and then a left about a hundred yards on. We’re almost there.

T-9 Helen : (Nods. She knows better than to press her point)

Textual Background
Helen took Michael to Eric Sanderson’s for exploring the possibility of getting the Viola she wanted for their recording of Bach’s ‘Art of Fugue’. On the way Helen and Michael speak of the personal and professional attachment required of the members of a Quartet. Helen draws Michael’s attention to Kyoto, and then to the Quartetto Italiano. She refers to the incidents where the intimacy among members of a Quartet resulted in marriages. She seems to suggest a similar possibility between them.

Significance of the passage
Here Helen subtly expresses her personal emotional attachment to Michael. She implicates her desire to marry him, and explores the possibility of whether Michael would reciprocate her feelings. She as good as makes a marriage proposal to Michael.

Implicature Analysis
Helen refers to the woman in the Quartetto Italiano who serially got married to all three of the men. She thereby implicates that amorous relationship and marriage within a Quartet was not a new thing and not a bad idea at all. She cites the precedence to the good effect. By virtue of the relevance of her utterance in the present context, Michael understands what she was hinting at. He, therefore, points out how what happened in the case of Quartetto Italiano was not possible in the case of Quartetto Maggiore. In his response at T-2 position he implicates that Helen’s line of thinking was misplaced. He points out how Helen marrying Piers would beget incest and her marrying Billy would lead to bigamy. He does not touch upon the third possibility deliberately it seems. But then at T-3 position Helen markedly points out that the third option, i.e. her marrying Michael would be perfectly all right, that it did not involve any such thing. ‘Not with you it wouldn’t’, she says. She thus implicates that this choice involved no hurdle and that she would be happy if it materialized. This obviously amounts to
a declaration of her intentions. However, at T-4 position Michael makes it clear that he wants her to understand once and for all that he was no good to anyone. Helen mentions Virginie at T-5 position, and at T-6 position Michael expresses his wish that he should be less so sharp with her. But when Helen mentions Julia at T-7 position, Michael does not answer her. Helen interprets his silence as meaningful. She looks at me carefully, suspecting a probable relationship between them. ‘You've been very preoccupied ever since that night at the Wig’ she says. She thereby expresses her suspicion very suggestively. At T-8 position, Michael changes the subject and asks Helen to concentrate on her driving, gives directions about how to reach the workshop they were going to. Helen knows that he had deliberately stopped the discussion to avoid an awkward situation. She gets her message and doesn’t question him further. She knows that there is no point in pressing her point.

Illustrative value of the text

Helen as good as proposes Michael here. The interaction takes place at the level of implicatures rather than overt statements. She implicates that due to their professional attachment and by virtue of the time they need to spend together, and the resulting intimacy and understanding among the members, it is quite possible and likely that they be attached to each other otherwise, i.e. emotionally or by marriage. She thus subtly suggests a possibility of her own attachment with him saying that there is no barrier to such a relation between them, and that there is nothing unethical about it. or against such a proposal. She implicates her desire that it be so.

4.2.4.2 : Conversation Two

Extract selected for analysis

"Well, what's up?" asks Piers.
"You remember that Beethoven quintet we talked about once?"
"Yes, C minor, wasn't it. based on the trio? You said you'd tracked down the music. Did you manage to get hold of a recording?"
"Yes. And I've just borrowed the parts from the music library in Manchester."
"Excellent! Well. let's get hold of a viola player and run through it. Who should we get? Emma?"
"Sure -why not? You know her better than I do. Will you give her a call?"
"Righty-ho."
"There's one other thing, Piers. Would you mind terribly if I played first violin just this once?"
There is a second's silence. "It's not just a question of my minding," says Piers.
"Well, should we ask the others?"
"No, Michael," says Piers with a touch of annoyance. "Whatever they may say, I don't think it's a good idea. When Alex and I kept alternating between first and second violin, it not only drove us mad but Helen as well. She kept saying she couldn't adjust to the other parts, particularly to the second violin. And Billy too said it was like playing with a different quartet each time."

(An Equal Music, 72-73)

**Idealised conversational passage**

| T-1 | Piers : | Well, what's up? |
| T-2 | Michael : | You remember that Beethoven quintet we talked about once? |
| T-3 | Piers : | Yes, C minor, wasn't it, based on the trio? You said you'd tracked down the music. Did you manage to get hold of a recording? |
| T-4 | Michael : | Yes. And I've just borrowed the parts from the music library in Manchester. |
| T-5 | Piers : | Excellent! Well, let's get hold of a viola player and run through it. Who should we get? Emma? |
| T-6 | Michael : | Sure - why not? You know her better than I do. Will you give her a call? |
| T-7 | Piers : | Righty-ho. |
| T-8 | Michael : | There's one other thing, Piers. Would you mind terribly if I played first violin just this once? |
| T-9 | Piers : | (There is a second's silence) It's not just a question of my minding. |
| T-10 | Michael : | Well, should we ask the others? |
| T-11 | Piers : | (With a touch of annoyance) No, Michael. Whatever they may say, I don't think it's a good idea. When Alex and I kept alternating between first and second violin, it not only drove us mad but Helen as well. She kept saying she couldn't adjust to the other parts, particularly to the second violin. And Billy too said it was like playing with a different quartet each time. |

**Textual Background**

While returning from Rochdale on his way to London Michael spent a few hours in Manchester. He browsed around at the Henri Weston Music Library and borrowed the score and parts of the Beethoven string quintet. He phoned Piers. Michael told him that he had got hold of the recording from Manchester library where it was housed. Piers suggested that they get hold of a viola player and run through. He suggested Emma as a probable choice for the second viola. Michael promptly agreed to his suggestion. But then he requested Piers to allow him to
play the first violinist just this once. Piers firmly denies any such possibility. He refuses, giving elaborate explanation justifying his stand.

**Significance of the passage**

Michael had desperately searched for the record of the Beethoven string quintet in C minor, based on the trio. Now he had tracked down and borrowed the music from the Henri Weston Music Library in Manchester. Michael was particularly fond of this piece and he wanted to play the first violinist in it. He was seriously alarmed by Michael’s suggestion. This marks the beginning of a probable clash, the first of its sort since Michael joined the Maggiore Quartet.

**Implicature Analysis**

At T-1 Piers expresses his understanding that Michael has called on purpose. As Michael has given no clue to it as yet, Piers asks him what it was. At T-2, therefore, Michael reminds him of the Beethoven quintet they had talked about. This gives Piers a clue about what might be talking about. Piers knows that Michael had once asked him where he could get the music and he had not been able to guide him in the direction. Piers remembers their conversation well and guesses that by referring to it now Michael must be informing him of some new development concerning the music. The most possible reason seems to be that Michael has somehow stumbled upon it. He must then be implicating that he has found the piece. But to confirm whether he was right at T-3 position he asks whether he had found the record. At T-4 Michael ratifies Piers’ guess. This makes Piers happy and at T-5 he suggests that they get hold of some viola player and go through it.

At T-8 position Michael makes a request that Piers allow him to play the first violinist in it just for this once. But alternating between the first and the second violins had already caused enough trouble in the Maggiore Quartet. Piers and Alex Foley used to alternate turns sometimes and that used to disturb the whole set up. Finally it had resulted in Alex Foley breaking away from them causing a good deal of distress and anxiety. Piers did not want to repeat the history. Michael’s request reminded Piers of the terrible crisis the Maggiore Quartet had gone through. At T-9 he implicates that there are other things to be considered.
and others to be consulted with, and at T-11, he simply turns down Michael’s request.

**Illustrative value of the text**

This illustrates that conversation is purposeful. The hearer intuitively understands that the speaker has a purpose, however slight or insignificant. For why should he talk otherwise. Piers’s question at T-1 position - ‘Well, what’s up?’ clearly indicates his understanding that Michael’s call is purposeful. Secondly, it illustrates how dispreferred responses are often accompanied by certain markers to that effect. The hedged expression ‘Would you mind’, at T-8 position, for example, signifies Michael’s understanding that his request that Piers allow him to play first violinist is of a dispreferred nature. It shows Michael’s awareness that the suggestion is not very pleasant and that Piers would find it difficult to agree with it. It is an awkward situation. Still he gives it a try and meets with a refusal. Similarly, ‘a second’s silence’ at T-9 position, serves as a markedness feature indicating the dispreferred nature of the following response.

4.2.5 : Cluster Five

4.2.5.1 : Conversation One

**Extract selected for analysis**

I hold her hand. She shakes her head, but lets it be.
"What should I say, Julia? What do you want me to say? It's easy enough for me to say love, love, love. I'm not married."
"And does your friend from Lyon know?" she asks.
"Nyons. No. She doesn't ... What were you reading that day when I saw you on the bus?"
"I can't remember. Isn't it odd - I can't remember at all. And it's the sort of thing one never forgets."
"I've never really recovered from losing you. You must know that. But now I feel so afraid of talking to you - of putting a foot wrong and never seeing you again. Have things changed so much between us?"
"I don't know. I don't know. I've just dropped Luke at school. He's not terribly musical, you know. Michael, this is terrible. We really can't."
She closes her eyes. I kiss them open. 'Well?"
"I can see a couple of white hairs." she says.
"They're unearned." I say.
"I doubt that."
She kisses me. I hold her in that soundless room, far from daylight and the traffic of Bayswater and all the webs of the world. She holds me as if she could never bear to let me desert her again.

(An Equal Music, 137)

**Idealised conversational passage**

T-1 Michael: (Holds her hand. She shakes her head, but lets it be.) What should I say, Julia? What do you want me to say? It's easy enough for me to say love, love, love. I'm not married.

T-2 Julia: And does your friend from Lyon know?

T-3 Michael: Nyons, No. She doesn't ... What were you reading that day when I saw you on the bus?

T-4 Julia: I can't remember. Isn't it odd - I can't remember at all. And it's the sort of thing one never forgets.

T-5 Michael: I've never really recovered from losing you. You must know that. But now I feel so afraid of talking to you - of putting a foot wrong and never seeing you again. Have things changed so much between us?

T-6 Julia: I don't know. I don't know. I've just dropped Luke at school. He's not terribly musical, you know. Michael, this is terrible. We really can't. (She closes her eyes.)

T-7 Michael: (Kisses her eyes open) Well?

T-8 Julia: I can see a couple of white hairs.

T-9 Michael: They're unearned.

T-10 Julia: I doubt that.

(She kisses him. They escape from the maddening world into passionate embrace.)

**Textual Background**

Michael had utterly lost Julia after he left Vienna. She had not responded to his letters and he had not been able to trace her otherwise. All trails of his search had run cold, and he had given up the hope of ever meeting her. Then all of sudden he saw her on a bus in London one day. But then all his desperate attempts to find her had eluded him. Once again, to his great surprise, she came to the backstage to meet him after the Maggiore Quartet’s wonderful performance at Wigmore Hall. This revived their friendship. In a couple of meetings after this one, Michael had come to know that Julia was a married woman now and that she had a seven-year-old son; and Julia knew that Michael was still unmarried but he was meeting some woman. There seemed to be no question of their reviving their love-relation. But then Michael had never got over her loss, and he had not got over her love. He regretted losing her and had
fretted about it all along. Julia had felt deceived by Michael's sudden and abrupt departure from Vienna. She had felt that he had failed her. But nonetheless she too could not overcome her love for Michael. Now that they had come together after ten long years, there certainly was a chance of their reviving the long-lost love-relationship. Gradually she started going to his flat where he lived alone on the top floor of the eight-storeyed building - Archangel Court. They exchange personal information and the intimacy grows.

**Significance of the passage**

Julia had gone to Michael’s flat for the second time with full knowledge that he lived alone there. The silence, the privacy of the flat, their common interest in music making and the shared moments of intimacy and ecstasy in the past, the past-time memories and the present distress all contribute to the possibility of reviving their long-lost love. She begins to respond to his feelings. They kiss and hold each other in long and intense embrace - for the first time after last wretched ten years. They regain the ecstasy of intense love, long lost for both of them. Michael has regained part of his original self by owning his lost love privately, but he would not be himself fully until he owned it publicly. The struggle continues to plague them both.

**Implicature Analysis**

Julia looked miserable. She told Michael that it was really Luke whom she felt guilty for. Michael understood her misery. At T-1 therefore, he tries to console and comfort her by implicating that he knew how hard it was for her to fall in love with him again. ‘It's easy enough for me to say love, love, love. I'm not married,’ he says. His use of exclusive ‘me’ in place of inclusive ‘us’, by virtue of the Scalar Implicature, means that it was not easy for her to fall in love with him again. There were many considerations. She was a married woman and she had a seven-year-old son: that she was comfortably settled in life. And most of all, her husband was faithful to her and despite her deafness he still loved her and cared for her. He had helped her pull herself out of the crisis and given her a new life as it were by encouraging her to pursue her hobby of music making. In one single suggestive remark, thus, Michael expresses much that speaks for his
awareness that all rationality and sense were against their reviving the love relation. Even the thought of it makes Julia feel uncomfortable. So she changes the subject and, at T-2 position, asks Michael whether Virginie knew about it. But then this too is an awkward question. Michael tells Julia that Virginie doesn't know. And then he too changes subject and, at T-3 position, asks Julia what she was reading when he saw her on the bus. Obviously, the question was not really important. But it helps them to avoid unpleasant talk about their respective attachments to other persons.

At T-5 position Michael tells Julia that he had never really recovered from losing her. He thereby implicates that he still loved her and her alone, but that he was afraid of saying or doing something that might cause offence and lead to losing her permanently. His question ‘Have things changed so much between us?’ is a rhetorical request implicating that Julia confirm her love for him by saying that nothing had changed really: that they could still be lovers as before. But instead of complying with his request, at T-6 position, Julia avoids a straight answer. She thus implicates her awareness that things had really changed so much, and that it was in fact impossible for them to be in love again. She closes her eyes in distress. At T-7 position Michael kisses her eyes open. Once again he implicates his desire to make love to her. ‘Well?’ he asks of her. At T-8 position, she changes subject - commenting on his white hair. She here seems to implicate her understanding that it was due to his hard life that he was ageing fast. She thereby expresses her concern born of her love for him. She thus implicates that she was worried for him. He denies that that was the cause of his grizzled hair. ‘They're unearned’, he says at T-9 position. ‘I doubt that’, says Julia in response, thereby implicating that she did not believe in what he was saying. She kisses him and they forget all the worldly worries falling in intense embrace and make love. It is not merely the carnal desire that pushes and prompts them to this decision, it seems. They truly belong to each other. They had parted by mistake and misunderstanding resulting from communication gap. Michael knew that in a way he understood Julia much better than that banker - her husband, James - could. Julia also knew it.
Illustrative value of the text

Julia and Michael have a heart to heart talk on the delicate issue of whether it was possible for them to revive their love relation in the face of the overwhelming ethical, spiritual and material odds. All rationality and sense were against it. But they realise that this was the only way to satisfy their craving and fulfil their longing for each other and to experience the ecstasy of true love. They express their feelings very subtly and delicately by way of implicatures and avoid the unpleasantness of the cornering issues by quickly changing subject and shifting to something or the other relevant or irrelevant to the present occasion, thereby implicating their desire to avoid further discussion on such topics. They manage to acquire sufficient information about each other in this way.

4.2.5.2 : Conversation Two

Extract selected for analysis

I would have expected more protest, more despair, more rage. When I say so, Julia tells me about people she has met in her lip-reading classes. One suffers from a disease that gives him dreadful, nauseating attacks of dizziness while progressively stripping him of his hearing. One became deaf after a serious stroke; he bumps into people on the street and they shake him off as a drunk. One, a woman of about fifty, lost all her hearing overnight as the result of a bungled operation. "They get by," she says. "I'm much better off than them."

"But you're a musician. That must make it hardest of all."
"Well - I have you now to share it with."
"You're taking it too lightly."
"Well, Michael, it's for me to take. You would have managed somehow if this had happened to you. You might not think so, but you, would have."
"I doubt it, Julia. I don't know what I'd have done to myself ... I ... You have more grit than me."
"I don't. I just remind myself that a deaf mother's better than none."
I can't think what to say to this.
"At least," she says after a while, "at least I wasn't born deaf. At least my memory can tell me what Schubert's string quintet sounds like. I'm luckier there than Mozart - who never heard a note of it - or Bach - who never heard a note of Mozart..."
Sometimes the mask slips and I sense her wretchedness.

(An Equal Music, 168-169)

Idealised conversational passage

T-1 Julia : (After recounting some of the worse affected cases of deafness she came across at her lip-reading class) They get by. I'm much better off than them.

T-2 Michael : But you're a musician. That must make it hardest of all.

T-3 Julia : Well - I have you now to share it with.

T-4 Michael : You're taking it too lightly.
T-5 Julia : Well, Michael, it's for me to take. You would have managed somehow if this had happened to you. You might not think so, but you, would have.

T-6 Michael : I doubt it, Julia. I don't know what I'd have done to myself... I... You have more grit than me.

T-7 Julia : I don't. I just remind myself that a deaf mother's better than none.

T-8 Michael : I can't think what to say to this.

T-9 Julia : (After a pause) At least... at least I wasn't born deaf. At least my memory can tell me what Schubert's string quintet sounds like. I'm luckier there than Mozart - who never heard a note of it - or Bach - who never heard a note of Mozart ...

Textual Background

Michael had come to know about Julia's deafness. She wrote him a long five-page letter (the longest she had ever written to him) explaining her feelings and her state of affairs and how she was trying to cope with it. A few days after he received the letter they meet at his flat. Julia appears to be as lively as ever. Julia is a musician. Hearing is a matter of life and death to her. Michael understands it perfectly well, and can, therefore, truly share her misery and sympathise with her. She knows that he knows how hard it was for her. Out of distrust, and for fear of spreading the news, she tries to hide her misery from Michael by putting on a brave face. She was afraid of losing his sympathy and of ruining her career. The unknown imagined fears, however, prove deadlier than the real ones. For Michael knows how hard it was for her. In order to bring her out of her feigned courage, so that he could share the misery with her and she could look it in the face and face it with courage and determination, he asks her pointed questions and finally succeeds in making her confess that it was really hard for her and that she had to cope with it for the sake of her son, Luke.

Significance of the passage

Here Julia seems to put up a bold face and pretends that she takes her deafness lightly. She tries to make light of her misery by implicating that she has got over it so that rather than Michael sympathises with her, she herself comforts him by telling him how she was in a much better position than many people afflicted by the malady. She also cites the names of the Mozart and Bach to convince him how lucky she was in comparison to them. Instead of Michael adopting the
comforting role, she takes it upon herself to do the job. She almost succeeds in it. But then Michael can see through her mask and senses her wretchedness.

Implicature Analysis

At T-1 Julia tells Michael about the people she met in her lip-reading classes. Recounting some worst affected cases, she concludes that even such people get by and says that she was much better off than them. Here Julia seems to console and comfort herself by comparison with worse affected cases and their misery. At T-2 Michael points out how, because she was a musician, it must be particularly hard for her. He implicates that deafness doesn't matter much for an ordinary person, but for a musician like Julia with a refined sensibility for music it must be particularly hard. Michael thus implicates that her case was different. He is trying to bring her out of pretence, hoping to share the misery by embracing it together with her with wide-open eyes. At T-3 position Julia accepts his offer to share it with her. She consoles herself saying that now at least she had Michael to discuss it with, that she could share the experience of music with him. At T-4, Michael forces her to discuss it in all its naked ugliness implicating that it was not something to be taken so lightly. At T-5 she admits her helplessness. In saying that it was for her to take it lightly, that everybody does, even Michael would have done so, she implicates that she had no option but to face it boldly, that anybody so afflicted manages with it, and that even Michael, despite all his protests, had it happened to him, would certainly have coped with it with courage. Michael admires her courage and fortitude in the face of the calamity. When, at T-6 position, he tells her that perhaps he could not have coped with it, that he might have committed suicide, that she had more courage than he was capable of, she opens up a little and says that she tolerates it all only for the sake of her son. She implicates that she couldn't imagine Luke without a mother. That she had to live for his sake and then, at T-9 position, she tells Michael how great musicians who composed great classics too were affected by a similar malady, and in comparison she was far more lucky than them. She thus implicates that great musicians like Mozart and Bach were even more unfortunate than her. She comforts herself with these thoughts. They give
her courage to face her malady. She thus once again reverts to the mood at the initial stage.

**Illustrative value of the text**

The present interaction shows how much of the communicational content passes unsaid but is understood as implicated. Julia and Michael mean much more than what they actually say to each other. The associative ideas that are carried on the said facts strikingly reveal the inadequacy of words to capture all that is intended to be communicated and is understood in the given contexts. Implicatures are thus an inevitable part of communication, at least where the feelings and experiences are deep and complex. The subject at their disposal is very delicate. Michael implicates how hard it was for Julia, and Julia implicates how she was more fortunate than many. Talking about it makes it easy to put up with it. They understand each other and the burden is relieved. The fear is gone. It is no more a secret. Now She can trust Michael, and they can adjust better and help each other.

4.2.5.3 : Conversation Three

**Extract selected for analysis**

“But, Michael - I don’t understand - what exactly did you tell him?”
“Well, about you, your problem."
She closes her eyes in all too evident shock.
“Julia, I don’t know what I can say -”
But her eyes are still closed. I hold her hand and put it to my forehead. After a while she opens her eyes -but now she is not looking at me but at something through and beyond me. I wait for her to speak.
“Couldn’t you have talked to me about it beforehand?” she says at last.
“I couldn’t. He asked me point blank. It was a question of trust.”
“Of trust? Of trust?”
“I couldn’t look at him and keep lying.”
“What do you think I have to do at home about you? It doesn’t come easily to me. It’s just that the alternative’s worse.”
I explain what happened and how it happened. I tell her that it could possibly even help -if it results in cues, sympathy, assistance. I know all this is pathetically self-exculpatory.
“Perhaps,” says Julia quietly. “But in the long run, why would anyone who knows this take me on?”
Her question is unanswerable.
“I’ve harmed you.” I say. “I know it. I’m so sorry.”

(An Equal Music, 204)
Idealised conversational passage

T-1 Julia : But, Michael - I don't understand - what exactly did you tell him?

T-2 Michael : Well, about you, your problem.

T-3 Julia : (Closes her eyes in evident shock)

T-4 Michael : Julia, I don't know what I can say-

T-5 Julia : (Her eyes are still closed. He holds her hand and puts it to his forehead. After a while she opens her eyes. She seems to look at something through and beyond him.) Couldn't you have talked to me about it beforehand?

T-6 Michael : I couldn't. He asked me point blank. It was a question of trust.

T-7 Julia : Of trust? Of trust?

T-8 Michael : I couldn't look at him and keep lying.

T-9 Julia : What do you think I have to do at home about you? It doesn't come easily to me. It's just that the alternative's worse.

T-10 Michael : (Knowing that any explanation on his part would be pathetically self-exculpatory) He tells her what happened and how it happened and how it could possibly even help - if it results in cues, sympathy, assistance.

T-11 Julia : (Quietly) Perhaps. But in the long run, why would anyone who knows this take me on?

T-12 Michael : (Overcome) I've harmed you. I know it. I'm so sorry.

Textual Background

The Maggiore Quartet was playing an all Schubert concert at Vienna. They required an additional viola player for the purpose. Their agent suggested Julia's name, and she was taken up for the concert. That was how she came to be associated with The Maggiore Quartet. Nobody in the Quartet except Michael knew about her hearing problem. Assuming that they would be rehearsing along with the Bass player, Julia was certain to get her cues from his movements. She looked self-confident. However, when she joined the Maggiore Quartet for rehearsal, she realised that they were rehearsing in absence of the Bass player. Everything went fine in the beginning, but then Julia got confused and everybody was puzzled. During the brief interval Michael explained to her what went wrong and demonstrated how she should play it. Piers noted this and guessed that there was some problem with Julia, and that Michael knew it but had not told them about it. And now it was too late to change either the player or the programme. Piers then managed to wheedle out the information about Julia's problem from Michael. Michael felt guilty about it.
Significance of the passage

Piers forced Michael to tell him about Julia’s problem. Michael felt guilty for divulging Julia’s secret without her permission. He had also agreed to share information with Helen and Billy. But before doing so, he felt it necessary to consult Julia. He knew how hard Julia was trying to keep her secret, and now he thought he had betrayed her. He was afraid that he would never be forgiven for it.

Implicature Analysis

Michael tells Julia that he told Piers about her. Julia was confused regarding what Michael was talking about. So at T-1 position she asks him what exactly he told Piers. At T-2 Michael tells her that he told him about her problem (i.e. about her deafness). Julia is shocked to hear this. She had never expected this of Michael. If he had discussed other matters concerning them with Piers she would not have been so upset. But this was a serious matter and Michael had no right to disclose it to others. Seeing her close her eyes in evident shock. Michael feels guilty and apologetic. He holds her hand and puts it to his forehead as pleading to be forgiven. She opens her eyes. She seems to look through and beyond him.

‘Couldn’t you have talked to me about it beforehand?’ she says, at T-5 position, with her abstract gaze still fixed on him. She thereby implicates that he should have consulted her before taking this step. At T-6 he explains the circumstances which forced him to divulge it - saying ‘it was a question of trust’. Julia is quite taken aback by his explanation. ‘Of trust? Of trust?’ she asks picking upon his explanation. She seems to implicate her disbelief at how Michael could have been so unfaithful as to betray her simply on the point of trust. She knows that he was in a position to withhold the information. At T-8 Michael explains that he could not look at Piers and keep lying. But her retort at T-9 position – ‘What do you think I have to do at home about you? It doesn’t come easily to me. It’s just that the alternative’s worse’ - makes him realise and admit that he had wronged her. At T-10 position he tells her what happened and how it happened and how it could possibly even help - if it results in cues, sympathy, assistance, but he
knows that his explanation was pathetically self-exculpatory. He is forced to admit at T-12 position that he had harmed her and he apologises for it.

Illustrative value of the text

The present interaction illustrates how certain syntactic structures more or less conventionally express the speaker’s moods and attitudes. The negative question structure of T-5 position, for example, conventionally carries the tone of impatience expressing the speaker’s dissatisfaction at the state of affairs described and the expectation that the hearer do the act specified in the proposition negated in the question. Julia here implicates that Michael should have talked to her before divulging the secret. This appears to have the status of a generalised implicature, but then the line between the conventional implicature and the generalised implicature like this appears to be very thin. The same can be said of the Julia’s utterance at T-9 position. It is difficult to say when a certain syntactic structure carrying a generalised implicature becomes conventionalised. Acquiring the status of a conventional implicature is a process that takes place as a consequence of repetitive use of certain expressions and syntactic structures to signify a predictably fixed associative meaning. In the course of time the usage becomes so habitual that it acquires the status of a conventional implicature.

4.2.6 : Cluster Six

4.2.6.1 : Conversation One

Extract selected for analysis

At the Asia, where Julia and I have lunch on our own. I say hardly a word. Afterwards I suggest we go to the hotel.
"Michael, I must go home."
"Oh no -not again!"
"I can't, I must practise. I want to work on a few things that came up this morning."
"How can you be so pragmatic?"
She laughs, and reaches out for my hand across the table. I can sense it trembling.
"What's the matter?" she asks gently.
"I'm anxious about tomorrow. It's as if I can see Carl in the audience, judging, disapproving, marking me down - I'm just worried. Julia I shouldn't be saying this to you."
"Don't be."
"Come to Venice with me."
"Michael -" She releases my hand.
"I don't know how I've lived without you all these years."
How feeble and trite my words sound to me, as if they have been plucked out of some housewife fantasy.

"I can't," she says. "I simply can't."

"Neither your mother nor Maria knows for sure you're going to stay with them. So why must you stay with either?"

"I can't ... Michael, how can I go to Venice with you? Just think what you're asking me to do ... Please don't look so unhappy. If you want, we could go to my mother's place now, and we could both practise. And later go out for dinner."

(An Equal Music, 232)

Idealised conversational passage

| T-1 | Michael : | (Suggests that they go to the hotel.) |
| T-2 | Julia : | Michael, I must go home. |
| T-3 | Michael : | Oh no - not again! |
| T-4 | Julia : | I can't. I must practise. I want to work on a few things that came up this morning. |
| T-5 | Michael : | How can you be so pragmatic? (He senses that he is trembling.) |
| T-6 | Julia : | (Laughs, gently reaches out for his hand across the table.) What's the matter? |
| T-7 | Michael : | I'm anxious about tomorrow. It's as if I can see Carl in the audience, judging, disapproving, marking me down - I'm just worried, Julia I shouldn't be saying this to you. |
| T-8 | Julia : | Don't be. |
| T-9 | Michael : | Come to Venice with me. |
| T-10 | Julia : | (Releasing his hand) Michael - |
| T-11 | Michael : | I don't know how I've lived without you all these years. (His words sound feeble and trite.) |
| T-12 | Julia : | I can't. I simply can't. |
| T-13 | Michael : | Neither your mother nor Maria knows for sure you're going to stay with them. So why must you stay with either? |
| T-14 | Julia : | I can't ... Michael, how can I go to Venice with you? Just think what you're asking me to do ... Please don't look so unhappy. If you want, we could go to my mother's place now, and we could both practise. And later go out for dinner. |

Textual Background

The Maggiore Quartet had arrived in Vienna for their Schubert concert. Piers, Michael, Helen and Billy were staying at a hotel, while Julia was staying with her mother. Michael was happy at the thought that this tour could provide him with an opportunity to spend most of his time together with Julia. But Julia seemed to be rather too preoccupied with work - the rehearsals and this and that. Michael remembered his past days in Vienna. He also remembered the crisis he had gone through during his student days. He began to feel anxious and worried.
about the concert. It was surely a great event in the life of the Maggiore Quartet. Michael feels the onslaught of another crisis impending and fears breakdown just at the crucial moment. He could almost see himself trembling. Julia comforts him and asks him not to be worried.

**Significance of the passage**

Michael and Julia were playing together in a public programme for the first time after ten years. Michael, a perfectionist, was already anxious about his own performance there. Being accompanied by Julia on the stage again was a major event in his life. The awareness of its significance adds to his already building tension and he gets more and more anxious. His emotional attachment to Julia prompts him to propose to her that she go to Vienna with him. He knew that he would be happy if she joined him on the tour. Her company, he believed, would diminish his tension and add to his joy. He knew that she had the power to pull him out of any damn crisis. Once she was with him he had nothing to fear. It was this deep ingrained desire for her company that really made him feel uneasy and anxious. He would be all right if she were to accompany him.

**Implicature Analysis**

After their rehearsal Michael and Julia went out for lunch on their own. Michael was silent over the lunch. He feels the tension of the event build on him. At T-1 position, therefore, he suggests that Julia accompany him to the hotel. Julia refuses saying that she had to go home. At T-4 she explains that she had to practise and get a few things clear. At T-5 position Michael asks her how she could be so pragmatic. He seems to implicate his desire that she agree to his invitation to be together rather than be pragmatic and think of work. He wonders how she could place work above pleasure and sacrifice pleasure for the sake of work. He was trembling and Julia sensed it. At T-6 position therefore she gently reaches out for his hand and asks him what the matter was. She tries to comfort him. At T-7 position Michael says that he was anxious about the concert on the next day, that it was as if he could see Carl in the audience - disapproving and marking him down. He knows that these symptoms portend no good for him and that is what makes him more anxious. However, he did not want to worry or
frighten Julia unnecessarily. He, therefore, tells her in a reassuring manner that he was just worried. Julia lightly advises him not to be worried. But then at T-9 position he proposes that she go with him to Venice. Julia at once releases his hand. 'Michael -' is all that she can say at T-10 position as if shocked out of words. Her one-word vocative utterance expresses the desperation arising from the very depths of her being - her thoughts and feelings roused to utmost confusion by his request. At T-11 position Michael makes an emotional appeal to Julia. 'I don't know how I've lived without you all these years' he says. He sounds almost sentimental. But then Julia flatly refuses. 'I can't. I simply can't', she says, and then at T-14 position she explains why she could not go with him. She seems to implicate her perception that it would amount to relinquishing her ties with James and accepting him. 'Michael, how can I go to Venice with you? Just think what you're asking me to do...' she says. But then she also does not want to disappoint Michael. She cannot tolerate the thought of his being unhappy on her account. She therefore suggests that they go to her mother's. Julia thus tries to discourage Michael on the point of pursuing her without actually disappointing him or making him utterly unhappy. She seems to implicate in a very subtle way her unwillingness to displease him as well as her inability to satisfy him. She is aware that compliance with Michael's request means so much. It would be too radical and revolutionary. Agreeing to his suggestion would amount to openly accepting his offer to join him in a new life. After the initial rush, tumult and excitement at the idea, however, she calms down and thinks over the proposal and decides to comply with his request.

**Illustrative value of the text**

The present interaction illustrates how in view of the humane considerations, social inhibitions, constraints of modesty, politeness, etc interlocutors tend to take recourse to implicative strategies. At T-14 position Julia cannot explicitly state her perception of the far-reaching implications of Michael’s request. She, therefore, very suggestively implicates how Michael is asking her to do something unimaginable in her present situation. She thereby refuses to comply
with his request and suggests an alternative that offers the bare minimum that she could for him.

4.2.6.2 : Conversation Two

Extract selected for analysis

“Let’s talk about something serious.”
“Well, what do you want to talk about?”
“Michael, what happened?”
“Julia, please -”
“What?”
“I just don’t want to -”
“But this is like the last time. You never talked, you never explained -”
“Oh, Julia.”
“I felt so terrible for you,” she says. “Naturally I thought of your breakdown then. What should I have thought?”
“This wasn’t a breakdown,” I insist.
“Can’t you call a spade a spade?” cries Julia. Then, more gently, she adds, “What is so amazing is the way you got over it. Everyone said the string quintet was truly wonderful - even my mother. If only I could have heard it.”

(An Equal Music, 249)

Idealised conversational passage

T-1 Julia : Let’s talk about something serious.
T-2 Michael : Well, what do you want to talk about?
T-3 Julia : Michael, what happened?
T-4 Michael : Julia, please-
T-5 Julia : Why?
T-6 Michael : I just don’t want to -
T-7 Julia : But this is like the last time. You never talked, you never explained -
T-8 Michael : Oh, Julia.
T-9 Julia : I felt so terrible for you. Naturally I thought of your breakdown then. What should I have thought?
T-10 Michael : (Insistently) This wasn’t a breakdown.
T-11 Julia : Can’t you call a spade a spade? (More gently) What is so amazing is the way you got over it. Everyone said the string quintet was truly wonderful - even my mother. If only I could have heard it.

Textual Background

After Maggiore Quartet’s performance of Schubert Trout quintet at the ‘Musikverein’ in Vienna Julia had agreed to join Michael on his tour to Venice. They were travelling by train. The compartment was empty for a long time. Julia didn’t look unhappy.
From the point of view of the audience the concert was a great success. But for Michael it was terrible. He had a nervous breakdown just in the middle of the concert. He had survived it somehow. But he did not want to think about it, nor did he want to talk about that night to anyone. Therefore, that night, before anyone else could come backstage, he had fled - first to the hotel, then, fearing that he might be sought out, into the streets. On the next day he phoned Helen and before she could say anything about the last night he told her that he would not be flying with them to Venice on the next day but going by train. It was very much like the terrible crisis that had happened years ago when Michael was a student in Vienna. Michael had never explained why or how it happened. Julia was curious to know about it. On their journey to Venice, therefore, she insisted that they discuss it. Perhaps she could be of some help to him.

**Significance of the passage**

Michael has gone through a grave crisis for the second time. Strangely enough it was once again in Vienna. It was almost a breakdown, and it seemed to result from the unbearable stress of events. Michael was rather nervous right from the moment he knew that Julia was playing with them in the Trout concert. He was worried for her, and for himself, and for the Maggiore Quartet and its success. Especially after they reached Vienna, he could almost sense what was coming. He feared it and even talked about it to Julia. But then it seemed to be something different. His rather too much preoccupation with Julia was gradually leading to his estrangement from the other members of the Quartet. He could not spend enough time with them, and Julia was not fully cooperative with him either. All these tensions culminated in a kind of nervous breakdown at the crucial moment - the moment of their trial. All of them got extremely worried, but Julia's brief performance of a short poem *die liebe* had helped him to quickly recover from the initial shock. He was still dazed but the performance was good. The concert was a great success, and people applauded them greatly. But it had got the members of the Quartet worried, and it had got Julia worried.
Implicature Analysis

They are travelling by train. The compartment is empty. They are talking about their knowledge of Italian. Suddenly, at T-1 position here, Julia expresses her desire to talk about something serious. And at T-3 position she straightaway asks Michael – ‘what happened?’ Though very cryptic and ambiguous, the explication of her utterance could be stated as ‘Michael, tell me what happened to you during the ‘Musikverein’ concert’. In the context of what had happened only too recently, Michael understands what she was referring to. Michael’s utterance at T-4 position is also cryptic and ambiguous. ‘Julia, please -’ he says. He seems to implicate that he was reluctant to discuss it, that he wanted Julia to sympathise with him and not talk about what caused him distress. He thus implicates his unwillingness and reluctance to talk about it. It is as if he requests her not to force him to talk about it. Julia’s utterance at T-5 - ‘why?’ implicates her determination, despite his opposition, to discuss the matter. At T-7 she reminds him that it was just like what had happened to him years ago, and now she would not allow it to pass without explanation, that it was a serious matter and it required analysis and explanation. At T-9 she tells him that it was just like his breakdown in the past, and she felt very terrible for him. He protests saying that it wasn’t a breakdown. But at T-11 position she continues in the same vein. ‘Can’t you call a spade a spade?’ she cries. Though tautological, her utterance does carry significant thought. She seems to assert that whatever Michael might call it, it was a breakdown. The only comforting thought, she says, was that he got over it quickly. Then she tells him how wonderful his performance was even after the crisis. She sadly expresses her wish that she should have been able to hear it. At T-3, T-5, T-7 and T-9 positions despite his strong protests Julia persists on talking to him about it. And at T-4, T-6 and T-8 Michael repeatedly expresses his unwillingness to discuss it. Her persistent queries and his repeated refusals, however, serve to bring out how very important it was for both of them.

Illustrative value of the text

Just as Michael sympathised with Julia in her distress and shared her misery, she too wanted to share his misery. Though he refuses to come out of it, she forces
him to think about it and look it in the face. They communicate very suggestively. Though nothing is said much is understood. Implicatures thus serve a very significant role in this communication.

4.2.6.3 : Conversation Three

Extract selected for analysis

"Oh, really?"
"Oh, really?" she says with a smile. "Is that all you can say?"
"I can't say anything," I say. "I really can't. No one has ever given me anything so beautiful. Not even you."

It is a handmade book from a small bindery we passed by on our first day here. Like an old music copy-book, it is broader than it is high. Its cover is a light marbled grey, its contents more than a hundred pages of heavy paper. Each page has eight blank five-line staves. On the first few pages, in her hand, and with a dark brown ink, so different from her usual blue, she has copied out from my score the first eighty or so bars -in fact, the whole of the first fugue -of the "Art of Fugue".
Not one note has been crossed or whited out, so far as I can tell. It must have cost her hours, to take such pains with rare clefs, yet the pages look fluid, unlaboured.
On the spine, embossed in small dull silver unserifed capitals are the words: Das Grosse Notenbuch des Michael Holme.

On the first page she has written: "Dear Michael, Thank you for persuading me to come here, and for these days. Love, Julia."

(An Equal Music, 288)

Idealised conversational passage

T-1 Julia : (Gives him a handmade book. On the first page she has written: ‘Dear Michael, Thank you for persuading me to come here, and for these days. Love, Julia.’)

T-2 Michael : Oh, really?

T-3 Julia : (With a smile) ‘Oh, really?’ Is that all you can say?

T-4 Michael : I can't say anything. I really can't. No one has ever given me anything so beautiful. Not even you.

Textual Background

Michael and Julia spend a few days together in Venice. Michael knew that Julia shouldn't have been with him, but she was, and that she shouldn't have been happy, but she was. Julia's Venetian friend had placed a small apartment she owned in sant'Elena at their disposal. These were the hours of the fulfilment of their love – the most happy and ecstatic hours. They were extremely happy wandering through the streets of Venice at ‘Dawn’ and in the evenings, shopping during the day and visiting all grand places of interest, going to the cathedrals and playing music together, kissing, caressing, embracing, making love. Michael
Hardly bothered about the Maggiore Quartet and the rehearsals and performances. They were in a different world altogether. It was a life par excellence. Life would be worth living just for the memory of those few happy days. But then Julia suddenly decided to return to London. It was their last day together in Venice. Now just before the rehearsal at Palazzo Tradonico, the place the Maggiore Quartet was staying, Julia and Michael were sitting in the garden on a stone bench near the fountain. It was late Monday morning. The sun was bright, but they were shaded by a tree with glossy leaves and small, intensely fragrant white flowers. Julia surprised Michael with a beautiful present. She has meticulously copied part of the Art of Fugue in a handmade book in her beautiful handwriting and inscribed a complimentary note in dedication to him. It was a marvellous present. Michael hardly had words to express his joy. The book rested on Michael’s lap.

**Significance of the passage**
This marks the height of the passionate relationship between Michael and Julia. Julia gives Michael a gift of her handwritten copybook as a token of her love - a memory of the happy days they spent together at Venice. Her feelings are effectively and eloquently expressed in the inscription on the first page. It is a painful leave taking after sharing such ecstatic moments. They were content with the happiness they had squeezed out of their dreary routine.

**Implicature Analysis**
By her act of making a present with an inscription at T-1 position Julia seems to implicate her feelings of love and her indebtedness and gratitude to Michael for persuading her to go with him and for showing her what real love was and how very exciting life could really be. These few days were the best and the most memorable time of their life. At T-2 and T-4 positions Michael confesses that it was the most wonderful thing anybody had ever given to him. Not even Julia had ever given him anything so beautiful. But all that he manages to say is - ‘Oh, really?’

Julia is happy with the response - but at T-2 she seems to chide him for not being very articulate in expressing his feelings.
Illustrative value of the text

It illustrates how implicatures serve the function of expressing the intensity of emotion. What the words say appears so mundane and prosaic in comparison. It shows how real communication lies beyond words - between the lines. It is too refined to be captured in the coarse structure which seems to hold it. Words seem to be deceptive unless they are transfigured with the delicate fluid of the implicated entities - hard to capture but rich in taste.

4.2.7: Cluster Seven

4.2.7.1: Conversation One

Extract selected for analysis

“What is the matter with you?” she says. She has turned on the bedside lamp and is looking at me, shocked and frightened.

I have bitten her gently before, on the side of her neck, on her shoulders, on her arms, light nips that, I hardly know how, bring out the maddening scent of her body - perhaps this is Virginie’s strange behavioural bequest to me - but tonight in the bitterness of my passion I don’t know what happened. I hardly felt it was love I was making to her - I was not in my mind.

“You’re mad,” she says, “Look at these marks,”

“Poor Jimbo: I wonder what he’ll make of them when he meets you at Heathrow. Do you think he’ll bring the Benetton bear along, or will it be past his bedtime?”

My tongue is as brutal as my teeth. She stares at me and cries out -a horrible sound of rage and hurt and disbelief and violation - then covers her face with her hands and her hair, I try to touch her. She slaps my hand away.

She begins to cry almost with fury. I try to put my arms around her, but she shakes them off. I try to say something, but she cannot see my words.

Abruptly she turns off the light, and lies in the dark, unspeaking. I try to take her hand; she pushes it off. I kiss her cheek, the edge of her lips. I lick away her tears. Slowly she grows still, Again I take her hand, to spell out a word of apology. Two letters into the five she understands and withdraws her hand once more. What can excuse my gouging words?

(An Equal Music, 291-292)

Idealised conversational passage

T-1 Julia : What is the matter with you? (She turns on the bedside lamp and looks at him, shocked and frightened.) You’re mad. Look at these marks.

T-2 Michael : Poor Jimbo: I wonder what he’ll make of them when he meets you at Heathrow. Do you think he’ll bring the Benetton bear along, or will it be past his bedtime?

T-3 Julia : (Stares at him and cries out a horrible sound of rage and hurt and disbelief and violation - then she covers her face with her hands and her hair.)
(He tries to comfort her, and to calm her down. He implores to be forgiven, but she is furious. She rebuffs all his attempts to soothe her.)

**Textual Background**

Michael and Julia were extremely happy during their stay in Venice. There had been no trace of sad memories of the past, no remorse of any kind, no feelings of guilt or shame. To Michael their love seemed so natural and so profound that there hardly seemed any existence outside it. But then all of a sudden Julia decided to return to London. Michael could hardly understand her decision, but he could not dissuade her. The parting was bound to be painful. She had expressed her love for him in the most eloquent words in the complementary note she had inscribed in dedication to him on the first page of the copybook she had given to him as a gift. Michael was enchanted by her love and felt very sad about their parting. Julia’s plane was due to leave at 6.30 in the evening on the next day. Because of their concert, Michael would not even be able to see her off at the airport. She had accompanied Michael to the place of their rehearsal. Michael went into the hall for rehearsal, leaving Julia in the garden across the small rio. But then they took a break much earlier than expected. Michael wandered into the garden. Julia must have gone inside. The book was lying on the bench beneath the tree. Her bag was on the ground nearby. He noticed a sheet of paper sticking out from between the pages of the copy-book. He opened it. It was Julia’s fax addressed to her husband. It was a private communication, but Michael, greedy for anything he could learn about her, read it shamelessly. On reading Julia’s message to her husband, Michael felt sick at heart. Just now she was full of love for him. She had been talking to him as if nothing in the world except him mattered to her. And here she was, expressing her sincere longing for her husband and for her son. He was tormented by jealousy for this other man and felt betrayed. He wondered how Julia could shift loyalties just within a few hours.
Significance of the passage

Michael hardly felt that it was love that he was making to Julia that night. In a fit of jealousy he bites her hard vengefully so that it would leave the marks of his teeth. He knew that the bruises would remain on her shoulder. They will turn yellow and stand out for days. James would certainly not miss them and understand that Julia had betrayed him. Julia was deeply offended by his behaviour. When she questioned him, he vehemently reminded her of what she had written to her husband in her fax. He seemed to be happy speculating on what James would feel when he noticed these marks. ‘Poor Jimbo’, he says cunningly and scornfully. He thus hurts Julia brutally not only with his teeth but also with his tongue. Julia was shocked and deeply offended by his behaviour. She would never forgive him for it.

Implicature Analysis

In his bitterness Michael must have bitten Julia quite hard, and she hasn’t yet fully understood its consequences. At T-1 position, therefore, turning on her bedside lamp and looking at him in fear and shock, she scolds Michael. ‘What is the matter with you’, she asks of him. And then on seeing the marks, ‘You’re mad. Look at these marks’, she says. Michael, it seems, was not in his senses. ‘Poor Jimbo: I wonder what he’ll make of them when he meets you at Heathrow. Do you think he’ll bring the Benetton bear along, or will it be past his bedtime?’ he says at T-2 position, without understanding what he was saying. It seems that he had done it deliberately. He had been feeling bitter about her and about the other world she was enmeshed in for a long time now. On reading Julia’s fax he had felt like a thief who had entered into a house to find in it goods stolen from his own. It was not he who was stealing on James’ love. Rather it was James who was on Julia’s mind when Michael believed she had belonged to him and him alone. Michael felt very jealous. He felt that Julia had betrayed him. And he wanted to take revenge. He therefore bit her hard. It was an act of vengeance. He was trying to implicate his anger and his bitterness and the jealousy he felt for James and hatred and protest against Julia’s behaviour. On the face of it all along she seemed to love him. But deep down her heart she seemed to cherish
intense longing for her husband and her son. Michael could not understand her. There was no question of sympathising with her. He wondered how she could be so faithless to him.

At T-2, therefore, he impulsively retorts giving vent to his jealousy both for James and Luke, who, he felt, occupied a great deal of her self when he had thought he owned it fully. His words mark his jealousy for the other world, which he had thought to be non-existent but which had always been there on Julia’s mind. He hated it, and hated Julia for carrying it along with her all the time she was with him. There is no mistaking that it was an act of his vengeance. His scornful reference to James as ‘Jimbo’, and to Luke as the ‘Benetton bear’ - the titles signifying Julia’s terms of endearment for them, and his unmistakably ironic tone at T-2 position seem to freeze all the love for him in Julia’s heart and convert it to rage and scorn. At T-3 position she can react only with a horrible cry of rage and hurt and disbelief and violation.

**Illustrative value of the text**

It shows how emotional outrage on the part of Michael and Julia is expressed by words and acts carrying implicatures to that effect. Michael’s cold, cunning, scornful tone at T-2 position at once strikes as ironical and implicates his hatred for the other world of Julia’s preoccupation. It convinces her that he intends a serious harm to it. His crime is, therefore, unforgivable. It brings home the realisation that she cannot satisfy the demands of both the worlds. She must choose only one of them. And her behaviour after this incidence clearly shows that she has chosen the other.

4.2.7.2 : Conversation Two

**Extract selected for analysis**

“I can’t sleep without you,” I say.
“Don’t say that. Everyone gets to sleep eventually.”
“I suppose he’s growing daily in academic, artistic, musical, social, spiritual, physical and moral stature,” says Julia dreamily.
I begin to laugh. “Is he now? That’s quite a lot of growth for a small boy.”
“I’m quoting from his school brochure.”
I kiss the side of her neck. Where no trace remains of any mark. "No - no - let me go. Don't be crazy. I don't want all this."

I release her and go to the window. A blackbird is pecking at something under a rain-drenched rhododendron bush. Perhaps she feels that she has been too harsh. She comes up to me and lays her hand very lightly on my shoulder.

"Can't we just be friends?"

So here they are, at last, these words. "No!" I say, not turning around. Let her read my shrug.

"Michael, think a little of me." So, finally. I am permitted my name. We walk downstairs. She doesn't suggest a coffee.

"I'd better go," I say.

'Yes. I didn't want you to come, but here you are," she says, looking miserably into my eyes. "If I didn't love you, things would be quite a bit simpler."

(An Equal Music, 305)

Idealised conversational passage

T-1 Michael: I can't sleep without you.
T-2 Julia: Don't say that. Everyone gets to sleep eventually.
T-4 Julia: (Dreamily) I suppose he's growing daily in academic, artistic, musical, social, spiritual, physical and moral stature.
T-5 Michael: (Laughing) Is he now? That's quite a lot of growth for a small boy.
T-6 Julia: I'm quoting from his school brochure.
T-7 Michael: (Kisses the side of her neck. There is no trace of any mark.)
T-8 Julia: No- no- let me go. Don't be crazy. I don't want all this.
T-9 Michael: (Releases her and goes to the window.)
T-10 Julia: (Feeling too harsh, she goes up to him and lays her hand very lightly on his shoulder) Can't we just be friends?
T-11 Michael: (Shrugs. Without turning around) No!
T-12 Julia: Michael, think a little of me. (They walk downstairs. She doesn't suggest a coffee.)
T-13 Michael: I'd better go.
T-14 Julia: (Looking miserably into his eyes) Yes. I didn't want you to come, but here you are. If I didn't love you, things would be quite a bit simpler.

Textual Background

On the day of her departure from Venice Julia told Michael not to write to her. Responding to Michael's question - 'Will you, call me - or fax me - or drop by?' she merely said 'I don't know. Maybe. Yes, in time. Now let me be.' Michael knew that it was a small lie - an easier way to detach herself and to get rid of him. Michael accompanied her to the stop. They parted without a kiss. On his
arrival in London, Michael waited for her for weeks on end. He faxed her. But Julia did not leave any message on his answering machine, nor did see turn up at his door. There was no word of love or comfort from her. Months passed. Night after night Michael would sleep saying her name once, twice, a third time, a fourth ... Sometimes he sleeps only as dawn comes on. And then one day he goes to her house. She was alone at home. Luke had gone to school, James must have gone to the office.

**Significance of the passage**

Michael is full of remorse for what he did to Julia. He does not forgive himself. Despite her warning Michael goes to Julia’s house with the hope that she will take pity on him. But he is utterly disappointed by her cold response. He tries to communicate his helplessness and desperate situation. He wants Julia to understand how utterly wretched his life would be without her. He tries to win back her sympathy. But she is determined not to be moved by his entreaties and show of miserable plight. It is evident that she loves Michael. But she does not want to encourage him further by showing concern. She therefore deliberately poses to be stern and detached so as to give him the impression that she no longer cares for him, and that he should understand it and give up all hope of winning her over. For the time being, at least, there seems to be no hope.

**Implicature Analysis**

Julia was not at all happy to see Michael. Michael asks questions, she gives brief matter of fact answers. They talk about this and that. She is very detached. From T-2 to T-8 Julia implicates that she doesn’t care for Michael. She knows that this is not true. Michael too knows that this cannot be true. But that is what she purportedly implicates and he has to take it at its face value. At T-10 she relents a little, but even there she suggests that they should confine their relationship just to friendship - and nothing more. Michael refuses to accept this offer. As he was facing the window Julia could not read his words. Finally at T-14 she confesses that she loves him still, but she does not want to see him any more. She implicates that she cannot bear the strain of meeting him. She cannot give
up her family. And she cannot continue to carry on her relationship with him.
She seems to implore him to let her be.

Michael tries to provoke her into instinctive, impulsive responses. But she is very 
reserve. Michael tries to kiss her on the side of her neck where he had bitten 
her. But she tells him not to do it. 'I don't want all this', she tells him plainly.
Seeing that nothing can move her, he leaves without even an offer for coffee and 
without any ceremony.

**Illustrative value of the text**
The purported and the real beliefs are at variance here. Both Julia and Michael 
get a glimpse of their real feelings, despite their attempted rudeness and 
sharpness. Still the purported beliefs hold and take effect.

**4.2.7.3 : Conversation Three**

**Extract selected for analysis**

“I love him now. I can’t live without him. What’s the point of explaining these things?
Or Luke. How could I have been so stupid - worse than stupid, so selfish, so self-
indulgent, so reckless? I can’t cope, you know, Michael. I seem to, but I don’t. He can’t 
even hear the sound of his parents talking to each other at night, when the lights are off. 
All children hear that. I hate my deafness. If I were blind I would have coped better. If 
it weren’t for music I’d be a mess.”
I can’t follow this, I can’t unravel this. It goes too far back into the separate hinterlands 
of our lives.

“You’re an only child. So am I - that’s part of it,” she says, her voice quieter once 
more.

“Part of - do you mean part of the problem?”

“I want to have another child. Luke needs someone to share me with, or he’ll grow up 
to be as selfish as I am.”

‘Why not apply this kind of logic to James? Why doesn’t he need someone to share you 
with?”

She doesn’t bother to respond to this. “I must get back,” she says.

“So we’re not to see each other again?”

“No.”

“You’ll pray for me. of course -as you did on Torcello.”

“Yes. Yes.” She’s crying now, but she still has to look at my face for my words.

(An Equal Music, 328)

**Idealised conversational passage**

T-1 Julia : I love him now. I can’t live without him. What’s the 
point of explaining these things? Or Luke. How could I have 
been so stupid - worse than stupid, so selfish, so self-indulgent, 
so reckless? I can’t cope, you know, Michael. I seem to, but I 
don’t. He can’t even hear the sound of his parents talking to each
other at night, when the lights are off. All children hear that. I hate my deafness. If I were blind I would have coped better. If it weren’t for music I’d be a mess.

T-2 Michael: (Does not understand what she is saying)
T-3 Julia: (In a quiet voice) You’re an only child. So am I – that’s part of it.
T-4 Michael: Part of - do you mean part of the problem?
T-5 Julia: I want to have another child. Luke needs someone to share me with, or he’ll grow up to be as selfish as I am.
T-6 Michael: Why not apply this kind of logic to James? Why doesn’t he need someone to share you with?
T-7 Julia: (Without bothering to respond to his argument) I must get back.
T-8 Michael: So we’re not to see each other again?
T-9 Julia: No.
T-10 Michael: You’ll pray for me, of course -as you did on Torcello.
T-11 Julia: Yes. Yes. (She’s crying now, but she still looks at his face for his words.)

Textual Background

A few days after Michael’s visit to Julia’s house, he received a message from James Hansen. James Hansen invited him to the party on Julia’s birthday. Michael was surprised, but he was glad to have one more opportunity to meet Julia. Her birthday was on Wednesday. Michael bought her a present of a twelve-year-old bonsai. But when he went to her house, he noticed that things were pretty tense. There were hardly any guests. James looked rather stiff. Julia told him that James seemed to know about them, and that he was very upset and unhappy these last two days. Michael left the place after a short conversation with Luke and with James. Later on Julia wrote him about how things were going very hard at home. She asked him once again never to write or see her again. She asked for forgiveness and asked him to forget her, saying that she could not bear the strain of it anymore. Despite her entreaties, however, once again Michael went to her house. He told Luke that he was going to borrow his mother for a while. Leaving Luke at home they go to the park. Julia was silent while they walked up and down a hill and into the park. She looked angry, and was determined not to indulge him for more than an hour. Her responses seemed to emanate anger and disapproval. She tells him once again that she doesn’t want to see him again.
Significance of the passage

As in the previous conversation

Implicature Analysis

At T-1 position Julia tells Michael that now she loved James and that she could not live without him or without Luke. She admits that she had been stupid and selfish and self-indulgent and reckless, and that she regretted it now. She speaks about her pitiable condition. ‘I hate my deafness. If I were blind I would have coped better. If it weren’t for music I’d be a mess,’ she says. At T-3 she attributes their wilfulness to their being the only children at home. At T-5 she expresses her desire that she did not want Luke to be like them and says that she wanted to have another child so that Luke will have somebody to share her with.

At T-6 Michael asks her to apply this kind of logic to James as well. ‘Why doesn’t he need someone to share you with?’ he asks her. Julia doesn’t respond to his argument. Julia then says that she needed to go back. Michael understands that this was the signal for him to wind up his argument. ‘So we’re not to see each other again?’ he asks of her at T-8. Julia says ‘No’. At T-10 Michael asks her sarcastically – ‘You’ll pray for me, of course - as you did on Torcello?’ ‘Yes. Yes’, says Julia crying, but still looking at his face for his words.

Illustrative value of the text

Michael and Julia express their desperateness by talking about the circumstances. Each understands what the other is implicating by bringing in the information that the other is not interested in. their talk is confusing sometimes but nonetheless it drives home the realisation that Julia sincerely wants to terminate their relationship. Michael understands the implicated propositions and, at T-10 position, asks her sarcastically to confirm it explicitly. It is cruel but he doesn’t bother. Julia does confirm it explicitly at T-11 position and then they part.

4.2.7.4 : Conversation Four

Extract selected for analysis

‘Michael, what exactly have you come to say?’
I need to say so much that I say nothing. Maggiore, Formby, Tononi. Augustine ... names in a phone book, how can they break her heart?
“Well, what? Don’t just stand there.”
“[silence]”
“Michael, this is hopeless.”
“I thought you said you’d always love me.”
“I didn’t think it would come to this.”
“Julia - “
“Don’t. Luke can see you. Stay where you are.”
“I had a letter from Carl Käll.”
“Michael, I’m sorry, I can’t stop to talk.”
“The bonsai - “
“Yes,” she says bitterly. “Yes. It’s well. It’s very, very well. A brilliant present, I suppose I should thank you,”
“Why are you playing the ‘Art of Fugue’? What are you trying to do?”
“The ‘Art of Fugue’? Why? Why not, for heaven’s sake. I love it too. Now I’ve really got to go, believe me, And, Michael, you are bothering me, Do you understand that? You are bothering me. Don’t, please don’t stand in wait for me again. I don’t want to see you. I don’t. I really don’t. I’ll break down if I do ...If you love me that’s not what you’d want. And if you don’t love me, just go and get on with your life.”
She covers her eyes. “And no, for God’s sake don’t tell me which is true.”

(An Equal Music, 352-353)

Idealised conversational passage

<table>
<thead>
<tr>
<th>T-1</th>
<th>Julia</th>
<th>T-2</th>
<th>Michael</th>
</tr>
</thead>
<tbody>
<tr>
<td>T-3</td>
<td>Julia</td>
<td>T-4</td>
<td>Michael</td>
</tr>
<tr>
<td>T-5</td>
<td>Julia</td>
<td>T-6</td>
<td>Michael</td>
</tr>
<tr>
<td>T-7</td>
<td>Julia</td>
<td>T-8</td>
<td>Michael</td>
</tr>
<tr>
<td>T-9</td>
<td>Julia</td>
<td>T-10</td>
<td>Michael</td>
</tr>
<tr>
<td>T-11</td>
<td>Julia</td>
<td>T-12</td>
<td>Michael</td>
</tr>
<tr>
<td>T-13</td>
<td>Julia</td>
<td>T-14</td>
<td>Michael</td>
</tr>
<tr>
<td>T-15</td>
<td>Julia</td>
<td>T-16</td>
<td>Michael</td>
</tr>
</tbody>
</table>

- 334 -
Textual Background
Michael meets Lucy, a girl from the Wigmore hall, in the Denton’s auction house. He asks her to keep aside one ticket for him for Julia Hansen’s concert. She informs him that Julia has changed her programme and that now she was playing Bach in place of Schumann, that she was playing the ‘Art of Fugue’. Michael is blown aghast by the news. He cannot practise the ‘Art of Fugue’ anymore - either at home or at the rehearsal with the Maggiore Quartet on the next day. This gives rise to sharp disagreements among the Maggiore Quartet members, harsh words are exchanged, and they fall apart and break up agitated, angry and nervous. The crisis breaks upon Michael once again. He does not know what to do. He wants to meet Julia. He must see her. So he stands near Luke’s school waiting for Julia where she was certain to come to pick Luke up. It is 3.35. Michael is waiting for Julia near the school. He sees her coming. Luke comes out. She panics as their eyes meet. She is stern. She warns him not to wait for her there again.

Significance of the passage
As in the previous conversation
This is the last time Michael meets Julia. His position at the Maggiore quartet is threatened and his career as a musician is seriously at stake. Julia is cruelly dispassionate about him and he gives up all hope of his reconciliation with her. Mrs Formby was dead. She had given the Tononi to Michael as a free of cost bequest. But what use could the Tononi be to him now. His Father would die some day and then there will be no one in the world that Michael might think he belonged to. Michael refuses to interact with the outside world after this incidence. He shuts himself up from the World.

Implicature Analysis
At T-1 position Julia reprimands Michael for trying to meet her again and again despite her repeated attempts to prohibit him. ‘What exactly have you come to say?’ she asks him. Michael had so much to talk about but he says nothing. Julia is irritated by his standing there dumbfounded like a fool. ‘Well, what?’ she asks again at T-3 position. She tells him how his standing there like that was hopeless
and how it worried her. ‘I didn’t think it would come to this,’ she says at T-7. At T-9 Luke tries to speak with Michael, but she stops him. ‘Stay where you are,’ she tells him. Michael tries in vain to speak of whatever comes to his mind first. At T-11 Julia tells him that she had no time to spare for him. ‘Michael, I’m sorry. I can’t stop to talk,’ she says. In one last desperate attempt Michael tries to speak about the bonsai, but she cuts him short by bitterly thanking him for the present. ‘Yes. Yes. It’s well. It’s very, very well. A brilliant present. I suppose I should thank you,’ she says. Then at T-14 position Michael asks her why she had chosen to play the ‘Art of Fugue’? ‘What are you trying to do?’ he asks. At T-15 Julia protests by retorting in a counter-question – ‘The ‘Art of Fugue’? Why? Why not, for heaven’s sake. I love it too’. She wants Michael to understand that he was bothering her. ‘Don’t, please don’t stand in wait for me again. I don’t want to see you. I don’t. I really don’t. I’ll break down if I do ... If you love me that’s not what you’d want. And if you don’t love me, just go and get on with your life,’ she says. She covers her eyes and then takes her leave, permanently – never to meet him again.

**Illustrative value of the text**

Michael and Julia express their desperateness quite explicitly here. Julia cuts short all Michael’s attempts to beat about the bush and in an open fray shows the absurdity of his situation in plain terms. Things have come to such a pass that implicatures no longer work to achieve Julia’s goal. She therefore resorts to open declaration of her intention to put a full stop to their relationship.

**4.2.8 : Cluster Eight**

**4.2.8.1 : Conversation One**

**Extract selected for analysis**

By the way. you must thank your aunt. That Christmas pudding was quite delicious." "Did you eat any of it, or did you feed it all to your grand-nieces?"
"Well." says Mrs Formby. laughing. "I did eat a little. How is our violin?"
"It’s doing wonderfully well. I took it for a few adjustments earlier this year. It was buzzing a bit, but it’s singing like a lark now."
I have stopped the car by the side of the road and am looking out over the sharp green slope. I used to cycle down this road full tilt, with the wind raking through my hair. Where do larks go in winter?
"You know I want you to play it, Michael," says Mrs Formby in a troubled voice. "I know. And I love it, Mrs Formby," I say with sudden anxiety. "I didn't tell you, did I, that we're going to Venice after Vienna? So I'll be taking it back to its birthplace for a visit. That should make it happy. You aren't thinking of taking it back, are you?"

"No, no, not really," says Mrs Formby. "But my nephew's been pestering me about setting up a fund for my grand-nieces' education and making a will and so on. I don't know what to do. And he's been making inquiries and he tells me that it's very valuable now - the violin."

"Well, yes, it is, I suppose," I say sadly.

"It didn't cost me very much so many years ago," she continues. "It actually bothers me that it's gained so much in value. I don't like my nephew but I'm fond of my grand-nieces."

"If you hadn't lent it to me, I could never have afforded to buy it," I say. "You've been very generous."

As both of us know, if it hadn't been for her, I would very likely not have become a musician at all.

"I don't think I could bear it to be played by a stranger," says Mrs Formby. Then give it to me, Mrs Formby, I want to say. I love it and it loves me. We have grown to know each other. How can a stranger hold and sound what has been in my hands so long? We have been together for twelve years. Its sound is my sound. I can't bear to part with it.

(An Equal Music, 69)

Idealised conversational passage

T-1 Mrs Formby : By the way, you must thank your aunt. That Christmas pudding was quite delicious.

T-2 Michael : Did you eat any of it, or did you feed it all to your grand-nieces?

T-3 Mrs Formby : (Laughing) Well, I did eat a little. How is our violin?

T-4 Michael : It's doing wonderfully well. I took it for a few adjustments earlier this year. It was buzzing a bit, but it's singing like a lark now.

T-5 Mrs Formby : (In a troubled voice) You know I want you to play it, Michael.

T-6 Michael : (With sudden anxiety) I know. And I love it. Mrs Formby. I didn't tell you, did I, that we're going to Venice after Vienna? So I'll be taking it back to its birthplace for a visit. That should make it happy. You aren't thinking of taking it back, are you?

T-7 Mrs Formby : No, no, not really. But my nephew's been pestering me about setting up a fund for my grand-nieces' education and making a will and so on. I don't know what to do. And he's been making inquiries and he tells me that it's very valuable now - the violin.

T-8 Michael : (Sadly) Well, yes, it is, I suppose.

T-9 Mrs Formby : It didn't cost me very much so many years ago. It actually bothers me that it's gained so much in value. I don't like my nephew but I'm fond of my grand-nieces.
T-10  Michael : If you hadn't lent it to me, I could never have afforded to buy it. You've been very generous.

T-11  Mrs Formby : I don't think I could bear it to be played by a stranger.

T-12  Michael : (He intensely longed to ask her to give it to him, but he does not say anything.)

Textual Background

Mrs Formby, Michael’s neighbour at Rochdale, was a violinist in an orchestra. Her husband had died some years ago. The Formbys were fairly rich, but they had no children of their own. Mrs. Formby had always been fond of Michael. She took him to all sorts of things that were, and would have remained, out of his reach. When Mrs. Formby heard that Michael was going to Vienna to study under Carl Käll himself, she had insisted that he take her violin, the Tononi, with him. Michael was greatly obliged to Mrs Formby for lending him her violin when he needed it very badly. It has been with him ever since. She was happy that it was being played and that it was Michael who was playing it. Michael still remembers with all humility and gratitude even today that if it hadn't been for her, he would not have become a musician at all. But now that it had gained so much in value, Mrs Formby’s nephew, Mr Glover, was pressing her to get back the Tononi from Michael.

Significance of the passage

Michael meets Mrs Formby’s nephew for the first time. Mr Glover looks at Michael appraisingly and somewhat disapprovingly. This awakens in Michael his much dreaded apprehension that the Tononi might soon be demanded back. He feared the loss because he loved the Tononi very much for one thing, and for another that buying another violin was a very costly affair and Michael could hardly afford it in his present circumstances. The present conversation between Michael and Mrs Formby is significant for their tender feelings for each other and their feelings about the violin, the Tononi. Mrs Formby is tormented by the clash of her conflicting desires – her desire to raise funds by selling the violin in order to help her grandnieces and her desire to help Michael by allowing him to own the violin permanently as her free bequest to him. She is still confused about what she ought to do in the face of the hard choice she is confronted with.
The confusion results in her ambivalent feelings attitude to the issue. It finds expression in her apparently contradictory statements at T-7, T-9 and T-11 positions.

**Implicature Analysis**

The conversation opens with Mrs Formby asking Michael to thank his aunt (i.e. her nephew’s wife) for the delicious Christmas pudding she had made for them. At T-2 Michael implicates his appreciation of the pudding by expressing his wish that she should have had more of it herself rather than simply feed it all to her grandnieces. At T-3 Mrs Formby accepts Michael’s compliment happily and then changes the subject by enquiring after their violin and asking how it was faring.

At T-4 Michael says that it was doing wonderfully well, and then gives a few factual details concerning the repair and a few adjustments he had had made to it. He says that he is amazed at its wonderful performance now. Mrs Formby’s troubled tone and the statement of the obvious fact, at T-5 position, that she had always wanted Michael to play the Tononi gets Michael worried. He senses that she was implicating something that was very unpleasant to herself as well as to him. Or else where was the need to state the obvious. Michael’s persistent anxiety that some day he will have to restore the Tononi, a coveted possession, back to its rightful owner - Mrs Formby, now suddenly rises foremost in his imagination. He guesses that perhaps she was demanding it back under pressure from her demanding nephew. At T-6 position Michael acknowledges and appreciates her kindness. ‘I love it,’ he says. He then informs Mrs Formby that after their concert at Vienna, they were also playing at Venice. That meant that he would be taking the Tononi to its birthplace. And then, treating it as if it were a living thing with its own thoughts and feelings, he says that that should make it happy. He thereby implicates his love and concern for the Tononi. This shows how greatly he admired and cared for it. Then, very tactfully, he expresses his apprehension by asking Mrs Formby whether she was thinking of taking it back. Mrs Formby reassures him at T-7 position by emphatically denying any such intention on her part. She partly abates his apprehension by suggesting that there
was no immediate threat of it being demanded back. But then she confesses that her nephew had been pestering her about for money for her grandnieces’ education, and about making the will. She also expresses her unwillingness to do so and her helplessness in the matter saying that she didn't know what to do. He had been making enquiries about the current value of the violin, she says. At T-8 Michael sadly admits that the violin had really gained in value and that it was really very valuable now. By saying at T-9 position that it was not so valuable when she bought it long ago, Mrs Formby seems to implicate her regret at the increase in its value. 'I like my nieces' she says, and thereby implicates her desire to help them, to do something for them. In the light of their conversation so far, Mrs Formby’s remark could be taken as the expression of her desire to raise funds by selling the violin in order to help her grandnieces’ education. But then she knows that it would certainly spell disaster for Michael. At T-10 Michael expresses his indebtedness and his gratitude at Mrs Formby’s kindness and generosity.

At T-11 Mrs Formby tries to comfort Michael by telling him that she could not bear it to be played by a stranger, thereby reassuring him and implicating her desire that he own it permanently as her free bequest to him. The signals Michael was getting were very complex and uncertain, and he was perplexed. Michael longed for the coveted possession, and would be happy if she made a bequest of it to him in her Will, which her nephew was so persistently insisting on. But of course he could not openly demand it of her. Michael’s silence at T-12 must have meant a lot to Mrs Formby. She must have understood its implication - and Michael’s inability to demand it of her.

**Illustrative value of the text**

Here Michael and Mrs Formby effectively implicate their favourable and unfavourable feelings and opinions on very sensitive and delicate subjects. Their likes, dislikes, wishes, hopes, fears and pressures are communicated suggestively at the level of implicatures. These feelings and opinions, if explicitly stated, would amount to betraying family bonds or emotional ties. Implicitness thus serves a very important function here. It expresses, in a very balanced way, the
genuine feelings of the interactants without affecting their conscience for having said or done anything awkward and embarrassing or painful to either of them.

4.2.8.2 : Conversation Two

Extract selected for analysis

"Michael, the violin, I'm afraid it's no good. Blood is thicker than water, and.."
I nod.
"In fact my blood is a bit too thick. Hypertension. Though why, I don't see. I'm a calm enough person."
"I do hope you're all right."
"Yes, I'm fine, I might live to be a hundred. Well, as I was saying, Michael, I'm not very fond of my nephew, but there it is."
"I was afraid of this."
"But you came to see me nevertheless."
"Well, of course. And besides."
"Yes?"
"You asked my father for my number some months ago, so I imagined you had something to say to me."
She is silent for a while, then says, "I didn't have the heart to call you. Well, what are you going to do for a violin?"
"I haven't thought it through yet. I am silent for a while. 'When do you want it back?"
She looks puzzled, almost as if she hasn't understood the question.
"Mrs Formby, you must know that I have it here," I say desperately. "I always bring it with me when I come to Rochdale. It's yours, it always has been. But I wonder if I could keep it for just a few more months. Till we've completed our recording. I wonder if you could grant me that period of grace."
"Oh, but the trust isn't set up yet. It'll be a few months in any case."
"Thank you."
"No, Michael, no - don't thank me. This must be hard."
I nod. "Well, 'tis better to have loved and lost, though, isn't it, Mrs Formby, than never to have loved at all?"

(An Equal Music, 320-321)

Idealised conversational passage

| T-1 | Mrs Formby : | Michael, the violin, I'm afraid it's no good. Blood is thicker than water, and ... |
| T-2 | Michael : | (Nods) |
| T-3 | Mrs Formby : | In fact my blood is a bit too thick. Hypertension. Though why, I don't see. I'm a calm enough person. |
| T-4 | Michael : | I do hope you're all right. |
| T-5 | Mrs Formby : | Yes, I'm fine, I might live to be a hundred. Well, as I was saying, Michael, I'm not very fond of my nephew, but there it is. |
| T-6 | Michael : | I was afraid of this. |
| T-7 | Mrs Formby : | But you came to see me nevertheless. |
| T-8 | Michael : | Well, of course. And besides - |
| T-9 | Mrs Formby : | Yes? |
| T-10 | Michael : | You asked my father for my number some |
months ago, so I imagined you had something to say to me.

T-11 Mrs Formby: (Silent for a while) I didn't have the heart to call you. Well, what are you going to do for a violin?

T-12 Michael: I haven't thought it through yet. (Silent for a while) When do you want it back?

T-13 Mrs Formby: (Looks puzzled, almost as if she hasn't understood the question)

T-14 Michael: (Desperately) Mrs Formby, you must know that I have it here. I always bring it with me when I come to Rochdale. It's yours, it always has been. But I wonder if I could keep it for just a few more months. Till we've completed our recording. I wonder if you could grant me that period of grace.

T-15 Mrs Formby: Oh, but the trust isn't set up yet. It'll be a few months in any case.

T-16 Michael: Thank you.

T-17 Mrs Formby: No, Michael, no - don't thank me. This must be hard.

T-18 Michael: (Nodding) Well, 'tis better to have loved and lost, though, isn't it, Mrs Formby, than never to have loved at all?

Textual Background

Michael had all along dreaded that some day or the other he would have to restore the Tononi to its rightful owner - Mrs Formby. It was a marvellous violin and it was very valuable. In fact, it had always been, and even today it was, beyond Michael’s means to possess anything so costly. Michael had not really liked the violin marked as P.J. Rogeri that Piers had been desperately trying to buy at the auction at Denton’s auction house. It was so much inferior to the Tononi. But even that was sold for 76000 pounds. All Michael’s property including his savings, his flat in London and other things would not amount even to half its price. Michael would be at a great loss in absence of the Tononi. Mrs Formby had obliged him so much by allowing him to use it so far. But now her nephew was pressing her for money and she was helpless. He was forcing her to demand the Tononi back from Michael. Mrs Formby did not want to make Michael unhappy. She knew that Michael would be utterly disappointed if she demanded the Tononi back.
Significance of the passage

Michael and Mrs Formby talk about the pressing circumstances and about the inevitable situation. Mrs Formby’s unwillingness to disappoint Michael and Michael’s sense of gratitude and his expectations are subtly expressed by means of hints and suggestions thereby minimising the inherent unpleasantness of the situation. The motivations and intentions on both sides are plain and good. But the circumstances are such that the outcome is bound to be bitter. In fact this is the last time Michael meets his benefactor, Mrs Formby. She dies of heart attack a few months after this meeting. It leaves a deep impression on Michael’s mind. And perhaps it is this interaction that plays a decisive role in motivating Mrs Formby to make a free of cost bequest of the violin to Michael.

Implicature Analysis

At T-1 and T-5 positions Mrs Formby subtly implicates that Michael might be required to restore the violin in near future. She does not have the heart to demand the violin back from him. She therefore, passes the information suggestively at the level of implicatures. Michael knows that nobody, not even his parents, had ever done so much for him and obliged him so much as Mrs Formby did. He also knew how very much she liked him and how very hard and painful it must be for her to ask him to return her violin. At T-7 position she appreciates his gesture in visiting her even though he knew that it would quicken the process of the transfer of the violin. She seems to implicate that had it been some other person with a little less refined sensibility then Michael, he would not have deigned to visit a benefactor who was likely to demand so valuable an article from him. For her Michael’s gesture in paying this visit reflected his true, unselfish love for her.

Michael’s career depends upon his having the violin. Both of them know it. At T-11, therefore, Mrs Formby asks him whether he had made any provision for the purchase of a new violin. Michael wants Mrs Formby to understand that such a purchase was far beyond his means, but he cannot say so for fear of sounding bitter. ‘I haven’t thought it through yet’, he says out of politeness at T-12 position. He seems to implicate that it was not easy for him to arrange for a
substitute violin after returned the Tononi. Then after a moment’s silence he asks her when she wanted it back. Mrs Formby looks puzzled by his question. She doesn't seem to have understood him. At T-14, therefore, Michael explains to her that he had brought the violin with him, and that he always brought it with him whenever he came to Rochdale. He reassures her by saying that it belonged to her, and that she could have it back whenever she needed it. But then he makes her a request. He asks Mrs Formby to allow him to keep the violin for just a few more months, if possible, till they had finished their recording of Bach's Art of Fugue. He thus implicates that he was willing to return it with feelings of gratitude and thanks, that he feels sad about it but he has no grudge against her. He implicates that he is far from being bitter about it. ‘Oh, but the trust isn't set up yet. It'll be a few months in any case’ Mrs Formby says at T-15. She thus implicates her permission for Michael to keep the violin for a few more months. Michael thanks her at T-16, but then at T-17, she stops him saying - ‘No, Michael, no - don't thank me. This must be hard.' She seems to express her sadness over what she was compelled to do despite her wishes to the contrary. Michael tries to minimise her regret and remorse by implicating that she had already so gracefully obliged him by allowing him to use it for such a long time and that he knew how very much she loved him and that he did not want her to feel bad about it.

**Illustrative value of the text**

This reveals how in awkward situations tender and intimate feelings find their ultimate expression at the level of implicatures. Mrs Formby’s fine and delicate feelings for Michael prevent her from openly stating her demand. At T-1, T-3 and T-5, therefore she resorts to implicating what is so hard for her to state in plain terms. Michael’s desperate situation at T-12, his graceful acknowledgement of the debt he owes Mrs Formby at T-14, and his acquiescent attitude at T-18, likewise express by way of implicatures what would have been very awkward to state explicitly. The situation is awkward and feelings complex. The implicated propositions here serve to strengthen the ties and cement probable gaps between individuals.
4.2.9 : Cluster Nine

4.2.9.1 : Conversation One

Extract selected for analysis

The phone rings madly, maddeningly. I let it ring. It continues ringing, twenty, twenty-five rings, each drilling into the pulp of my brain. Finally I pick it up.

"Yes? Hello."

A woman's voice: "Is that the London Bait Company?"

"What?"

"I said, is that the London Bait Company? Why don't you answer the phone?" It is the braying, hateful voice of the deep South.

"Do you mean 'bait' as in catching fish?"

"Yes. Of course."

"Yes, this is the London Bait Company. What were you looking for?" My voice must sound quite wild.

"Trout pellets."

"Trout pellets? I wouldn't recommend them."

"Why ever not?"

"It's better to tickle trout."

"I didn't exactly ask for your advice ..."

"I'm new at the job. What particular trout pellets would you like?"

(An Equal Music, 330-331)

Idealised conversational passage

The phone rings madly, maddeningly.

T-1  Michael : Yes? Hello.
T-2  The woman : Is that the London Bait Company?
T-3  Michael : What?
T-4  The woman : I said, is that the London Bait Company? Why don't you answer the phone?
T-5  Michael : Do you mean 'bait' as in catching fish?
T-6  The woman : Yes. Of course.
T-7  Michael : (My voice must sound quite wild.) Yes, this is the London Bait Company. What were you looking for?
T-8  The woman : Trout pellets.
T-9  Michael : Trout pellets? I wouldn't recommend them.
T-10 The woman : Why ever not?
T-11 Michael : It's better to tickle trout.
T-12 The woman : I didn't exactly ask for your advice ...
T-13 Michael : I'm new at the job. What particular trout pellets would you like?

Textual Background

All Michael's repeated attempts at reconciliation were rebuffed and thwarted by Julia. She had told him that she did not want to see him again. Things were going very hard for him and he could not cope with the situation. He was deeply
distraught. He needed to be alone and at peace, but neither his anxious mind nor his pricking conscience, nor the world outside allowed him peace and rest. It is in this situation that the telephone keeps ringing again and again. Irritated, Michael picks it up and finds that a wrong number has got him. He is determined to be sarcastic and cruel and talks irrelevant things to the woman speaking on the other end.

**Significance of the passage**
Michael’s bitterness and his dissatisfaction result in his irrational behaviour with the woman on the telephone. He wants to injure the world that treats him with so much cruelty. The woman represents for him the encroaching forces of the world outside and he decides to take revenge. He would hurt and aggravate the woman with sharp words - humiliate her to desperateness and he succeeds. The conversation ultimately ends with both parties threatening each other of legal persecution.

**Implicature Analysis**
This conversation marks a deliberate violation of the cooperative principle on the part of Michael. All that he seems to implicate here is that he wants the woman calling him to shut up her nonsense and not call him again on this number.

**Illustrative value of the text:**
This is an instance of Michael opting out of the CP. Instead of simply telling the woman on the telephone that she had got a wrong number, Michael fools her around for a long time till it dawns upon her that it might not after all be the company that she trying to get in touch with. After the realisation dawns upon her they quarrel about it.