CHAPTER SIX

Conclusion

6.0 Preliminaries

The objective of the study is to investigate Karnad’s *Nagamandala*, and Tendulkar’s *Silence! The Court is in Session*, using speech acts, cooperative principle, politeness principle, turn-taking and implicatures. The first chapter spoke about the background of pragmatics, its involvement with literature, namely drama, the aims and the objectives of the study and the methodology of the research which gives a foundation of this analysis. The aim was to make explicit, the application of the principles mentioned before to various instances in the ensuing four chapters. The observations emerging from this analysis are emphasized in this chapter.

6.1 Intentions Being Conveyed

In Chapter Two, the plays are analysed within the framework of Searle’s speech act theory. The analysis shows that all the utterances in both the 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 the other conversationalists to perform some actions, and finally bring about some state of affairs (usually of the institutional sort) by virtue of the utterance itself. Hence they
perform actions with 'words'. Each speech act contains a wide range of sub-acts. For example, a speaker can use an assertive speech act to perform other acts such as accusing disagreeing, replying, hypothesizing, concluding, criticizing, advising complaining etc.

This analysis has revealed a lot of facets about speech acts. Speech acts become the tools of the dramatist in conveying his/her intentions to the readers. For eg. Karnad has used the Shakespearean technique of opening his play, Nagamandala, without the usual introduction. The character of Man speaks to the readers with an assertive speech act, and states that he is going to die. 'I may be dead within the next few hours'. 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 Mr. Kashikar and Mrs. Kashikar 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 unmarried girls. In Kashikar's words, "What I say is our society should revive the old custom of child marriage. Marry them before puberty..." Rhetorical questions which are a part of assertive speech acts are being employed by the characters, to state their conditions as we see in both the plays. Both the
protagonists Rani and Benare speak about their convictions about life in rhetorical questions.

In the same manner, commissive speech acts speak about the actions that the characters want to commit for the sake of others, like promising, taking vows, etc. The character of Man promises the readers that he would forsake all kinds of play acting if he has survived that day. He also promises the Story that he would narrate her story to the people. Mr. Kashikar, being a humanitarian, pledges a good performance to the general public. He tells Sukhatme, that all of them are responsible in giving the audience an excellent performance. Threats also come in the category of commissive speech acts. Appanna uses them to warn Rani of the consequences of her pregnancy. He tells her ‘I swear to you I’m not my father’s son if I don’t abort that bastard’. Benare threatens her co-actors that she would leave the place if they did not stop with the mock trial. In Tendulkar’s play, which revolves around a mock trial, the swearing- in ritual is being shown. The witnesses are required to take an oath that they would speak only the truth in the court. Various kinds of commissive speech acts are highlighted in this study.

Directive speech acts used by the speaker either forces or requests the other conversational partners to do certain actions. Speech acts like commands are one of them. Appanna who is being portrayed as a negative character, uses a lot of them to convey his intentions across to Rani, ‘Rani, Answer me!’ The culture of a male dominant society is being shown here through the speech acts of Appanna. Mrs. Kashikar commands Benare to
shut up. The latter pays no heed to the age of the old woman. This irritates the older woman and she orders Benare to keep quiet. Requests like ‘Don’t go’ have the force of a declarative act. Usually the term is used in a brusque manner, but in Nagamandala it functions as an entreaty. Rani begs Naga not to go, but to stay with her. Benare in Silence! The Court is in Session begs everyone to stop the trial. The above category of speech acts brings the intentions to others directly without any indirectness.

Expressive speech acts express the feelings of the characters. The emotions of joy, sorrow, surprise, apologizing, complimenting etc., are being conveyed through these speech acts. Naga apologizes for the dual personality; he compliments Rani’s beauty and thereby performs a couple of expressive speech acts. Samant, compliments Benare for her enthusiastic personality “Miss Benare is truly amazing”; Sukhatme’s compliments for Kashikar are some of the expressive speech acts being performed in Tendulkar’s play. These speech acts result in a positive relationship between conversationalists.

Declarative speech acts are lesser used speech acts that are found in any work of fiction, as it becomes possible only in the context of legal institutions. Even then, there are instances in Tendulkar’s play, where such speech acts take place. Though the trial is a mock one, certain declarative speech acts turn the whole course of the play. For example when Mr. Kashikar makes an announcement regarding the arrest of Benare, the frivolity of the play is substituted by seriousness. ‘Prisoner Benare, under
Section No. 302, of the crime of infanticide. Are you guilty of the aforementioned crime? Such speech acts as George Yule (1996) puts it, brings about immediate changes in the world. In this scenario, the changes take place in the world of Benare. In Karnad’s play, Rani’s life also changes drastically with the sentence meted out her by the Village Elders. She leads a happy life with her husband and her child, as the play ends.

The above findings also emphasize the intentions of the playwrights. They make use of certain speech acts in certain situations, to create the atmosphere which is fertile for their messages to take fruit. The speech acts also fulfill the three types of acts according to Austin (1962). According to him, a speaker performs three types of acts, locutionary, illocutionary and perlocutionary acts which are performed by the utterances of the characters. The achievement of perlocutionary effect on the listener is the most important aspect of linguistic communication, because bringing about changes in the state of affairs and creating an impact on the listener is the ultimate goal of using language. This is apparent in the plays mentioned above as; dramatic action can take place only if there are perlocutionary effects. This study also focuses on the felicity conditions (Searle: 1975), being fulfilled as well as unfulfilled (which in turn become defective speech acts) by the characters and the playwrights.
6.2 Manner of Conveying Intentions

The first chapter spoke about the intentions of both the characters as well as the intentions of the playwrights which are revealed in the utterances. The second chapter deals with 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, and relevant and clear, while they give information to the other person. But as it is impossible to always abide to these four rules, this is where the violation of the cooperative principle 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 quantity maxim is the most violated in a conversation. Some people say more than required, thereby rendering the conversation one-sided, which makes it dull and boring. Karnad in his play makes Naga violate the quantity maxim. When Rani talks about her parents and their thoughts, Naga speaks about the mating nature of the living creatures on earth. It is unnecessary in the context of the conversation between Rani and Naga. But this lengthy monologue, gives a view of the passionate Naga, who comes in the form of Appanna. This philosophical perspective is contrasted by the rude behavior of Appanna. Emotional
conditions of the mind also force the speaker to say more than is required. Rani and Benare in their separate monologues talk about the situation. When one laments about her situation to Naga, the other rambles on about the miseries in life. Here the playwright persuades the readers to empathize with the character. Though legal language violates this maxim, it is required of the lawyers to make such lengthy statements. Sukhatme and Kashikar indulge in the same, in *Silence! The Court is in Session*.

Violation of the quality maxim is quite inevitable in conversations. It is very difficult to stick to the truth in a conversation. Some violate this maxim purposefully, some violate it unintentionally, and some do it as a protective mechanism. Rani lies to Appanna to save the life of Naga, Appanna lies to Kurudava so that she does not interfere in his life. Use of metaphors in language, also violates this maxim. When Rokde is asked to give his testimony regarding the events in court, he replies “I saw hell”. He does not literally mean that he saw ‘hell’. But the readers as well as the other characters understand as to what he means. 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 the maxim has been violated, and it does not hinder the understanding of the play.

The maxim of relation is also not strictly followed by participants in the conversations in both the plays. The dialogue between the flames and the Man seems irrelevant to the readers,
but the characters are unaware of this violation as they perfectly understand as to what the other means. In Silence! The Court is in Session, Benare violates this maxim of relation in a blatant manner. She speaks to Samant in a totally irrelevant manner. She tells him that she is interested in him, in the midst of a conversation which has no relation to any kind of talk concerning love. In a courtroom situation, when the witnesses are being cross questioned, the lawyers ask irrelevant questions. It would seem senseless to laymen, but in a court, such questions are important to bring out the facts regarding the trial. In this play, there is more than one instance where Sukhatme, asks such questions.

Some people are quite vague, when they inform others about their intentions. They violate the maxim of manner. This kind of violation is a resource on which the dramatic performance depends. Such conversations make the plays interesting. For instance, in Karnad’s play, Kurudava speaks in such a manner with the help of euphemisms. She tells Rani that Appanna would make her a wife instantly, once he tastes the magic root. She refrains from using the word ‘sex’. This is also applied in Tendulkar’s play, where Mrs. Kashikar says that Benare has got ‘everything’ in life. In these two examples, the playwrights have not directly referred to this term. They talk about ‘sex’ indirectly. But the readers as well as the characters understand perfectly as to what the women are referring to. One can also see that women prefer to talk about such taboo terms in an indirect manner. This study brings in the use of language by women. Hence one can see that 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 both the plays.

6.3 Methods used for conveying Intentions

This part deals with the methods with which the intentions of the speakers are being conveyed to the others and the readers. The most necessary tool needed for communication is politeness. In any type of conversation, politeness is a key element in keeping harmonious relations with others. The plays that are mentioned for study are not devoid of such strategies of politeness, with which the characters converse among themselves. There are certain strategies like positive and negative strategies which help the characters to convey their intentions. In positive politeness strategies, one can come across the actions of complimenting, congratulating, expressing concern for others etc. Kurudava and Naga compliment Rani on her good looks, which have an effect on Rani. The intention of both the characters is to please Rani and to make her feel comfortable in their company. Naga also expresses his concern for Rani, which gives her the feeling of being loved and wanted. Benare compliments Samant, so that her intention of marrying Samant would be fulfilled. Even acts like reciprocating, promising help in maintaining the relationships between them. The flames console the Story by encouraging her to tell the story which paves way for the second play within the play. Mrs. Kashikar promises Rokde, that if he acted well enough he would be given a role in the next play, which in turn makes him very happy.
Negative politeness strategies are also used by the characters to avoid a threat to the negative face of the addressee. Indirectness is one of them. Kurudava does not embarrass Rani, when she refers to the consummation of the marriage; ‘has he ever touched you’? The characters in Tendulkar’s play also resort to indirectness to convey their doubts to others. In one instance, they talk about the liaison of Benare and Prof. Damle indirectly, thereby avoiding embarrassment amongst themselves. Use of deferential modes also helps in avoiding any kind of threat. Samant addresses Ponkshe as ‘Sahib’, so that he being a villager would not hurt the feelings of a sophisticated person like Ponkshe. The latter is highly pleased with this, thereby establishing cordial relationship between them.

In the last section of this chapter, the politeness strategies used by the playwrights are being highlighted. The extent of 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 Karnad’s play, there are only few places where the characters use aggravating language. Appanna abuses Rani, by calling her a harlot. He uses aggravating language to impose his will on her. Unlike Naga, Appanna does not respect and love Rani and shuns her. His character is being projected by the impolite language that he uses.

In *Silence! The Court Is in Session*, the language which is used here, by the characters, more or less falls into a category of impoliteness. Every kind of aggravating language is being used
here, ranging from positive aggravation to negative aggravation. There are scenes where, people snub the sensibilities of others, used sarcastic remarks against each other, interrupt the conversations, and used threats. Mr. Kashikar, make fun of his wife, reprimand her in every scene. He tells her ‘... can’t shut up at home, can’t shut up here’.

The politeness strategies used by both the playwrights, bring out their stylistic features in which they have made their impact on the audience. When Tendulkar’s play shocked the sensibilities of Indians, Karnad’s play has influenced them in a subtle way. Both have brought out the plight of women in the Indian society. But inspite of the differences, both the plays have made a huge impact on the audiences worldwide, in their own unique ways.

6.4 More Methods used for conveying Intentions

Turn-taking and implicatures are inevitable in dramatic discourse. One cannot ignore the feature of turn-taking in dramatic discourse. It gives more information about the style of writing of both the playwrights. As drama consists of characters taking their turns in speaking their minds, this feature focuses on the discourse used in both the plays. There are two types of discourse: natural discourse and dramatic discourse. In both discourses, turn-taking is mandatory. But there are differences between them. When turn-taking in natural discourse is spontaneous; where all the participants take part in the conversation simultaneously. The turns are incomplete, and
fragmentary, and non-verbal behavior cannot be ruled out. Whereas in dramatic discourse, turns are complete and self-sufficient, the turns are being distributed among the characters and the audience/readers, the playwright chooses the turns for the characters unlike in the natural conversation where the conversationalists select their own turns. Non-verbal behavior is prominent. And the characters exploit the feature of turn taking by their monologues, soliloquies etc.

This study shows that Nagamandala belongs to the category of dramatic discourse, and Silence! The Court is in Session! belongs to the category of natural conversation. In the conversations between the characters in Karnad’s play, the turns are systematically given to every character. There is very little interruption between the turns. It follows the one-to one dialogue, which consists of only two participants. There are soliloquies by characters like Naga, Rani, where mostly the monologues are lengthy, but complete. In the second play, however we find characters fighting to secure the floor of the conversation. With characters like Mr. and Mrs. Kashikar, Sukhatme, Ponkshe, Karnik, Rokde, Benare etc, the turns are simultaneous as they talk at the same time, as in natural conversation. The conversation is not between two participants but more. The stage directions reveal the non-verbal behavior which is a part of turn-taking. But being fiction, Tendulkar’s play cannot totally adhere to the characteristics of natural conversation. For instance, there are instances where Benare indulges in soliloquies. To conclude one can say that Silence! The Court is in Session has more
leanings towards natural discourse and *Nagamandala* is a suitable example for dramatic discourse.

Implicatures also add more information regarding the style of writing of the two playwrights. The conversationalists in verbal interactions imply more than what they say. The implied meaning is being understood by the hearers, without anything actually being said. There are instances in both the plays where a lot of implications are being conveyed without being said directly. In *Nagamandala*, the implicatures used by the characters are of a different type. Mostly it refers to the beliefs in rural parts of India. In the two acts, we can see characters indirectly implying about the sexual relationships between husbands and wives. For instance, Kurudava by saying “Perhaps he has taken her to the fields or gardens” means that Appanna and Rani has gone to these places to consummate the marriage. *In Silence! The Court is in Session!* the implicatures are of a different kind. It tells more about the double language used by the urban Indians belonging to the middle class society. When Ponkshe says that ‘the accused is real’, there are shades of implications, that inspite the play being a mock trial, Benare is the accused one in their world. But he does not say it directly. When Karnad makes use of implicatures to bring out the Indianness of the people in rural India, with their conservative approach, Tendulkar brings out the mindset and the thought processes of Indians who are a part of urban India.
6.5 Pedagogical Implications of the study

The analysis of the pragmatic principles in both the plays brings a new dimension to the study of pragmatics and literature. Mostly the analysis of plays are done on the basis of certain literary movements like feminism, postcolonialism, existentialism and mostly the thematic analyses are based on the background details of the creator, the time period etc. This study helps in analyzing the plays from a linguistic perspective. Literature teaching can be made more exciting, if teachers equipped with a pragmatic grasp of the fictional world, take the students through the plays and help them explore hidden themes with the help of the pragmatic principles. They can teach them how to overcome problems of interpretation by showing them how implicatures are arrived at. Teachers can enable their students to become independent by teaching them how to explore the intended communicative goals that are achieved by the utterances, the strategies used therein. The pragmatic principles become effective approaches to understand and enjoy literature.

6.6 Scope for further study in the Area

The present study is devoted to the investigation of speech acts, cooperative principle, politeness principle, turn-taking and implicatures which play an important role in surfacing the hidden agenda of the interlocutors suggested by the two playwrights in the selected plays. The relationship between the playwrights and the readers takes on a realistic level in this study. It emphasizes the role that the playwright has in conveying his/her intentions
to the readers through the utterances of their characters. The linguistic aspect of the plays is looked into rather than the overall theme of the plays.

By applying these principles to the two plays, an attempt was made to demonstrate the huge potentials of the approach in discovering the hidden beauty of drama as a work of art in general and finer aspects of utterances in particular. The same model with slight modifications could be applied to other literary genres such as the short story, poetry and fiction.