



## **A DISCOURSE ANALYSIS OF SELECT TEXT FROM RANA SANGA (AMAR CHITHRA KATHA) IN ENGLISH**

**Neha Singh**

*Research Scholar, English and Foreign Language University*



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### **Introduction**

Reading is an important ability in the 21st century to be able to survive in the global economy (World Library And Information Congress: 75<sup>th</sup> IFLA general conference and council, 2009). For many years comics were only regarded as recreational reading, but comics have become more accepted as a form of art and literature supporting entertainment and they are establishing their importance into classrooms (Edmunds 2006: 1) The current study aims to carry out the discourse analysis of the Amar Chitra Katha comic book by executing the textual analysis and visual analysis. The comic book will be examined based on the speech acts, conversational analysis, the role of the powerful characters, distribution of dominance and power through the language, vocabulary and politeness used in the comic strips and the modality and the transitivity in the sentences. The images of the comic book will be analysed, as a part of the visual analysis. Rana Sanga from the Amar Chitra Katha series will be focused on in the current study. The researcher has opted Norman Fairclough's model of textual analysis and Theo Van Leeuwen's visual analysis model for the visual analysis.

### **Textual Analysis**

The textual analysis method, adopted by researchers with the aim of delineating and annotating the characteristics present in any form of text, exemplifies the structure, content and the functions that relates to the messages pertaining to the text. Implementing the critical discourse analysis, the textual analysis of Rana Sanga from the Brave Rajput anthology is carried out. It aids in the analysis of dialogues and its manner. The textual analysis model utilized to analyse the speech acts, turn takings in conversation, to analyse the representation of dominance and power through the dialogue delivery of each characters, the vocabulary and the politeness present in the comic strip, along with the modality and the transitivity of the sentences or the dialogues in the comic book.

A relevant factor in the process of discourse analysis, textual analysis is developed with the focus on language and the discourse making use of the transdisciplinary approach that

effectively contribute towards the development of discourse theories and the relevant methods. The texts are analysed based on the linguistics, semiotics and the multimodal respect. The interdiscursive analysis, which is encompassed in the textual analysis is a distinct as well as a central feature, as it allows the incorporation of elements of the context in to the analysis of the texts which portrays the relationship between the social and occasional events. The textual analysis is majorly concerned with the linguistic form of the texts and the means through which the linguistic forms are distributed amongst the variant types of texts. The meaning and the context of the text are the critical factors in the process of textual analysis.

### **Speech Acts**

In 'Rana Sanga', the occurrences of speech acts are found in various instances and they are as follows:

“The disunity of our....” “But why.....so?” (ACK, 01).

In this instance, the Rana Raimal, the ruler of Mewar discusses with his queen about the disparity between their three sons that will indefinitely lead towards the fall of Mewar and their kingdom. Worried of the scenario, the queen enquires the reason behind the disunity amongst their sons. The king and queen are discussing on the same subject, but both the characters are shown carrying out different actions. The king informs the queen of the situation and she responds with a question. Both the utterances vary in nature but are based on the same situation (propositional act).

“Please sit down.....through her attendant” (ACK, 05).

The three brothers, along with Surajmal goes to the Oracle to foresee the future of Mewar, to predict the successor of Rana Raimal. On reaching the temple of the Oracle, the brothers and their uncle are informed by the priest to be seated as the Oracle predicts the future. In this instance, the Rajputs are advised by the priest to wait for the prediction to arrive through the attendant of the oracle (illocutionary act).

“And if it is.....me first” (ACK, 05).

While waiting for the prediction, the calm and peace of the temple affected Sanga's mind that resulted him taking the decision that to fight over the throne is avoidable and asserts that he will go away to another kingdom far away from Mewar, if it is not destined to be his kingdom. And Prithviraj warns Sanga that if he is to be the king of Mewar, he will have to kill Prithviraj. Prithviraj is ambiguously warning Sanga that in one way or the other, he himself will become the king of Mewar (perlocutionary act).

“Ah!” (ACK, 08).

Attacked by his brother, Sanga is shot in the eye with an arrow that blinds him forever (utterance act).

“Jaimal! Go after.....alive!” (ACK, 09).

Prithviraj commands his brother, Jaimal to go after Sanga and to kill him. The dialogue consists of a performative verb, therefore illocutionary act.

“Take Sangram.....his needs” (ACK, 14).

A disguised Sanga joins the Dacoit group and the chief, Karam Chand advises his daughter to look after the needs of Sanga (illocutionary act).

“We must.....all cost” (ACK, 23).

Sanga, on hearing the news of Babar’s advent towards Delhi convinces his men that their army must take over Delhi at any cost (perlocutionary act).

“If we join.....get what we want” (ACK, 26).

As the battle between the army of Babar and Sanga exacerbates, Sanga sends his emissary Shiladitya along with a peace proposal, but Babar persuades the emissary to be on his side, plotting against Sanga in his absence (perlocutionary act).

“A rear.....would be in vain” (ACK, 30).

On realizing the treachery of Shiladitya, Sanga advises his men to withdraw from the battlefield as it would be suicidal to fight against army that is double the size of Sanga’s remaining army (illocutionary act).

### **Conversational Analysis**

“Unfortunately I am the rightful heir, Prithviraj” (ACK, 02).

The initial dialogue of the protagonist, Sanga is shown in the light of a verbal joust with his brothers on deciding the ruler of Mewar. Initially portrayed as a man of temper and ardent for power, Sanga’s character is shaped as he reaches the temple of Charani Devi. The author has portrayed the protagonist as man of honor and respect, who withdrew himself from the feud over the throne and the power. But, the author has not delineated away from the fact that the sole aim of Sanga is rule Mewar but with efficient intentions. On withdrawing himself from the fight over power, Sanga has been established as a noble character willing to give up personal gains with respect to family ties and blood relations.

“I will not involve.....in this temple” (ACK, 07).

Sanga flees from the temple as Prithviraj has begun a killing rant, angered by the loss of the throne to Sanga. Sanga’s fleeing may seem to the readers as an act of cowardice but, it

cynosures the character quality of Sanga as a man of values, refusing to fight with his own blood, especially in a place of holiness. Even after being attacked by Prithviraj and losing one eye, Sanga refuses to fight back. Even in the state of utmost agony, the protagonist is portrayed as brave and courageous by the author, calculating his moves to find an escape route. After Sanga finds shelter in the woods far away from Chittoor, he searches for work rather than poising around as the prince. Rather leads a life devoid of the riches and fortune of the royal life, working as a shepherd. The protagonist is shown joining the troop of the Dacoits, but is disheartened as Sanga does not believe in looting people. The protagonist's character quality is eminently portrayed through his apathy towards the dacoits' way of life.

“Yes we have, I want to marry her” (ACK, 17).

On confronted of his dislike towards the dacoit life and his interest in the chief's daughter, Sanga does not cower in fear but boldly admits to the truth informing that he wants to marry the daughter of the chief. Sanga refuses to become the 'Naik' of the dacoits as his loyalty still remains in his homeland, Mewar. On realizing the plight of Mewar, Sanga returns to his homeland which reflects his allegiance and devotion towards his motherland. A brave warrior and king under the rule of Sanga, Mewar reached the summit of its prosperity.

“Because you are a king and a guest in my palace” (ACK, 22).

Though trivial towards his enemies, Sanga treats Khilji with utmost respect and riches after taking him in as a prisoner. A man of values, Sanga treated his contemporaries with the honor they deserved. The mistake that led towards the defeat of Sanga is not because of his lack of bravery but because of his blind faith on his emissary, Shiladitya.

“A rear attack would now be in vain” (ACK, 30).

Realizing he had been betrayed by his emissary and confidant, Sanga does not force his remaining army to fight against the army of Babar as it would impeccably end in the complete destruction of the force for no gains. Thoughtful and foreboding, withdraws his army in to the woods to find a shelter not in fear, but to fight back with power to vanquish the Mughals.

“Will you forgive your defaulting son, O Motherland?” (ACK, 31).

Even on his deathbed, Sanga's soul thought is his motherland, gipping in the arms of the Mughal dynasty. The character quality and the changes that take over Sanga are portrayed by the author through the incidents that had taken part in the life of the protagonist. The protagonist has been reflected as a brave warrior devoted to his motherland till his last breath.

### **Vocabulary**

The character quality of the protagonist is emphasized by the author throughout the comic, Rana Sanga.

“I will not involve.....certainly not in this temple” (ACK, 07).

The respectful behavior of the protagonist is portrayed through his refusal of fighting with his brother in a holy place. Sanga respects and loves his own blood, and refuses to battle him in a place of holy auspiciousness.

‘Prithviraj’s attention.....escape’ (ACK, 09).

Ascertaining the situation, Sanga makes the plan for fleeing the place to save his own life and to avoid a bitter battle with his own brothers for the throne.

“I will not go back.....of Mewar” (ACK, 12)

Analyzing the existing sour situation in his homeland for the throne, Sanga takes the decision of fleeing the country. He flees the country not in fear of losing his life, but by understanding that the war over the succession of the throne will benefit no one but the enemies of Mewar.

“I must.....employment” (ACK, 13).

Realizing that he is of no benefit to the shepherds and that it is of no benefit to himself, Sanga takes the decision of finding another employment.

“My name is.....protection” (ACK, 14).

Assessing the situation, Sanga disguises as Sangram Singh and asks the dacoits for arms. The protagonist has disguised himself so as to not draw any unwanted attention and by gaining arms, he would be able to protect himself from the enemies.

“I do not like.....leading” (ACK, 15).

A man of values, Sanga is dissatisfied by his life as a dacoit and is hesitant to talk reveal it as the dacoits have given him a home and had treated him as one amongst them.

“I cannot.....Mewar” (ACK, 17).

Though he is detached from his life as a prince, Sanga has not forgotten his duty of becoming the ruler of his motherland. When given the naik post of the dacoits, Sanga respectfully refuses it by proclaiming that he cannot over rule his destiny.

“Will you....motherland?” (ACK, 31).

Even on his deathbed, Sanga is devoted towards the rescue of his homeland from the clutches of the Mughal dynasty. Unable to free his own land from the foreign power, Sanga dies a sorrowful death, cheated by his confidant Shiladitya.

### **Politeness**

“Please sit down.....attendant” (ACK, 05).

On reaching the temple of the oracle, the princes and Surajmal are requested by the priest to take a seat while waiting for the prediction of Charani Devi.

“Have patience, sir.....for” (ACK, 18).

Despaired and disheartened, the king and the queen worry for their son’s safety. The man of the king’s court requests the king to have patience as the whole country is being searched for Sanga.

“Bring him.....honor” (ACK, 25).

On informing the arrival of the emissary of Sanga, Babar politely asks his soldier to bring Shiladitya in with all the honor that he deserves.

### **Modality**

“The disunity of our sons will.....kingdom” (ACK, 01).

By incorporating will in to the dialogue, the impact of the rivalry between the three sons are brought towards the readers’ knowledge, emphasizing on the surety of the king that if the situation continues in the same pace, all will be lost.

“We have.....Devi” (ACK, 04).

The urgency in the sound of Prithviraj in knowing the ruler of Mewar is understood through the dialogue.

“You will.....kill me first” (ACK, 05).

Again, the need for Prithviraj in accessing the throne of Mewar is reflected through the dialogues.

“I will not.....this temple” (ACK, 07).

On realizing the greed of Prithviraj, Sanga decides to flee from the temple focusing on his need to avoid a battle with his own brother, in a holy ground.

“I must.....employment” (ACK, 13).

Aware of his lack of menial skills, Sanga makes up his mind to find an employment that will be suitable for his skills.

“Shall I ask.....arms?” (ACK, 13).

On seeing the dacoits, Sanga thinks to himself if he shall ask the men for arms, so as to keep himself safe at all times.

“We must.....all costs” (ACK, 23).

By using will in the instance, the urgency in Sanga’s voice in defeating the Mughal army is brought forward.

“You can.....possible” (ACK, 25).

By taking advantage of the situation Babar persuades Shiladitya in to giving in to his words, by betraying his king, Sanga.

“This will.....day” (ACK, 29).

On the day of the battle, Sanga views the battle field and both the armies, proclaiming that the battle of the day will make it a decisive day.

### **Transitivity**

“The disunity.....our kingdom” (ACK, 01).

Rana Raimal, the king of Mewar discusses with his queen that the disparity amongst their three sons will result in the ruin of their motherland (Mental and Verbal process).

“I will go away.....to be mine” (ACK, 05).

On reaching the temple of the Oracle, Sanga informs his brothers that he will find another kingdom if Mewar is not destined to be his to be ruled (Relational and Mental process).

“Prithviraj’s.....escape” (ACK, 09).

Being attacked by his own brother, Sanga is blinded and finds a minute and thinks to himself to flee the scene as his brother’s attention has been diverted (Mental process).

“This should.....get away” (ACK, 11).

Disrupting Jaimal, Veeda thinks to himself that blocking the prince would give Sanga enough time to find an escape (Mental process).

“Who are you” (ACK, 13).

On seeing a strange man in their land, the dacoits asks Sanga of his whereabouts (Verbal process).

“Ibrahim.....decline’ (ACK, 19).

Rising up as one of the powers in Hindustan, Sanga decides to overthrow the Mughal regime by assessing the declining power of the Sultan (Mental and Verbal process).

“Our soldiers.....Rajputs” (ACK, 23).

Babar is informed by his army men that the army of Mewar has completely destroyed the Mughal army (Material process).

“You can.....possible” (ACK, 25).

Babar persuades Shiladitya to give in to his side and to fight alongside him against the Rajput army (Mental and Verbal process).

“This.....decisive day” (ACK, 29).

On witnessing the battlefield, Sanga is certain that this battle between the Mughals and the Rajputs will indeed be a critical one (Mental and Verbal process).

“Will you.....motherland” (ACK, 31).

Nearing his death in weakening health, Sanga asks for forgiveness to his motherland is failing to free her from the grasps of the Mughal army (Relational process).

### **Visual Analysis**

The current study implies the model of Theo Van Leeuwen for carrying out the visual analysis of the Amar Chitra Katha comic. According to Goodwin (2016), to analyse any human language, actions and cognition vision is an integral part. The visible bodies of the characters in the comic aid in providing a systematic and shifting displays that produce any sort of relevant act as well as orientation. A better understanding of the whole setting is assessed by implementing this method.

The story of Rana Sanga is set in the sixteenth century and the palaces, costumes and the customs are rather an eminent reflection of it. The readers are provided with a clearer understanding of the story and the setting with the aid of the pictures. The images present in the comics helps in the understanding of the emotions of the character in the scenes. The posture, facial expressions etc. stimulates an elaboration and understanding beyond the dialogues. After Sanga has been blinded by Prithviraj, it has been drawn covered with a white cloth and later on shadowed to portray that he has been blinded.

The dacoits are shown wearing only dothis unlike the ones born of the royal family. The class differences between the characters are shown through the costumes, jewelry, and other elements like beards, color of the costumes etc. The Mughal army is shown draped in green attire whereas the Rajputs are shown in yellow, orange and red, which denotes the differences in the characters by linking the colors in to religion. The richness of the emperors are shown through their costumes, jewelry and the palaces they are shown placed in. The characters with more power are shown overpowering the ones without. The brutality and the vulgarity of the battles are shown through the dark and strong colorings used in the scenes.

### **Conclusion**

After carrying out the textual as well as the visual analysis of the comic Rana Sanga, it can be inferred that the methods utilized in analyzing the comic has assessed the relevant assimilation. On carrying out the textual analysis, the various forms of speech acts, vocabulary, conversational analysis etc. and the distribution of power and dominance amongst the characters has also been assessed. The visual analysis of the comics have enabled a clearer understanding the time, setting, as well as a clearer view in to history of India.



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