**UNIVERSITY GRANTS COMMISSION**
**BAHADUR SHAH ZAFAR MARG**
**NEW DELHI – 110 002**
**PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING THE**
**FINAL REPORT OF THE WORK DONE ON THE PROJECT**

1. Title of the Project    **A Discourse Analysis of Four Indian Dramas**

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4. UGC Approval Letter No. and Date    **23-1433/14 WRO** Date **23 Feb 2015**

5. Date of Implementation **23 March 2015**

6. Tenure of the Project  **Two Years**

7. Total Grant Allocated       **95000/-**

8. Total Grant Received   **77500/-**

9. Final Expenditure **102955 /-**

10. Title of the Project    **A Discourse Analysis of Four Indian Dramas**

**11. Objectives of the Project**
   Application of linguistic/pragmatic theories to literature is the prime objective of the present study. They can be 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.

**12. Whether Objectives Were Achieved** (Give Details)    **Yes**

Dramatic dialogue as a speech exchange system has hardly been studied in the analysis of 'the language of drama'. Dramatic or literary dialogue is different from real life or non-literary conversation. Therefore, the two forms are examined contrastively. Little attention has been given to connections between them. Dramatic dialogues do share commonality with speech exchange systems and separates them from the language of poetry or narrator language in the novel.

The present discourse analysis of four Indian plays has shown certain observations with regard to the language used in them. These observations are regarded under the headings of Indianization, communication in dramatic discourse, speech acts, politeness principle and cooperative principle.

'Playwright is an artist in words' Nicoll (1968:344). Unlike the storyteller or novelist, the dramatist creates men and women who speak to each other and from this communication we gather the story of their lives. In drama, there is no narration. There is no plain or fancy description like fiction; there is first and only dialogue and Pragmatics is interested only in analysing these dialogues or 'language-in-use'. The world of drama is a world of emotions (ibid: 341). Nicoll propounds that common speech is unable to function expressively in dramatic world. It is a fact that our common speech or conversation has no power to put across our passions intimately. When we are full of emotions our conversational language becomes incoherent revealing us to be tongue-tied. We sputter with anger or are stunned with anguish. Playwrights who use realistic mode are hampered by the mismatch between the force of felt emotion and the threadbare possibilities for expression of them afforded by everyday speech Herman (2005: 4). Elizabeth burns has rightly observed, 'drama is not a mirror of action. It is composition...' (1972:33) and the fabricated activities alongwith the speech acts in drama must be authenticated by the audience/readers.  The English in these dramatic works can be labelled as Indian English. As Pingali Sailaja observe (2009), in Indian English many words that have no cultural or other kinds of significance are either not used or are rare. English is very assimilative of the different languages of the world. Due to with prolonged contact with India many words from our culture have become the part of English language. Indian users of English have exploited its protean potential to fashion it

to suit their needs (Patil 1996). From that point of view, the innovations and deviations introduced by the two playwrights in the speeches of their dramatic characters indicate that they have used the English language as an adaptable resource for creating meaning.

The works of Tagore, Tendulkar, Karnad and Elkunchwar have been translated from native Indian languages to English. Characters of both the playwrights are bilingual. They are competent in Bengali/Hindi/Marathi and English. As far as English is considered, they are proficient in English. They possess it, make it their own, bend it to their will, and speak through it to suit their intentions. The variety of English termed Indian English has been used to carry the weight of thoughts and emotions by the playwrights.

## 13. Achievements From The Project

The present research study shows how Indian playwrights of English have developed a specialized, Indianized language for male and female speakers in trans-sexual conversations. The research scholar finds that the linguistic skills particular to male and female speakers of Bengali or Hindi or Kannad or Marathi are transferred to this non-native variety of English by the playwrights. This indianization of the speech acts can be appreciated only by considering the native, social, attitudinal, and cultural contexts. Discourse analysis of conversation, is a basically a post-Chomskian approach of studying 'language-in-use'. For the purpose of present study, it is confined to the concepts of speech acts, politeness principle and co-operative principle and its application to the four plays under study. Drama is no doubt more than dialogue, but, where dialogue is employed as a dramatic resource, its *mechanics* have a fundamental role to play. And this is the focus of the present study.

As Herman (2000:7) says, in drama, the pressures on language in context are multiple. As communication, language needs to be sensitive to a host of contextual pressures – the role and status of conversational partners, considerations of appositeness of speech behaviour, situation or spatio-temporal context of speech, degrees of formality or informality, how to code-switch if needed, how to manage degrees of politeness, and expressivity, whether and to whom and when to be sarcastic, or ironical, or confidential, or reversed or passionate, and the like. All such aspects are analysed with special

reference to the plays understudy. Most of the studies that have been done on the interpretation of literary works are subjected to an impressionistic evaluation. Linguistics has been given the privilege of being scientific and objective by the eminent stalwarts. Pragmatics being a branch of socio linguistic has the dual character of being objective as well as subjective. Hence a discourse analysis of any literary work made with the help of pragmatic tools will bring out the advantages of both. This study is therefore a combination of subjectivism and objectivism. The study brings out the different kinds of verbal exchanges between the dramatic characters of varied personalities. It is very much similar to daily conversation between real life people. Application of pragmatic principles for discourse analysis of the selected plays shows that plays do not stop with their performances as such but go beyond it and reveals what the dramatists intend to tell the readers. This is done through the linguistic strategies used by the playwrights to achieve their intentions.   The study has opened new vistas regarding the relationships between pragmatics and drama through discourse analysis.

## 14. Summary of The Findings

In the project A Discourse Analysis of Four Indian Dramas, the selected plays are analysed within the framework of speech act theory, politeness principle and cooperative principle. The analysis shows that all utterances in the selected plays can be categorized under one of the speech acts. Every character is seen performing some speech act or other to convey their intentions. They express actual state of affairs, express their feelings and attitudes towards others, try to get other conversationalists to perform some actions, and finally bring about some state of affairs (usually of the institutional sort) by virtue of the utterances itself. Hence, they perform actions with 'words'. Each speech act contains a wide range of sub-acts. For instance, a speaker can use an assertive speech act to perform other acts as accusing, disagreeing, replying, hypothesizing, concluding, criticizing, advising, complaining etc. Speech act theory provides us with the fact that a play cannot be conceived as a text in the full sense of the word. As Eli Rozik (1993) mentions, 'Play' is defined here as a set of printed verbal signs, organized as a script for a possible theatre production. Dramatic text is a definite set of organized signs, verbal or otherwise. And the reader/spectator is confronted with and

expected to decode those signs.

This analysis has revealed a lot of facts about speech acts. Speech acts become the tools of the dramatist in conveying his/her intentions to the readers/audience. For example, Karnad has used the Shakespearean technique of opening his play, *Tughlaq*, without the usual introduction. The character of Old Man speaks to the readers with an assertive speech act and states 'God, what's this country coming to!' This startles the readers into finding out the meaning of this statement, thereby increasing the curiosity of the readers. Along with the intentions of both the characters and the playwrights, one can see that speech acts sketch out the personalities of human beings. It is seen in the analysis that, older people like Bhaskar and Vahini from *Old Stone Mansion*, assert their beliefs through assertive speech acts. They believe that what they say is absolutely true, and the other characters do not refute their convictions. The conservative attitude of the couple is shown in these lines when they talk about their view of performing the thirteenth and fourteenth day rituals (post demise rituals) of Tatyaji. In Bhaskar's words, "Come on. That's the custom here. We have to feed the whole village on the thirteenth day or we lose face." In the same manner, expressive speech acts speak about what the speaker feels. They express psychological states or social behaviour and include the utterances of apology, blessing, cursing, congratulation, praises, joy, sorrow, likes, dislikes, pleasure, pains etc.

The most necessary tool needed for communication is politeness. The strategies of politeness developed by Lakoff, G N Leech and Brown and Levinson are applied to various utterances in the plays under study. In any type of conversation, politeness is a key element in keeping harmonious relations with others. The plays that are undertaken for study are not devoid of such strategies of politeness, with which characters converse among themselves. There are certain strategies like positive and negative politeness, one can come across the actions of complementing, congratulating, expressing concern for others, reciprocating, avoiding disagreement, promising, notice hearer's wants are also the positive politeness strategies reflected in the plays. While expressing concern for the addressee various address and reference terms are used. Many address and reference terms in Indian English are borrowed from Indian languages. These terms can be divided as kinship terms and honorific terms. 'Mother',

'father', 'grandfather', 'son', 'brother', 'sister', 'uncle, 'aunt' etc are kinship terms. And 'sir', 'madam', 'sahib', 'His Majesty', 'Your Highness', 'Your Excellency', 'Your Worship' etc are honorific terms. The address and reference terms in Indian English perform the determining function, the pointing function and the predicting function. These terms, observed in the plays under consideration, determine the relation between the addresser and the addressee in a given situation. Whilst expressing concern for the addressee sometimes indirect references are made. For instance, in Indian culture, instead of calling his own wife directly, a person will refer to her as 'the mother of his child'. Similarly, a woman will refer to her husband as 'He' or 'the father of her child'. In *Old Stone Mansion,* we come across such indirect references. Complimenting or paying tribute is one of the rapport building strategies in communication. In *Tughlaq,* Barani praises Muhammad when he defeats Ain-ul-Mulk in the battle even though gives him back the Kingdom of Avadh. Step-Mother and Najib do not like this fact. However, Barani compliments Muhammad for his generosity. The politeness strategies used by the playwrights are being highlighted. The extent of the politeness used by the dramatists has an effect on the readers and the reception of the work. This has been revealed by the use of impolite language used by the characters. When one looks into the plays by Tagore and Karnad and, there are only few places where the characters use aggravating language. The characters in the plays of Vijay Tendulkar and Mahesh Elkunchwar, use language which more or less falls into a category of impoliteness. Every kind of aggravating language, ranging from positive aggravation to negative aggravation, is being used.    The politeness strategies used by both playwrights bring out their stylistic features in which they have made their impact on the readers/audience. Tendulkar's and Elkunchwar's plays shock the sensibilities of Indians whereas Tagore's Karnad's plays have influenced them in subtle ways. These four dramatist have brought out the plight of women in Indian society. But in spite of the differences, these the playwrights have made a huge impact on the audiences worldwide in their unique ways.

The study also discusses how the intentions of the speaker are being conveyed to the listener, without breaking the flow of communication between them. Cooperative principle stated by Grice (1975) provides the foundation for conveying the intentions

across. According to him, speakers should be truthful, informative, relevant and clear, while they give information to other person. But as it is impossible to always abide to these four rules, this is where the violation of the cooperative principles comes in. The unique feature of this phenomenon is that the speaker will inform the listener about his desires and intentions, in a manner, which would seem to violate the four maxims, but in actuality, it does not seem to violate any of the maxims. The instances in this chapter are highlighted under the four respective headings.

The playwrights make use of these techniques to show the various aspects of how the truth is twisted according to situations. But the readers are aware that though these maxims have been violated it doesn't hinder the understanding of the play. The violation of these maxims is necessary for making the plays interesting. The intentions of the playwrights are revealed by the violation of the maxims by the characters in the selected plays.

## 15. Contribution To The Society

The study has its significance to the pedagogical implications. Plays are literary as well as theatrical works of art, and thus, it becomes relatively simple for us to study the dramatist's use of language and certain rhetorical and linguistic devices. When we consider the use of language in the plays, we are concerned with the dramatic effectiveness of the playwright's intentions. If a character speaks in a certain way, he/she is thereby made more dramatic? Is he brought into our central attention? Or does his language establish him swiftly as merely a dramatic "type" with insufficient individuality for becoming dramatic. The language of the play and all of the rhetorical devices which compose style are delivered to the audience necessarily through the medium of the characters' speeches. There is no narration. There is no plain or fancy description; there is first and only dialogue and our analysis of the language of a play is therefore no more than a scrutiny/examination of how certain characters speak.

In most plays, we are able to determine whether the language on the whole is "high" or "low". By "high" we mean lofty, formal, rhetorically polished language and even language which relies strongly on fanciful expressions and by "low" we mean simple, plain, and unadorned language. It is important to identify the range of the language in

order to determine the conventions within which the playwright is working. To define the world of the play, it is essential that we have some immediate grasp of the general kind of language used throughout the play. Obviously, not all of the characters within a play speak the same kind of language.

The analysis of pragmatic principles in the light of selected plays brings a new dimension to the study of pragmatics and literature. Mostly the analysis of the plays is done on the basis of literary and critical theories and movements such as classicism, feminism, modernism, post-colonialism existentialism and thematic analyses are based on the background details of the creator, the time period etc. This study helps in analysing the plays from a linguistic perspective. Literature teaching can be made more exciting, if the teachers equipped with the pragmatic grasp of the fictional world, take their students through the plays and help them explore hidden themes with the help of pragmatic principles. They can teach them how to overcome the problems of interpretation by showing them how to study the utterances with the help of speech acts. Teachers can enable their students to become independent by teaching them how to explore the intended communicative goals that are achieved by the utterances or speech acts and the strategies used there in. The discourse analysis become effective approach to understand and enjoy literature.

**16.** Whether Any Ph.D. Enrolled/Produced Out Of The Project – No

**17.** No. of Publications Out of the Project - **02**

**Signature of the Principal Investigator**                         **Principal**