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Austin's Approach to Vijay Tendulkar's *Kamala*

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Abstract:

Austin John L. (1962) in his famous William James lectures describes a fundamental trilogy among the things we do when we use language. According to Austin, linguistic acts fall into three categories which he calls 'Locutionary', 'Illocutionary' and 'Perlocutionary'. The Locutionary acts performed in order to convey information and knowledge. This act emphasises surface or structural meaning of utterances. The Locutionary acts deal with simple acts of a speaker saying, the acts of producing a meaningful linguistic expression. In a performance of the Locutionary acts, speaker performs acts by questioning, responding, announcing, articulating, appealing, or identifying information relevant to for communication between speaker and listener. A Locutionary act has simply a speaker saying something. It consists of three sub categories: 1) Phonic act of producing an utterance inscription. The Locutionary act comprises the performance of an act of uttering certain types of noises. 2) Phatic particular linguistic expression in a certain language. This also refers to the performance of an act by uttering certain words. 3) Rhetic contextualizes the utterances. These are physical acts contain sequences of vocal sound. This is saying something in the full normal sense. The Locutionary acts viewed as a mere uttering of some words in certain language. It is an exercise of vocal cord. It is a simple speech act generating sounds that are linked together by grammatical conventions to say something meaningful. e.g. 'I am here' (teacher says to the student who is talking) it performs a Locutionary act of saying that "I am here". The term Locutionary act refers to the surface meaning of an utterance.

Keywords: Austin John, Locutionary acts, performance, Phonic act, Phatic, Rhetic.

Illocutionary speech act related to what the speaker meant through his/her utterances. Illocution works with the inner force of an utterance for example, when someone says at the dinner table,

"Is there cool water?"

The Locutionary meaning of the above statement is the Speaker to asking for water but threads of connotations do not stop here. An illocution force leads to the intention of speaker as 'please give me cool water to drink'. It is indirect request to get water. The performative speech act leads

to actual effect of an utterance, which is to cause someone to hand over the glass of cool water. The notion of an illocutionary speech act is closely connected to Austin's doctrine which is called 'Performative' and 'Constatives' utterances. The Performative utterance is produced if and only if action is required. Austin asserts in the 'How to Do Things With Words' that an Illocutionary act is one that must be clear to another person that the act is being performed before implementation of an act. The second assumption about illocutionary act is that the performances of which involves the production of what Austin calls 'conventional consequences' as e.g. rights, commitments or obligations.

The Perlocutionary act pretends to the effect of an utterance upon the listener, which may be physical or mental. It may be viewed at the level of its consequences such as persuading, convincing, scaring, enlightening and affecting listener. The Perlocutionary act is designed to change the physical or mental action of an individual. For example, if someone wandering in a zoo, just observing different types of animals and the watch of zoo says,

"Tiger is become wild".

This is not only an informative function of an utterance but watchman may want some physical changes in the listener's action. At Locationary level information delivered by watchman but illocution of utterance is more than that such as request, warning or threat. An effect of the above statement notices that the hearer actually leaves the place for safety. This is a performative act. Perlocution forces one to move or transport ourselves. Perlocutionary act is work in contrast with Locutionary and illocutionary acts. Unlike notion of Locutionary act which describes the linguistics function of an utterance, a Perlocutionary effect is in some sense external to the performance, so in the Perlocutionary acts, an effects on the hearer or reader must be emphasized. Some time effect may be hearer response physically with action or leave the matter as it is or change the subject but it is consequences of an utterance or Perlocution.

Analysis of Dialogues:-

Kamala by Vijay Tendulkar is a realistic play. It flashes light upon the changing role of women in India. This drama depends upon realistic an incident, the Indian exposure by Ashwin Sarin, who actually bought a girl from a rural flesh market and presented her at a press conference. Ashwin Sarin investigated flesh trade in Madhya Pradesh and purchased a woman 'Kamala' for Rs. 2300 to establish the trafficking of women in Shivpuri village. Ashwin Sarin has written a series of articles exposing the prostitution trade and the involvement of political persons and police in it on 17th, 20th & 30th April 1981 and 2nd May 1981. Vijay Tendulkar had written play based on Indian Express exposure. The play is set in New Delhi and opens with telephonic conversation between Kakasaheb and other person, who is asking for Jaisingh Jadhav, Associate Editor of English Language Daily. The ambience of first scene is dominated by phone and its calls. Kakasaheb seems harassed by the phone, he is thinking differently about calls, but Sarita, wife of Jaisingh Jadhav rather is more serious about phone calls and writes down name, phone

number and message of person. Kakasaheb had received calls thrice and in front of him Sarita answers and documents two of the phone calls that disturb Kakasaheb and he says,

KAKASAHEB. Why don't you make Kamalabai sit by the phone? I tell you three- quarters of the calls will be *phaltu*. As it is, Jaisingh's a journalist—and on top of that, this is Delhi. Just answer the ones that ask for you by name. (Act-I, P.04)

Kakasaheb is feeling inconvenienced about receiving every call and writing down messages. Kakasaheb himself is running news paper but his type of journalism is totally different from Jaisingh's. When phone is ringing again and again he says,

“Why don't you make Kamalabai sit by the phone?”

Kamalabai is a maid servant at the residence of Jaisingh Jadhav. Sarita brought her from her maternal home. An utterance made by Kakasaheb is interrogative by its form. Kakasaheb does not want to ask Sarita that way are you not going to tell Kamalabai to sit near by phone, but this sentence has different pragmatic function to perform.

The Locutionary meaning of an utterance is informative. Kakasaheb want to know that why Sarita is not telling Kamalabai about the phone calls. This surface level meaning is noticed at first glance, but dealing with situation and mood of scene this is not enough, it requires leading towards inner forces behind the utterance. Kakasaheb himself works as a journalist. He knows how to use language effectively. At the surface level it is interrogation, a question to get information about the behavior of Sarita. But, the function of the sentence is different from the structure of sentence. When researcher tries to dig out inner forces of an utterance it leads towards the actual intention of Kakasaheb. An Illocutionary meaning of an utterance made by Kakasaheb is that, he wants to suggest that Sarita should stop receiving such a useless call. As he treat all calls as a *phaltu* it means useless. Thus hidden force behind the sentence is to avoid wasting time on receiving and noting down phone calls, which are useless. The Perlocutionary speech act deals with an effect of the statement on the listener. This effect is noticed later in the play when Sarita stops receiving phone. The effect which generated through the statement is important.

Tendulkar is very acute in observing of human behavior. Sarita is a girl from Phaltan's Mohite wada. the migration of human individual changes only physical aspects, but mentally human being remains attached to his or her root place. Here Kakasaheb explains the human tendency about native place. Sarita brought Kamalabai from Phaltan to work in her home. Kakasaheb raised question about her adaption of servant from maternal home. He says,

KAKASAHEB. Everything! Adapt! Adapt to the place you live in! Our houseboy became the Defence minister, but he hasn't forgotten the customs

of Karad. He's got one foot in Delhi and the other in Karad. And finally, he's neither one thing nor the other. (Act-I, P-05)

Kakasaheb expresses his inconvenience about adaption. Most of the time the Indian is adapting languages, behaviors, customs, rituals, modes of living from the place where they are living. Kakasaheb is talking about our former Defence Minister Yashwantrao Chavan; even though he became Defence Minister of India he could not forget Karad. The last utterance of Kakasaheb is

“He's neither one thing nor the other”

This is not uttered to express information, but contains lot of inner meaning. Kakasaheb speaks about human psychology. How people who migrated from their native place think about native people. Vijay Tendulkar is one of the great playwrights in Indian literature. His plays express his deep concern for society and life. He is very conscious about choosing the subject of his plays. Tendulkar focus on the theme such as the social ills of Indian society. As the statement uttered by Kakasaheb is not only to express behavior of particular person but contains more than that. It makes reader restless and prods them to think by portraying these problems in a frank and objective manner. Actually Kakasaheb wants to generate humor, instead of aiming at making an audience laugh or weep, he deals at forcing them to think. Thus, after reading such expressions, the reader starts thinking about the person who cannot be able to hold his or her identity.

Tendulkar wrote play in 1980 however, it is applicable in present situation also. Today's journalism has become like a bullet train because of mass-media, Jaisingh is even present in around world. Jaisingh is a revolutionary in his activity. He wants to explore ills of Indian society. He is ready to work towards removing crime from the society. Jaisingh is a man of reason and common sense but he could not understand simple fact that he wants to change system, yet he himself is part of system. He is not fighting against bad trends or system. His statement makes long life impact upon Kakasaheb as a listener and audiences as an observer. Kakasaheb and Jaisingh both are aware to the consequences of dangerous journalism. Kakasaheb has received phone from unknown person who threatens Kakasaheb to kill Jaisingh. Kakasaheb believes in non-violence. He was follower of Gandhi and also fought in India's freedom movement. Kakasaheb is also working as a journalist but his experience of journalism is quite different from Jaisingh. The reaction of Kakasaheb after receiving threatening call expressed in above extract. Kakasaheb believes that journalism is straight-forward work. They are doing divine work to dig out ills from the society. Kakasaheb is some sense unknown about darkens side of journalism. He is surprised when he is threatened by unknown person about news in paper on the twenty third. That news is about M.P. from Madhya Pradesh, who suspected his servant of theft and locked him up and gave him a thrashing.

Jaisingh is habitual about these threatening calls nonetheless Kakasaheb gets affected about this call. Jaisingh tries to reduce tense from environment. He says to Kakasaheb that you also working as a journalist. You fought against the British Raj and even went to jail for it. Later to

force his argument Jaisingh use Interrogative statement but as a journalist, he knows that the answer of this question is impossible to Kakasaheb. He says,

“Did you have bodyguard—or wear armour when you travelled?”

This is an interrogative statement which accepts answer in yes or no answer, but the function of this interrogation more than expecting a response. The Locutionary meaning of this statement is to inquire about, did Kakasaheb posses bodyguard or carries armour with him whenever he travels. Conversely this interpretation of utterance is limited and half. An illocutionary force behind the statement is more compact and catching than surface meaning. Jaisingh is a man of wide intelligence, he know how to play with word. His formation of question indicates that he is not expecting any answer from Kakasaheb. He wants to fortify his way of journalism. He is habitual with threatening calls and messages but Kakasaheb is new for such things. Jaisingh asserts that Kakasaheb you are man with courageous heart and also fought with the British to make India free but you are scaring from such futile things which not worth anything in the life of Jaisingh. Both Kakasaheb and Jaisingh himself must not give importance to these calls. The Perlocutionary effect of this interrogation express through the Kakasaheb when he informs Jaisingh that he is making mistake by comparing battles against the British and present condition, because those battles were different one. An enemy wasn't hidden in the dark but was out in the open. Kakasaheb widely discriminated enemies of present and enemies of pre-independence era. This is reaction of Kakasaheb.

Kakasaheb later fortifies his idea about Jaisingh's journalism. He says that Jaisingh is attacking of different people every day. Jaisingh react with his statement and utters,

“Not on people, on bad trends, I have no obligation—no concern with individuals”.

Kakasaheb is blaming Jaisingh about his harsh treatment to every person. Kakasaheb is afraid of consequences of his way of journalism. So he warn Jaisingh to stop attacking each and every person, but Jaisingh cuts his sentence and says not on people but bad trends. Jaisingh is fighting against corrupted society he doesn't do with any individual human being. On the surface or Locutionary level this seems direct negation of Kakasaheb's statement. Here Jaisingh is fighting against ill behaviour in society. He wants to reform society and eradicate bad trends. An Illocutionary meaning of the statement leads to the philosophy of Jaisingh about life. He is considering himself freedom fighter. He has to do divine work to eradicate bad things from society. At deeper level he clarifies his concept that he has no obligation or no common concern with individual. His writing is about the human in general. His attacks do not to blame any single individual but system which fertilizes ill in current society. He deems individual as a society whole. To clarify that Kakasaheb must not limit his writing. He has most divine purpose behind writing. The effect of this statement changes Kakasaheb. This is an enlightening experience to Kakasaheb. Kakasaheb focuses on the ideal that individual and society cannot work apart, the

work of Jaisingh is going to affect individual. He is not sure about the result of his journalism. Jaisingh is inviting death that is result of his work.

Vijay Tendulkar in his play deals with the problems of present and drawbacks of the so called dignified society. 'KAMALA' shows degradation of women in free India. This also exposes hypocrites of the upper middle class, corruption of the politicians and cut-throat competition among the journalist. In the twenty-first century, the condition and state of women remain secondary. She is weaker sex and object of exploitation by the male whether she is educated or illiterate. In this play two women characters Kamala and Sarita, both are exploited by the male. Kamala is uneducated, brought up by Jaisingh for his own purpose and Sarita, a wife of Jaisingh does not have any right to speak against her husband. The silence of both women means more. Kamala is silence because she is product, purchased by her master and Sarita is silent too because she doesn't have any individual identity to speak out. Jaisingh is a representative of male dominated society. At the end of act one of 'Kamala' women are bind in unknown thread which make them restricted to their own world. The following extract elucidates deeper level of women behavior and male attitude about female.

KAMALABAI. Her. that creature. The one sahib brought here this morning.

SARITA. What about her?

KAMALABAI. She ask me, were you brought or were you hired? And that wasn't all. She ask me, how much did they hire you for? What works do you have to do? me, she's asking me. I said, what's it got to do with you? Do you know what she said? Servants shouldn't raise their head and answer back. They should be grateful for their daily bread. She said that to me! I tell you, if she's going to stay here, I am going back to Phaltan. I won't stay here one day, buy my ticket. (Act. I P.25)

Tendulkar was a very acute about human behavior while depicting women characters. He observes every aspect of society. Women are constrained in an identical life. They do not have different world apart from father, husband and son. Women's identity always attributed with particular name such as daughter of someone, wife of someone and mother of someone. They believe whatever they are watching is a world and they don't want to cross border or revolt against it. Here two characters in the play Kamala, both Kamala and Kamalabai names are the same, their way of assuming world quite different. In above paragraph Kamalabai reports to Sarita about whatever said by Kamala to her. It seems shocking for her but the utterances reported by Kamalabai are catching. That is not said to complain about Kamala, it contains deeper meaning about women's life and thinking. Kamalabai reports,

“She ask me, were you brought or hired”

This is an interrogation to obtain information, but how anyone can answer this question. Kamala is an innocent woman who does not know anything apart from the flesh market. She is limited to her life where women are born to be sold, so here identical question seems disgusting to Kamalabai. Kamalabai couldn't be able to digest an innocent way of Kamala. This speech acts deal with context of an utterance, here contexts of Kamalabai and Kamala are widely different. Kamalabai is a maid from Phaltan, came with Sarita to Delhi. She is aware about social conventions and marriage system. Girls have to leave maternal home after marriage. Marriage is one of the ways to brought women. At the Locutionary level, an utterance by Kamala shows that she wants to know means of Kamalabai, how she brought to Delhi? But an illocution is wider than this. This question does not want yes or no type answer, but it elaborates fact that how women are living in this developing country. Here women are going to be sold in flesh market as a product or object. The tragedy upon this is that women are become habitual with their condition. They don't know any other way to get women apart from buy and hire. This is an implication which Vijay Tendulkar wants to expose front of us. The Perlocution of this statement is deep and shocking to Kamalabai, audience and reader also.

Conclusion:-

Contemporary perceptions of literature have become prominent characteristics of this genre for literary students or readers. The meanings of linguistic units vary from reader to reader, context to context, and so on. As a result investigation into the final significance from such works is unending task. Here linguistic structures give rise to multiple layers of meaning. For that reason it is important to locate the different syntactic and semantic component that lead to these multiple significations. The aim of this study is to make explicit some of the aspects of the speech act employed in the plays of Vijay Tendulkar.

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