Chapter V

Conclusion

5.0 Preliminaries

Literature is one of the fine arts and it is commonly defined as the mirror of life which reflects author’s thoughts about the human society and the world around. Aristotle mentions that all arts are imitative. And in order to represent the imitated objects in the world, all arts make use of some kind of medium. For instance, in architecture and sculpture, stone is the medium, in painting colour, in music ‘sound’ and in poetry/literature words. Through imitation and imagination every fine art aims at producing a resemblance of reality. Literature records the impression which natural objects and human beings have made upon writers and appeals the sensibilities of man. Literature has developed its own forms or genres like poetry, drama, novel, short stories, essays and films. Each genre has again various types. Interestingly, literature is the most extraordinary of fine arts shared by most common people. Literature is read in order to enjoy, appreciate, and understand and/or study its various aspects. The primary function of literature is to interpret, analyze, evaluate and celebrate human life in all its forms and dimensions.

Studying literature in its various aspects is a part of criticism and research. In order to understand, analyse, interpret and evaluate various aspects of literature, various methods and approaches, like biographical, sociological, psychological, formalistic, structural, theoretical, interpretative and linguistic/rhetorical, are applied.

For the past twenty-five years or so, there has been a running dispute between literary critics and linguists on the question of whether it is appropriate to apply linguistic methods - that is to say, methods derived from the discipline of linguistics - to the study of literature. And now there has been almost universal understanding among the linguists that this activity is entirely justified, nay, fruitful and rewarding also.

The objective of the present research study is to investigate Girish Karnad’s Tughlaq, Hayavadana and Wedding Album and Mahesh Elkunchwar’s Old Stone Mansion, Reflection and Sonata in the light of speech acts, cooperative principle and politeness principle. The first chapter confers the background of pragmatics, its involvement
with literature especially with drama, the aims and objectives of the study and the methodology of the research which lays the foundation of this analytical research. The aim is to make explicit the application of the principles mentioned before to various instances in the following three chapters. The observations emerging from this analysis are displayed in this chapter.

5.1 Intentions Being Conveyed

In Chapter Two, entitled ‘An Analysis of Speech Acts in the Selected Plays of Karnad and Elkunchwar’, the plays are analysed within the framework of Searle’s speech act theory. 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. 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. In Hayavadana, two asides by Devadatta help the audience to know that Padmini possesses a secret desire for Kapila, and Devadatta is acquainted with this fact. And when Padmini and Kapila go to visit the Rudra temple leaving Devadatta alone, he decides to go to the temple of Kali to offer his head as he has promised to do after getting Padmini. In Sonata, Aruna, a teacher by profession, comments on the papers which she is assessing. She doesn’t like Dolon who is her friend and flat partner, collecting empty bottles of perfume and expects her to prepare something for the dinner. Utterances exchanged between them illustrate expressive speech acts. In Reflection, protagonist HE worries over the loss of his reflection. Protagonist HE cannot bear the idea of living without reflection. His expression, “True. It doesn’t. But I can’t bear the idea of living without it”, shows his mental condition. He feels one can even live, if one loses any part of the body; but not the reflection. It is not possible to live without one’s own reflection though it has no any significance. In Wedding Album, Vivan gets physically attracted towards Hema. His bold statements ‘I want to die kissing you’, ‘I want to die with my hand inside your blouse’ express his hunger for sex. He is in his pubic age. He takes interest in reading books like Lady Chatterley’s Lover and Madame Bovary which discuss sex and related things explicitly. However, Hema doesn’t like Vivan’s behaviour. She tries to threaten Vivan by saying ‘But are you going to stop this nonsense or shall I tell your mother’ doesn’t at all create any effect on Vivan. Like a filmy hero he says, “Go ahead. I’ll tell her I love you”. Various kinds of expressive speech acts are highlighted in this study.

Commissives, as Austin (1962:150) mentions, are typified by promising or otherwise undertaking; they commit you doing something. They express what the speaker
intends. They include promises, threats, refusals, pledges, vows, guaranteeing etc. In Hayavadana, Devadatta falls in love with Padmini. He promises Lord Rudra and Mother Kali to offer his head and his hands respectively, if he gets Padmini. It is a model of Commissive speech act. Similarly, in Tughlaq, Tughlaq’s Step-Mother is worried about his decisions. She feels that Tughlaq may face some danger due to his improper decisions. She shares her feelings with Barani, a historian. Barani makes a promise and a commitment to himself of being loyal to Tughlaq. His promise has put some obligation on him. In future he is bound to behave or suit his action to his words. In the course of action ahead in drama, Barani proves the fact that he is loyal to Tughlaq. Wedding Album has an event in which Vidula is in a cyber cafe seeing pornography. Two hooligan youths forcefully enter in the cafe and try to threaten an attendant there and Vidula. Expressions of threatening exchanged among them. In Old Stone Mansion, Sudhir’s promise to Vahini of taking Parag to Bombay is a commissive speech act. Towards the end of the play, we realize that Sudhir and Anjali decide not to take Parag to Bombay and thus, fail to fulfil the promise. They feel that Parag should be in the home as their family is under tension due to Ranju’s elopement with her teacher.

Directive speech acts used by the speaker either forces or requests the other conversational partners to do certain actions. They are commands, orders, requests, which can be positive or negative. Similarly, advice, invite and permit are the directives. Karnad’s Tughlaq is full of directive speech acts. Muhammad Tughlaq is a king; hence, his commands are always followed by his fellowmen. Thus, the perlocutionary act or intended effect is achieved. For instance, Muhammad orders, “Go at once and tell the Vizier I want everyone here -all the Khans, Amirs, Sardars – everyone – and at once!” His orders are followed by his soldiers. In Hayavadana, When Kapila goes to Padmini’s house to get her hand for his friend Devadatta, he happens to meet her at the door. He asks Padmini to call her father. His statement is a kind of directive speech act. Sonata begins with a directive speech act where Aruna asks her friend Dolon to stop the noisy activity of putting the room in order as she is getting disturbed while assessing the papers. Reflection has many instances of directive speech acts. HE happens to lose his reflection in the mirror. Astonished HE directs WOMAN to see in the bathroom mirror and get it assured.
Declarations - these acts bring immediate change in the state of human affairs. It is the exercising of powers, rights or influence. Here, a speaker performs special institutional role. Its consequence may be that others are compelled or allowed or not allowed to do certain acts. The class includes betting, declaring, resigning, passing a sentence, appointing, nominating, giving judgement etc. These speech acts are uncommon. In Tughlaq, a case of declarative speech act is instanced. Muhammad, being the supreme authority, the Sultan or the king of the state, takes the decisions of shifting his capital and to introducing copper coins in his state. In Hayavadana, after regaining the life, Devadatta and Kapila who have exchanged their bodies, quarrel over the right to own Padmini. Which head or body should possess Padmini is a question that they cannot easily settle. They seek the advice of a rishi or hermit. Hermit’s ‘words’ narrated by the choral character Bhagavata is an example of declarative speech act. This declaration brings a change in the life of Devadatta, Padmini and Kapila.

On the basis of structure, direct and indirect speech acts have been generated. Indirect speech acts are cases in which one illocutionary act is performed indirectly by way of performing another. Whenever there is direct relationship between a structure and a function, it is a direct speech act. A direct speech act is one where there is no attempt to save the face of the addressees. It is a bland, plain, ordinary way of saying things. An indirect speech act is a kind of circumlocution, an attempt to save the face of the addressee.

In Indian culture, people usually try and avoid direct reference to certain activities such as death, murder, sexual act, prostitution, body functions etcetera. It has been exemplified by the dialogues from the plays under consideration. Generally, the use of taboo, obscene, sex related, and dirty words is determined on the basis of whether the situation falls in the public or the private domain and whether the linguistic discourse is formal or informal. Words designated by any of the above labels are usually avoided in formal language in the public domain. The greater the aura of respectability in any social situation, the stricter the ban on using prohibited words. Situation of heated argument, quarrel or wordy combat force the conversational partners to use the direct speech acts. The interpersonal relationship between the addresser and the addressee determines the use of direct and indirect speech acts. In Indian culture, elderly people address the younger people directly with their names.
However, younger people are referred indirectly if they are at high rank or position from social, political, religious and economical point of view.

The above findings also demonstrate 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 their fruits. According to Austin (1962), the speech acts fulfill three types of acts, locutionary, illocutionary and perlocutionary acts which are performed by the utterances of the characters. The achievement of the perlocutionary act on the listener is 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. Dramatic action can take place only if there are perlocutionary effects. The 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 playwrights.

5.2 Methods Used for Conveying Intentions

Chapter III is entitled ‘A Perspective of Politeness Principle in the selected Plays of Karnad and Elkunchwar’. This part deals with the methods with which intentions of the speakers are being conveyed to the others and the readers. 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 addressee 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.

In *Hayavadana*, the conversation between dolls is an example of harmless gossiping and reciprocating. As human beings talk about general issues like weather, illness etc. the dolls who have been attributed human characteristics by the playwright exchange their views about the way they have been living. In the selected plays, we see the characters establishing the bond as well as the rapport between themselves by the act of promising. Speech acts like the commissives play an active role in promising. The act of promising plays a vital role in the inter-relationships between people. Both Karnad and Elkunchwar’s play do hold the examples of promising.

Negative politeness strategies are also used by the characters to avoid a threat to the negative face of the addressee. Conventional indirectness is one of them. In the plays under consideration, characters make use of indirectness to convey what they have in mind. The intentions which occur in speaker’s mind may have different meanings, and the addressee may or may not interpret it in the same manner.

In the last section of this chapter, 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 Karnad’s play, there are only few places where the characters use aggravating language. The characters in
the plays of Mahesh Elkunchwar, especially in *Sonata* and *Reflection*, 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. Elkunchwar’s plays shock the sensibilities of Indians whereas Karnad’s plays have influenced them in subtle ways. Both have brought out the plight of women in Indian society. But in spite of the differences, both the playwrights have made a huge impact on the audiences worldwide in their unique ways.

5.3 Manner of Conveying Intentions

Chapter IV entitled ‘A Study of Cooperative Principle in the Selected Plays of Karnad and Elkunchwar’ 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 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. The third man has violated the quantity maxim, in scene one of *Tughlaq*. While expressing his rage, he has accused Tughlaq for conspiring against his father to get the throne. He has provided extra information and through conversational implicature audience make sense that Tughlaq’s intentions are not just and he is a cunning politician. The people involved in the conversational act do not agree with Third man’s opinion. He advocates his point by supplying information that Sheikh Imam-ud-din, the religious preacher of the state, has been publicly sharing this fact. In Karnad’s *Wedding Album*, in scene two, Mother and Vidula are busy in the selection
of Saris. Mother says, “Such a fine sari for Indira? She has never bothered to invite us home for a meal. Not once in nine years”. Here, mother is providing information which is not necessary and required by the hearer. Mother could have simply answered in the affirmative or the negative way. By violating this maxim of quantity mother has revealed dryness in the relationship with her relatives. In *Old Stone Mansion*, when Sudhir asks Vahini whether Dadi has been informed about the death of her son Vyenkatesh or Tatyaji, Vahini answers elaboratively instead of saying yes or no. It is also the violation of quantity maxim. Similarly, in *Sonata*, the character of Woman violates the quantity maxim. She offers HE, her paying guest, a bed tea and gives a lengthy talk to HE for waking up late and disturbing her in the morning work of sweeping and cleanliness. Emotional conditions of the mind also force the speaker to say more than is required.

Violation of the quality maxim is quite inevitable in conversations. Do not say that which you believe to be false or for which you lack evidence (Grice 1967), is the quality maxim. It is very difficult to stick to the truth in a conversation. In *Hayavadana*, Devadatta and Padmini decide not to go to trip to Ujjain which they have planned with Kaplila. They decide to tell a lie to Kapila that Padmini is not feeling well when he will arrive. But when Kapila arrives, Padmini meddles in and shows her willingness for the trip. Flouting of quality maxim by Devadatta is benevolent. It shows his attitude of a caring husband. And Padmini’s act of flouting the quality maxim disappoints her husband. It reveals her dishonest behaviour. The best example of lying appears in *Tughlaq* where Muhammad invites the saint Imam-ud-din to address a public meeting but he takes enough care so that not a single inhabitant should be able to attend the public meeting. He profitably manipulates the saint and sends him as an envoy to negotiate the peace with Ain-ul-Mulk, the rebellious warlord. Tughlaq lies to Imam-ud-din and he is killed by Tughlaq’s army. In scene two of *Wedding Album*, Rohit nags Vidula to apply for the birth certificate at municipal council which is near the internet café. In that café Vidula spends many hours in searching pornographic sites secretly. When Hema asks Vidula what does she do in the café?, Vidula uses a lie as a protective measure to maintain her own face. A lie is categorized in to two: black and white. A black lie is a damaging lie. Tughlaq’s lies belong to this category. A white lie is a protective lie. Such a lie saves the face of both the speaker and the hearer. In *Old Stone Mansion*, Bhaskar plans not
to tell Sudhir and other family members about how much gold they possess. Bhaskar is not willing to offer Sudhir’s share in the ancestral property of gold. Bhaskar’s behavioural approach is the flouting of quality maxim. In exaggeration it is obvious to the hearer that the maxim of quality is being flouted. In *Hayavadana*, Devadatta who is in love with Padmini, makes use of overstatement while describing Padmini’s beauty.

The maxim of relation is also not strictly followed by participants in the conversations in the plays selected. For instance, in *Hayavadana*, Padmini violates the maxim of relevance. Kapila goes to Padmini’s house to get her hand for Devadatta. He meets Padmini at the door of her house. He is willing to meet some elder person from Padmini’s house. Instead of calling someone, Padmini goes on asking a number of questions to Kapila which is the flouting of the maxim of relevance. It is difficult to draw a line of severance between the violation of the maxim of relation and that of quantity. When one gives information that is not elicited, one flouts not only the maxim of informativeness but also that of relevance. In scene eight of *Wedding Album*, Ashwin’s contribution of information is not relevant. When he meets Vidula in a restaurant to discuss whether they can be a perfect made for each other or not, Ashwin goes on giving his details and leaves no time and chance for Padmini to share her views. It is kind of violation of relation manner. Sometimes maxim of relation or relevance is violated to change the subject of ongoing talk. In *Old Stone Mansion*, one morning while taking tea, Sudhir out of curiosity asks where Parag has gone to do any exercise? to which Bhaskar answers sarcastically stating, ‘Sure! Running wild round the village dung-heaps.’ Vahini feels it as an insult to Parag. Vahini loves her son Parag as any mother would do. She doesn’t want her son being insulted before Sudhir and Anjali. To save Parag from further insulting statements from Bhaskar, Vahini flouts the relation maxim and changes the topic of their conversation by asking Anjali to mend her sari. It shows that sometimes maxim of relation is violated to save the face.

Some people are quite vague, when they inform others about their intentions. They violate the maxim of manner. This kind of violation is a source on which the dramatic performance depends. Such conversations make the play interesting. This maxim demands that communicators’ message should avoid obscurity wordiness, and
disorderliness. In *Wedding Album*, this maxim is violated in Scene two. Vidula and mother are examining saris. One sari is selected by mother for Hema. Vidula doesn’t think it suitable for her sister, Hema. And here a tension is created between Hema and mother. The words ‘all this’ creates a wordy combat between Hema and mother which lets off steam in a marriage home. Similarly, in *Tughlaq*, in Scene one, Third Man’s expressions ‘... he’s got his father’s throne’ and ‘the whole capital saw it’ doesn’t convey exact message. It is obscure and increases curiosity of the audience or readers. Bhaskar and Vahini expect that Sudhir should aid economically to meet the expenditure of the post demise rituals of Vyenkatesh. But he doesn’t have that much amount. Vahini gets annoyed and flouts the maxim of manner by saying, ‘Knock my teeth out and take them.’ The phrase used by Vahini is commonly used by the Indians to refer when they don’t have money to spend. Though Vahini flouts the maxim of manner, the hinted meaning of her utterance is understood by the hearers who are familiar with the Indian phrases and expressions. But such phrases can confuse the non-native speakers of Indian languages. In *Reflection*, the character of Girl or Broomstick uses verbosity or obscurity to introduce herself. It is also a kind of flouting of maxim of manner.

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.

### 5.4 Some more Methods and Manners of Conveying Intentions

Cohesion and coherence establish a link in a series of sentences or expressions together. Cohesion refers to the evident grammatical markers in a series of utterances. Coherence establishes sense of meaning between or across utterances. In short, the former deals with syntactic and the latter with the semantic features of the group of expressions. Tense-blending and ellipses are the cohesive devices which are also discussed in the present study. It is uncommon to find a mixture of the past and the present. This tense-blend or tense-switch is used to produce an effect of immediacy.
and temporal and spatial proximity. Further, it can be a style of a specific character in a play. An example of tense-blend from Tughlaq is - Karim was asked to bring a Turk merchant to loot. By mistake he brings Ghiyas-Ud-Din, the descendant of a respected Khalif from Arabia and the Guest of Honour to Tughlaq. When Aziz and Aazam realize this fact, Ghiyas-Ud-Din gets very angry with them. To express his wrath and the consequence of their misdeed Ghiyas-Ud-Din makes use of tense-blending. In Sonata, Subhadara makes use of tense-blending as well as code-switching i.e. mixture English and Hindi, while talking to her colleague Sandeep, on mobile.

‘Ellipsis’ is another cohesive device. It refers to dropping of certain words which must be understood by the conversational partner to get complete meaning. Textual ellipsis and discoursal ellipsis are the two types of ellipses. Textual ellipsis is an exclusion of lexical and grammatical items from an expression. Here shared knowledge of conversational partners supply proper sense and meaning. All the characters in the selected plays use textual ellipsis. Gapping, VP ellipsis and answer fragments are mostly used in the conversational acts by various characters. Discoursal ellipsis refers to the absence of an idea and the sentence itself may not be incomplete. Mohammad’s statement to his Step-mother, ‘So you too believe that piece of gossip!’ is an example of discoursal ellipsis. Here ‘piece of gossip’ refers to the act of murdering of Tughlaq’s ancestors at the hands of Tughlaq himself. The people who are involved in this conversation as well as audience/readers comprehend it properly. Coherence deals with the semantic of a spoken or written text. Syntactical and contextual features help to achieve meaning to the conversational associate.

Turn taking and conversational implicatures are inevitable in dramatic discourse. In natural and dramatic discourse, turn-taking is mandatory. In dramatic discourse, turns are complete and self-sufficient. The turns are being distributed among the characters by the dramatist unlike natural conversation. Non-verbal behaviour is prominent. The characters in the selected plays exploit the features of turn-taking while exchanging their ideas through dialogues, monologues, soliloquies and asides. As Herman (2005: 79) says, turn-taking organizes the distribution and flow of speech between the two poles of interaction thereby keeping speech, generally, continuous.

In drama, turn-taking for speech act is explicit, and in fiction, implicit. Characters in the plays under study maintain the conversation by turn-taking system. In the ‘drama’
of speech exchange the roles of speaker and hearer are played by actual participants and the roles are exchanged during the course of dialogue. However, turn order is not fixed. It varies depending upon the context and psychology of the speaker. Conversational partners orient whilst interacting with each other. To conclude, as Sacks, et al. (1974) say, turn-taking is a form of organization for conversation.

5.5 Pedagogical Implications of the Study

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 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 pragmatic principles become effective approaches to understand and enjoy literature.

5.7 Scope and Significance for Further Study in the Area

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. It separates them from the language of poetry or narrator language in the novel.

The present pragmatic analysis of six Indian plays has attempted to bring fore 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 Karnad and Elkunchwar have been translated from native Indian languages to English. Characters of both the playwrights are bilingual. They are competent in 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. Raja Rao, a celebrated Indian novelist in English, has made a point about Indian English in the forward to his Kanthapura.

The telling has not been easy. One has to convey in a language that is not one’s own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. I use the word ‘alien’, yet English is not really an alien language to us. It is the language of our intellectual make-up like Sanskrit or Persian was before - but not of our emotional make up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression, therefore, has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American. (1974:v-vi).

What Raja Rao mentions is that Indian English, like other varieties of English, has a distinctive feature of carrying the weight of all kinds of experiences. Otherwise, English could not have touched the issues of nativization at relevant points. The
phrase ‘Knock my teeth out and take them’ used by Vahini from *Old Stone Mansion* (2009: 148) is commonly used by the Indians when they don’t have money to spend. The standard equivalent such as ‘I don’t have money’ would not have conveyed the cultural nuances that the speaker wants to convey. The equivalents would have fallen short of the observance of culture-specific politeness phenomenon.

Pandharipande (1987) divides nativization into intentional and unintentional. She maintains that in the process of nativization, the logic of the local languages is transferred to English. Deviation can result in nativized varieties of English with or without conscious efforts on the part of the user. Intentional deviation refers to the conscious use of deviation by the user to perform a particular function. Such nativization is seen in creative writing where a writer like Elkunchwar, for example, uses deviation as a linguistic device to achieve an appropriate effect. In contrast to this, unintentional hybridization of language refers to the deviation over which the speaker has no control, is not conscious of. Such a process occurs in the ordinary speech of speakers of nativized varieties of English. To be brief, the Indian English playwrights’ deviation is intentional, whereas that of their characters is unintentional.

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 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.

Pragmatic analysis of conversation, is a basically a post-Chomskian approach of studying ‘language-in-use’. As Levinson (2010: Ch I) says, *Pragmatics* has a very wide scope and its delimitation is a problem. 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 six 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 pragmatic analysis of any literary work 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 to 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. The study has further benefitted to interpret the style and theme of plays under consideration with the help of pragmatic principles.