

**UNIVERSITY GRANTS COMMISSION
BAHADUR SHAH ZAFAR MARG
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**Annual/Final Report of the work done on the Minor Research Project.
(Report to be submitted within 6 weeks after completion of each year)**

1. Project report No. **1st**
2. UGC Reference No. **F. 23-1433/14 (WRO) 20.2.2015**
3. Period of report: from **February 2015** to **February 2017**
4. Title of research project **A Discourse Analysis of Four Indian Dramas**
5. (a) Name of the Principal Investigator **Bhandare Sachin Dattatraya**
(b) Deptt. **English**
(c) College where work has progressed **Rajarshi Shahu Mahavidyalaya, (Autonomous), Latur**
6. Effective date of starting of the project **March 2015**
7. Grant approved and expenditure incurred during the period of the report:
 - a. Total amount approved Rs. **95000/-**
 - b. Total expenditure Rs. 3943/-
 - c. Report of the work done: (Please attach a separate sheet)

i. Brief objective of the project

The prime objectives of the Minor Research Project titled A Discourse Analysis of Four Indian Dramas are enlisted as follows.

1. The research aims to study the speech act theory, politeness principle and cooperative principle in the light of these selected plays.
2. The research will also focus on how these principles are observed and/or flouted by the characters in the selected plays to create certain artistic/linguistic effect and moreover to establish communion.
3. To study how Indian culture has its own specific speech acts and Politeness principle and cooperative principle and how they are reflected in the selected literary works.
4. The researcher will also try to explore how these Indian authors of English have been working with its protean potential to fashion it according to their needs.
5. The researcher aims at interpreting the selected plays in the light of these

principles.

6. To compare the writing style of the dramatists through linguistic representation of the characters in their respective dramas.

For the purpose of discourse analysis drama is chosen because, drama is one of the major genres of literature. The dramatist does tell a story but it is unlike the storyteller or a novelist. The storyteller or a novelist tells a story directly as if a poet expresses his feelings and ideas. The dramatist creates men and women who speak to each other and from this communication we gather the story of their life. In the present study, drama is seen more as a composition of speech rather than a mirror of action. Dramatic dialogues are analysed from pragmatic point of view. Studies of dramatic dialogue – as a speech exchange system are hardly in evidence. Even in the investigation of ‘the language of drama’, the thrust is to separate the dramatic dialogue from natural conversation in order to preserve the former’s ‘literary’ quality.

In drama there is no narration. There is no plain or fancy description like fiction; there is first and only dialogue and discourse analysis is basically an analysis of these dialogues or ‘language-in-use’. Speech act theory, politeness principle and cooperative principles take ‘utterance’ as the basic unit for their analysis. Among various genres of literature, only drama does allow the characters to present themselves in their role as speakers. These characters’ or figures’ speech as well as their dialogical speech creates the verbal matrix used in dramatic text. In the process of communication, discourse principles of speech act theory, politeness principle and cooperative principle are followed or defied universally. But their following and defiance do not display uniformity in terms of linguistic strategies. Different cultures and speech communities follow or defy them in their own specific ways. This culture specificity is constantly kept in mind while analysing the four Indian dramas in English in this study.

The term drama is derived from the Greek verb *draein* which means to do. So the word drama would mean doing and by extension showing what men and women do i.e. how they speak, how they treat each other, interact etc. The dramatist creates men and women who speak to each other and make their intentions known to each other. It is here, the speech act theory is relevant. The characters in a play use speech acts to

convey their messages thereby using illocutionary acts which lead to perlocutionary act. From this communication we gather the story of their life. Early history of drama tells us that it was predominantly verbal. For instance, Shakespeare's dramas. When drama is being performed on the stage, everything a dramatist wants to convey, conveys through dialogues or speeches by the characters. Similarly, when we read drama we read speeches or dialogues which reveal the message of the dramatist. The dictionary tells us that a dialogue is conversation between two or more persons, real or imaginary. These dialogues or speeches fall in the category of speech acts hence dramatic dialogues can be analysed in the light of Speech Act Theory. As already mentioned, speech act theory, comprises of locutionary act, illocutionary act and perlocutionary act. Locutionary act is performing an act of saying something. It is the actual production of words with certain sense and reference. Illocutionary act means performing an act in saying something. It is the intention of the speaker. And perlocutionary act refers to performing an act by saying or doing something as a response to an illocutionary act. It is an effect of the speaker's utterance on the listener. Characters in drama do produce locutionary, illocutionary and perlocutionary acts. When characters speak, they assert, conclude, describe, report, predict, inform accuse, testify, confess, swear, criticise, complain, state the fact and mention what they believe about the external world. John Searle terms this type of linguistic acts as assertive speech act. Sometimes characters do express their psychological state or social behaviour. They apologise, bless, curse, congratulate, praise, express joy, sorrow, likes, dislikes, pleasure, pains etc. Austin calls them behabitives and Searle uses the term expressive speech act. Occasionally, characters make commitment to do something. Promising, threatening, refusing, pledging, vowing, guaranteeing etc, bind the speaker or the listener to or not to do something. They basically express what the speaker intends. These acts are called as commissive speech acts. Periodically, characters in drama speak to get the addressee or someone else to do something. They do it by advising, inviting, permitting, ordering and requesting. It can be used in positive or negative sense. These vocal acts are known as directive speech act. Episodically, characters do speak which can bring some change in the world of conversational partners. For instance betting, declaring, resigning, passing a sentence,

appointing, nominating etc. These speech acts are declarative speech act. Use of illocutionary speech acts such as assertives, expressives, commissives, directives and declaratives on the part of the dramatic characters, to impart information in the direct and indirect manner create the dramatic world and context. Audience or the readers of drama make use of these expressions by the characters to fully comprehend the message of the dramatist. Speech acts do tell us about the intention, nature and psychological state of the characters defining them heroic, villainous, coward, cunning, co-operative and so on.

Politeness strategies are applied to real life conversations however, scholars have discussed the possibilities of applying these strategies to literary works. The present study is an analysis of the four Indian plays. The context in which characters are presented and the language used by them is drawn from an Indian background. Social factors like solidarity, social status, power, role, distance, situation etc do affect politeness. Politeness strategies employed by the characters also helps us to reveal its nature and intention. Playwrights do make of use of these strategies in specific speech events in order to project intention through characters.

Communication is essentially a cooperative conduct. In any conversation, it may be formal or informal, real life or dramatic, conversation should be cooperative for the purpose of achieving the expected goals. Non-cooperation in communication leads to failure in communication or miscommunication, which cannot necessarily be a purpose of any communication. In most of the situations, the supposition of cooperation is all pervasive.

Politeness principles or cooperative principles are culture and community specific phenomena. These principles can be obeyed or disobeyed by the commutes in a drama. Following or flouting of these principles attributes literariness to the genre of drama in literature. This research is an attempt to analyse the language, politeness principles or cooperative principles, used by various characters in a drama. To sum up, in drama all that we have is what the characters say to each other. In the ultimate analysis, drama is nothing but the speech of the men and women created by the dramatist

- ii. Work done so far and results achieved and publications, if any, resulting from the work (Give details of the papers and names of the journals in which it has been published or accepted for publication – No
- iii. Has the progress been according to original plan of work and towards achieving the objective, if not, state reasons - **YES**
- iv. Please enclose a summary of the findings of the study. One bound copy of the final report of work done may also be sent to the concerned Regional Office of the UGC.

The term discourse refers to any meaningful interaction between conversational partners. Linguistic discourse can be written or oral. While talking about linguistic discourse in literature and especially in drama, it is of three major types: discourse between the author and the reader/audience, discourse between one character and another, and discourse between a character and a reader/audience. The term discourse incorporates linguistics/pragmatics' strategies of speech act theory, politeness principle, cooperative principle, cohesion, coherence turn taking etc.

Literary texts are studied by applying pragmatics and linguistics. Application of linguistics theories to literary works is one of the crucial areas where much research is not carried out. Discourse analysis of literary using the speech act theory, politeness principle and cooperative principle is also academically less explored. Literary text, as mentioned by Aristotle in his *Poetics*, uses language as its medium. Hence, literary text is a linguistic entity which can offer, what it intends to be, only when the readers or audience can work out on the literariness or meaning which is hidden - in culture specific, speaker/writer intentional and context bound use of language, which is the area of discourse analysis. The term discourse refers to any meaningful interaction between conversational partners. Linguistic discourse can be written or oral. While talking about linguistic discourse in literature and especially in drama, it is of three major types: discourse between the author and the reader/audience, discourse between one character and another, and discourse between a character and a reader/audience.

In this research, the researcher has categorized the dialogues and monologues of various characters in the selected plays. The analysis of these dialogues, in the light of speech act theory, politeness principle and cooperative principle is the center of the research. An attempt is made to offer a possible critical and interpretive analysis to the

various dialogues to decipher various types of speech acts used by the characters to convey certain intended message. For doing a good critical and interpretive analysis, the researcher compares “utterances” by various characters in the light of positive and negative politeness strategies as well as by applying maxims of cooperative principle.

Discourse analysis of literary texts may also open the new vista of pedagogical methods to teach literature. This technique used also reveal the nature of various characters, relations with other characters and significance of an utterance in the specific context. The selected plays are from Indian Writing in English hence they reflect Indian life and culture. “How do specific utterances delineate the cultural specificity?” is also assessed by using the techniques of discourse analysis.

v. Any other information : No



Signature of the Principal Investigator



Principal