

AN INTERNATIONAL MULTIDISCIPLINARY QUARTERLY
RESEARCH JOURNAL

AJANTA

VOLUME – VII ISSUE – I JANUARY – MARCH – 2018 AURANGABAD

Peer Reviewed Referred and UGC Listed Journal No. 40776



IMPACT FACTOR / INDEXING
2017 – 5.2
www.sjifactor.com

✦ EDITOR ✦

Assit. Prof. Vinay Shankarrao Hatole

M.Sc (Math's), M.B.A. (Mkt), M.B.A (H.R),
M.Drama (Acting), M.Drama (Prod & Dir), M.Ed.

✦ PUBLISHED BY ✦

Ajanta Prakashan
Aurangabad. (M.S.)

EDITORIAL BOARD**Editor : Vinay Shankarrao Hatole**

Dr. S. K. Omanwar Professor and Head, Physics, Sat Gadge Baba Amravati University, Amravati.	Dr. Rana Pratap Singh Professor & Dean, School for Enviromental Sciences, Dr. Babasaheb Bhimrao Ambedkar University Raebareilly Road, Lucknow.
Dr. Shekhar Gungurwar Hindi Dept. Vasantrao Naik Mahavidyalaya Vasarni, Nanded.	Dr. P. A. Koli Professor & Head (Retd.), Department of Economics, Shivaji University, Kolhapur.
Dr. S. Karunanidhi Professor & Head, Dept. of Psychology, University of Madras.	Prof. Joyanta Borbora Head Dept. of Sociology, University, Dibrugarh.
Dr. Walmik Sarwade HOD Dept. of Commerce Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.	Dr. Manoj Dixit Professor and Head, Department of Public Administration Director, Institute of Tourism Studies, Lucknow University, Lucknow.
Prof. P. T. Srinivasan Professor and Head, Dept. of Management Studies, University of Madras, Chennai.	Dr. Shankar Ambhore HOD Economics, Smt. Dankuwar Mahila Mahavidyalaya, Jalna.
Dr. P. Vitthal School of Language and Literature Marathi Dept. Swami Ramanand Teerth Marathwada University, Nanded.	Dr. Jagdish R. Baheti H.O.D. S. N. J. B. College of Pharmacy, Meminagar, A/P. Tal Chandwad, Dist. Nashik.
Dr. Sadique Razaque Univ. Department of Psychology, Vinoba Bhave University, Hazaribagh, Jharkhand.	Prof. Ram Nandan Singh Dept. of Buddhist Studies University of Jammu.
Dr. Gajanan Gulhare Asst. Professor Sant Gadge Baba Amravati University, Amravati, Amravati.	Dr. Madhukar Kisanrao Tajne Department of Psychology, Deogiri College, Aurangabad.

✦ PUBLISHED BY ✦

Ajanta Prakashan

Jaisingpura, Near University Gate, Aurangabad. (M.S.) 431 004 (INDIA) Contact : (0240)
6969427. Cell : 9579260877. 9822620877 E-mail : anandcafe@rediffmail.com.

CONTENTS

Sr. No.	Author Name	Title	Page No.
ENGLISH PART – III			
1	Dr. G. Madhukar	Influence of Study Habits on Scholastic Achievement of Children with Visual Impairment	1-9
2	Dr. Maya Sanjay Khandat	Computational Skill	10-18
3	Dr. S. B. Chandanshiv	Brand Image and its Impact on Buying Behavior	19-22
4	Bhagwat Kharat	Accurate Theoretical Prediction of Transition Metal Mononitride using Density Functional Theory Method	23-30
5	Dr. Govind D. Adhe	Information Communication Technology (ICT): An Overview	31-36
6	Rahul Keda Shewale	Cloud Computing in Libraries: An Overview	37-40
7	Dr. Syeda Rizwana Tabassum	Gulam Ali Azad Bilgrami – A True Representative of Composite Indian Culture	41-45
8	Dr. Vedprakash A. Malwade	Dowry System in India	46-52
9	Dr. Vandana Junghare Manjiri Chopade	Female Entrepreneurs in Apparel Making	53-56

10	Gangasagare P. T.	Impact of Seasonal Feeding on Milk Production of Marathwadi Buffalo	57-60
11	Dr. Kailash D. Tandel	International Standard Book Number (ISBN)	61-68
12	Mr. G. S. Ubale Dr. R. B. Patil	General Land – Use Pattern in Kolhapur District, Maharashtra: A Geographical Analysis	69-75
13	Dr. P. Susheela Sriram	The Themes of Alienation and Identity Crisis in the Select Novels of V.S. Naipaul	76-80
14	Dr. Aman Bagade	Budhism and the Meaning of Life : A Study of the Buddh's Concept of Nirvana	81-89
15	Karruna Santoshasing Pardeshi	Prevalence of Gastro-Intestinal Parasite in <i>Labeo rohita</i> at Pune M.S. India	90-94
16	Dr. Benny M. J.	My Adventures with the Bard of Avon: A Memoir	95-100

CONTENTS

Sr. No.	Author Name	Title	Page No.
ENGLISH PART – IV			
1	Dr. Navdeep Kaur	Modern playwrights and Samuel Beckett's Trace of Lost Self in Drama	1-10
2	Dipak Shivaji Jamdhade	Important Factors Responsible for Learning and Teaching English Language at Undergraduate Level in Maharashtra - A Review	11-14
3	Dr. Bankat Yadav	A Comparative Study on Common Injuries among the Greco Roman and Free Style Wrestlers among University Wrestlers	15-18
4	Dr. Sunil Yuvraj Narke	Geographical Analysis of Rural Sex Ration: A Case Study in Ahmednagar District	19-26
5	Nilesh S. Kadu	Effect of Teak and Mixed Plantation on Fertility of Soil in East Melghat	27-32
6	Miss Rashmi S. Doke Dr. Aruna Prakash	Fictional Autobiographical Touch and Peripheral Narration in Yann Martel Novels: Self, Life of Pi and Beatrice and Virgil	33-39
7	Dr. Sachin Dattatraya Bhandare	An Analysis of Politeness Principle in Girish Karnad's <i>Hayavadana</i>	40-45

8	Mr. Vijay Jaysing Dalvi	Distribution of Rural Settlements in Shrigonda Tahsil: A Geographical Analysis	46-50
---	--------------------------------	--	-------

‘अजिंठा’ या त्रैमासिकात प्रसिध्द झालेली मते मुख्य संपादक, संपादक मंडळ व सल्लागार मंडळास मान्य असतीलच असे नाही. या नियतकालिकात प्रसिध्द करण्यात आलेली लेखकाची मते ही त्याची वैयक्तिक मते आहेत.

तसेच शोधनिबंधाची जबाबदारी स्वतः लेखकावर राहिल. हे नियतकालिक मालक मुद्रक प्रकाशक विनय शंकरराव हातोले यांनी अजिंठा कॉम्प्युटर अँड प्रिंटर्स जयसिंगपूर विद्यापीठ गेट औरंगाबाद येथे मुद्रित व प्रकाशित केले.

An Analysis of Politeness Principle in Girish Karnad's *Hayavadana*

Dr. Sachin Dattatraya Bhandare

Department of English, Rajarshi Shahu Mahavidyalaya (Autonomous), Latur.

Abstract

Politeness strategies are applied to real life conversations however, scholars have discussed the possibilities of applying these strategies to literary works. Application of politeness principles to literary work help us understand: 1. how characters position themselves relative to other characters, 2. how they manipulate others in pursuit of their goals and 3. how the plot is pushed forward. The present paper reveals how positive politeness strategies have been employed in the play.

Introduction

Sociolinguistically, language has four fold functions in human interactions. They are- informative i.e. exchange of information; expressive, it is expressions of feelings, attitudes etc.; directives which means getting things done by ordering or requesting people and phatic or social function aiming at establishing and maintaining social or interpersonal relations. While performing all these functions, politeness is retained by conversational partners. Communication can be successful only if communicators avoid hostile antagonistic terms and follow politeness. The concept of face is focused in the study of linguistic politeness.

Brown and Levinson's Approach

Face maintenance is the significant part of human communication. Brown and Levinson developed in their *Politeness Some Universals in Language Usage* (2010), the concept of 'positive' and 'negative' face. Positive face is an individual's desire to be admired, esteemed, understood, and treated well by others. Negative face is the wish to be free from any imposition by others. It is a wish to have freedom of action. Brown and Levinson (2010: 102, 131) give a list of positive and negative strategies.

Positive Politeness	Negative Politeness
Notice/attend to hearer's wants	Be conventionally indirect
Exaggerate interest/approval	Question, hedge
Intensify interest	Be pessimistic
Use in-group identity markers	Minimize imposition

Seek agreement	Give deference
Avoid disagreement	Apologize
Presuppose/assert common ground	Impersonalize
Joke	State the imposition as a general rule
Assert knowledge of hearer's wants	Nominalize
Offer, promise	Go on record as incurring a debt
Be optimistic	
Include speaker and hearer in the activity	
Give (or ask for) reasons	
Assume/assert reciprocity	
Give gifts to hearer (goods sympathy etc.)	

Geoffrey N Leech in his *Principles of Pragmatics* (1983:132) discusses certain maxims of politeness as follows:

1. Tact Maxim (in impositives and commissives)
 - a. Minimize cost to other.
 - b. Maximize benefit to other.
2. Generosity Maxim (in impositives and commissives)
 - a. Minimize benefit to self.
 - b. Maximize cost to self.
3. Approbation Maxim (in expressives and assertives)
 - a. Minimize dispraise of other.
 - b. Maximize praise of other.
4. Modesty Maxim (in expressives and assertives)
 - a. Minimize praise of self.
 - b. Maximize dispraise of self.
5. Agreement Maxim (in assertives)
 - a. Minimize disagreement between self and other.
 - b. Maximize agreement between self and other.
6. Sympathy Maxim (in assertives)
 - a. Minimize antipathy between self and other.
 - b. Maximize sympathy between self and other.

In any formal or informal conversation, pursuit of these maxims by the speaker and listener makes the communication process fruitful.

Positiveness politeness strategies observed in *Hayavadana* are discussed below under three headings.

1. Expressing Concern for the Addressee and Complimenting

To expressing concern for the addressee, what do we use? Obviously words, form of a address, which carry meaning. Address and reference terms are the indicators of politeness. As Thorat (2002: 82) views that forms of address have meaning as well, but on a closer look the semantics of address variants turn out to be a complicated matter because there are several kinds of meanings involved as far as forms of address are concerned. Prominent among these are literal, referential and social. Literal or lexical meanings of forms of address point to certain groups as follows:

1. Master, senior, superior
2. Companion, comrade
3. Friend, acquaintance
4. Relative

Referential meanings and literal meaning of forms of address may differ occasionally. Literal meanings are the prime content of forms of address. In Indian culture, often kinship terms are used as address terms. It can create difficulty to reveal the meaning.

In *Hayavadana*, Devadatta and Kapila are good friends. However, their bond of friendship is so strong that when Kapila finds Devadatta's truncated face in the temple of goddess Kali, he moans and makes use of following utterance where the term brother has extended meaning.

Kapila: You've cut off your head! You've cut off your head!

Oh my dear friend, my brother, what have you done? (Act 1: 29)

Noticing hearer's interests or wants, use of ellipsis, point of view operations, presupposing familiarity in S-H relationship or presupposing hearer's knowledge are observed in the following set of speech acts by Kapila in *Hayavadana*. In Act One, when Kapila meets Devadatta, he asks, "why didn't you come to the gymnasium last evening?" to see the wrestling. Kapila describes how he could defeat a wrestler from Gandhara but observes that Devadatta is confused and not paying any attention to what he says. He guesses that Devadatta is mad after a girl and not willing to share the fact with Kapila. There, following interaction takes place between them.

KAPILA: ... who's it this time?

DEVADATTA: What do you mean?

KAPILA: I mean - who - is - it - this- time?

DEVADATTA: What do you mean who?

KAPILA: I mean - who is the girl?

DEVADATTA: No one. [*Pause.*] How did you guess?

KAPILA: My dear friend, I have seen you fall in love fifteen times in the last two years. How could I not guess?

DEVADATTA: Kapila, if you have come to make fun of me ...

KAPILA: I am not making fun of you. Every time, you have been the first to tell me about it. Why so shy this time? (Act 1: 12).

In this interaction, Kapila's approach towards Devadatta is very polite. His speech acts 'who's it this time?', 'I mean - who - is - it - this- time?', 'I mean - who is the girl?' notice hearer's wants or interests. Devadatta's response 'No one' and after pause 'How did you guess?' proves that Kapila knows Devadatta's interest. In the first two expressions ellipsis and in-group shared knowledge is established. Here speaker and hearer are good friends and are well acquainted with their habits and nature and share some knowledge about the context that makes the utterance understandable. Ellipses and contraction help to increase the endearment between conversational partners. Kapila's expression 'My dear friend, I have seen you fall in love fifteen times in the last two years. How could I not guess?' shows presupposition of familiarity in S-H relationship. Devadatta feels that Kapila is threatening his face but it is not the fact. Being good friends they share many things and here Kapila just wants Devadatta to share the fact of his love with him. Kapila's utterances fit exactly the framework of the Generosity Maxim, i.e. minimize benefit to self or maximize cost to self.

2. Reciprocating, Avoiding Disagreement, Promising, Notice Hearer's Wants

Politeness is reciprocating. Brown and Levinson (2010:112) list certain safe topics which are indicative of the speaker's interest in maintaining a healthy relationship with the addressee. Topics like- weather, beauty of gardens, the incompetence of bureaucracies and the irritations of having to wait line, establish rapport between speaker and hearer. This type of conversation is a part of reciprocating to the other persons query etc.

DOLL I : Not a bad house, I would say.

DOLL II : Could have been worse. I was a little worried.

DOLL I : This is the least we deserved? Actually we should have got a palace. A real palace!

DOLL II : And a Prince to play with. A real prince!

DOLL I : How the children looked at us at the fair! How their eyes glowed!

DOLL II : How their mothers stared at us! How their mouths watered!

DOLL I : Only those beastly men turned up their noses! 'Expensive! Too Expensive!'

DOLL II : Presuming to judge us! Who do they think they are!

DOLL I : Only a prince would be worthy of us.

DOLL II : We should be dusted every day...

DOLL I : ... dressed in silk ...

DOLL II : ... seated in a cushioned shelf...

DOLL I : ... given new clothes every week.

DOLL II : If the doll-maker had any sense, he'd never have sold us.

DOLL I : If he had any brains, he should never have ... given us to this man...

DOLL II : ... With his rough labourer's hands.

DOLL I : Palms like wood ...

DOLL II : A grip like a vice ...

DOLL I : My arms are still aching ...

DOLL II : He doesn't deserve us, the peasant.. (Act 2: 44)

The Dolls in the play converse with each other in reciprocal manner. Doll I takes initiative to begin conversation. It becomes successful when the e. Doll II describes similar circumstances. Their topic of conversation is the trivialities of their household. They are not content in Devadatta's house. Their expectations are defeated when they are brought in Devadatta's house. They desire a princely life. Treatment they get is very average. They criticise the situations in which they survive. For, everything they discuss is reciprocated by each other. Reciprocating to each other is a positive politeness strategy that helps to attain solidarity which is essential for effective communication.

3. Offering Sympathy, Cooperation and Intensifying Interest to Hearers

In *Hayavadana*, Devadatta is mad after Padmini. But he doesn't understand how to get her. He swears before Kapila that if he ever gets her as his wife he shall sacrifice his two arms to the goddess Kali and head to Lord Rudra. Kapila recognizes Devadatta's disappointment in love. He assures Devadatta that he is full of various qualities and achievements and 'every parent of every girl in the city is only waiting to catch you...' mm

KAPILA [*jumps up*]: Then why didn't you tell me before? You've been wasting all this precious time ...

DEVADATTA: I don't understand ...

KAPILA: My dear Devadatta, your cloud-messenger, your bee, your pigeon is sitting right in front of you and you don't even know it? You wait here.

I'll go, find out her house, her name ...

DEVADATTA [*incredulous*]: Kapila – Kapila ...

KAPILA: I'll be back in few minutes ...

DEVADATTA: I won't ever forget this, Kapila ...

KAPILA: Shut up ! ... And forget all about your arms and head.

This job doesn't need either Rudra or Kali. I'm quite enough. [Goes out.]

DEVADATTA: Kapila-Kapila. ... He's gone. How fortunate I am to have a friend like him. Pure gold. ... (Act 1:15)

Conclusion

Analysis of politeness principle will help us to know how one character might ingratiate themselves with another or how one character might offend another". We can understand the linguistic behaviour by deciphering the linguistic discourse employed by the dramatist in the play. Politeness strategies employed by the characters also helps us to reveal its nature and intention. Playwrights do make use of politeness strategies in specific speech events in order to project intention through characters.

References

- Abrams, M H. *A Glossary of Literary Terms*. 7th ed. India: HARCOURT ASIA PTE LTD, 2000.
- Brown, P. and S Levinson. *Politeness Some Universals in Language Usage*. Cambridge: CUP, 2010.
- Karnad, G. *Hayavadana*. New Delhi: OUP, 2011.
- Leech, Geoffrey N. *Principles of Pragmatics*. New York:Longman, 1983. Print.
- Levinson, S, C. *Pragmatics*, India:CUP, 2010.
- Thorat, A. *A Discourse Analysis of Five Indian Novels*. New Delhi: Macmillan, 2002.