Chapter IV
Paralinguistic Features
4.0. The Paralinguistic Elements in Girish Karnad's Plays

When Smith, Jr. (1976 : 368) says, "As language is more than words, communication is more than language," then what he indicates is the importance of those accompanying vocal phenomena that constitute the whole gamut of communication. The paralinguistic elements of communication are analysed as qualities and noises separable from language itself. "Informally, the recognition of these elements of communication has long been stated as, 'It wasn't what he said, it was how he said it'". (Piffenger and Smith, Jr., 1966 : 176)

The plays of Karnad, being in the written form of language, need better to be analysed in terms of those vocal phenomena that add something to meaning than merely the so-called sound attributes, viz. stress, pitch, intonation, intensity, etc. Here, Karnad as a playwright has provided many clues to such phenomena as loudness and softness of voice, degrees of drawl and clipping of portions of utterance. The specific stressing pattern that has
been adopted by him is the italicised word in a sentence. Other than the above, "Paralanguage also includes laughing and crying "through" speech, the breaking of the voice, and the whole gamut of "tuts", clicks, sniffs, snorts, "uh's", "uh-uh's", and "uh-huh's", these latter termed "the vocal segregates". (Smith, Jr., 1976 : 368).

4.1. The Stress

In speech, the stress-pattern of the sentence requires extra force of air to make the portion prominent or emphatic. Karnad has stressed a few words in order to make them prominent taking the usual way of stressing for granted. In his plays, they are either italicised or put in single inverted commas and among them are nouns, pronouns, 
verbs and there are not only words that are stressed but also there are phrases and even sentences in his plays.
In 'Hayavadana', for example, some Indian words have been italicised to put emphasis on them: "punya" (p. 79), "gandharva" (p. 80), "rishli" (p. 110), "makarandas" (p. 131), "jacarandas" (p. 131), "pativratas" (p. 132), "sati" (p. 132). "That" (p. 132) — a pronoun — has been stressed in it to show emphasis on disgust.

In 'Naga-mandala', the only Indian word stressed is "yaksha" (p. 57) to show its uniqueness in the context of human race.

In 'Tughlaq', the verb "know" p. 166) has been emphasised to show denial of the charge:

"Imam-ud-Din : But — you knew this would happen?
Muhammad : I didn't know, But I half expected it. I know my people". (p. 165-166)

Apart from the above, one Arabic word 'dar-ul-Islam' (p. 166) has been stressed to show its being not so alienated as is thought of, as follows:

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"Muhammad... It's futile to think of them as members of the dar-ul-Islam. Generations of devout Sultans have twisted their minds and I have to mend their minds before I can think of their souls." (p. 166)

There is only one more word 'saint' (p. 216)imsingle inverted comma to define it:
"'saint' is a word for people like Sheikh Imam-ud-din".

'The Fire and the Rain' contains a good variety of stressed words, phrases, and sentences. Among them are verbs "know" (p. 10), "create" (p. 51), "can't" (p. 14), "isn't" (p. 23), and "are" (p. 39). 'Know' shows definiteness whereas 'create' does neutralise it. 'Can't' emphasises the negation of ability and 'isn't' asserts the existence of the subject by negating the verb. Pronouns "You" (p. 22, 41, 49), "He" (p. 22), and "that" (p. 57) are stressed for indicating prominence thereof. Genitive pronouns "their" and "our" have been stressed especially to show their contrast:
"Thus their side of their speech often denies what our side of their speech promises". (p. 55). The adjective "two" when stressed shows the effect of neither less nor more: "Actually, I want to ask Yavakri two questions". (p. 11)

Longer forms as phrases and sentences being stressed extend the prominence value of them as in:

"Curse your ears!" (p. 7)
"Universal knowledge" (p. 13)
"deliberately defying" (p. 28)
"The Triumph of Lord Indra" (p. 50) (Here, the capital letter used initially for the word 'triumph' also adds more specific meaning.)
4.2. **Emotive Expressions**

In the plays of Girish Karnad, there are certain expressions that convey emotive states of mind which, as would be seen, are not always based on any firm semantic bondages, i.e. it is the context that decides its meaning, such as the following:

(i) **Ah** : In ‘Hayavadana’, 'ah' is used to express 'fear', e.g.

"Padmini : ... A wolf! It's right outside - what shall I do if it comes in? ... Ah! It's gone. Mother Kali, only you can protect me now" (p. 101).

On the contrary, in ‘Tughlaq’ 'ah' expresses 'delight', e.g.

"Ratansingh: Ah, well..." (p. 175).

(ii) **Alas** : In ‘Tughlaq’, it shows 'sorrow' or 'regret', e.g.

"Aziz : ... If you remain virtuous throughout your life no one will say a good thing about you because they won't need to. But start stealing —
and they'll say: 'What a nice boy he was! But he's ruined now...' Then kill and they will beat their breasts and say: 'Heavens! He was only a petty thief all these days. Never hurt anyone. But alas!" (p. 197)

(iii) **Aw**: This expression is to show disgust, as in 'Tughlaq':

"Aazam: Aw, shut up!" (p. 197)

(iv) **Awk**: Girish Karnad has used this to convey sickness. In 'Hayavadana', for example:

"Doll-I: (sick.) Awk..." (p. 115)

(v) **Chih**: 'Chih' is a Hindi word to express hatred and the repetition thereof shows its intensity, e.g. in 'Naga-mandala':

"Kurudavva: Chih! Chih! You shouldn't say such things. I'll take care of everything". (p. 32)

The expression of "Chih! Chih!" is in response to Rani's aggrieved situation of loneliness of which she wants to get rid saying — "I would jump into a well — if only I could —".
(vi) **Eh** : It is an informal expression to show interrogation or surprise. In 'Naga-mandala', it has been used for interrogation:

"Kappanna : Eh ? Nothing". (p. 47)

But in 'Hayavadana', it denotes surprise:

"Hayavadana : Hey ...
Bhagavata : (Taken aback) Eh ?". (p. 78)

(vii) **Er** : 'Er' is an exclamation that shows the state of fluctuation, i.e. the mind cannot decide whether to say 'yes' or 'no', but, in a haste, ultimately agrees to the prior situation, e.g. in 'Hayavadana', there are two instances:

"Padmini : You knocked, didn't you?
Kapila : Er — yes ... " (p. 87)

"Hayavadana : It seems to me the rider in the song is dead. I am right?
Bhagavata : Er — I think so — yes". (p.138)

(viii) **Ha** : Usually it is used to express surprise, joy, triumph, suspicion, etc. In 'Naga-mandala', it shows surprise:

"Kappanna : (Enter ing.) Mother —
Kurudavva: Ha! There he is! Wait!" (p. 34)

In 'Hayavadana', it has been used to show triumph and suspicion:

"Padmini: But who'll listen to him? Everyone will take you for Devadatta by your face.

Kapila: Ha! You think the people in Dharmapura don't know my body, do you?" (p. 107)

The repetition of 'ha' indicates laughter and if gradually increased, then loud laughter, e.g. in 'Hayavadana':

"Boy: (Mimes whipping.) Laugh — laugh ...

Hayavadana: All right. All right. I'll try again. Ha! Ha! Ha! Ha! — Huhhuh ...
Heahhh ... " (p. 138)

Another way of laughter is "hiyah — hiyah". (p. 137)

(ix) Hey: Girish Karnad has used this exclamation to show denial, annoyance, for example, in 'Hayavadana':

"Bhagavata: ... What brought you to this?
Was it a curse of some rishi? ... Or did you ...

Hayavadana: Hey ...". (p. 78)
(x) **Hm**: This is a sign of annoyance, as in 'Tughlaq':

"Second man: (Getting annoyed.)

**Hm** ..."  (p. 208)

(xi) **Ho... OOO ...**: This sign is used to alarm somebody or to call aloud, e.g. in 'Tughlaq':

"Guard: Good-bye.

(Goes in and shuts the door. The Brahmin starts to go. Aazam follows him and then slowly taps on his shoulder.)

**Aazam**: **Ho... OOO ... "**  (p. 151)

(xii) **Hohoo**: This is a sign of surprise — a pleasant surprise, e.g. in 'Hayavadana':

"Horse: ... Hohoo! What's this? Mr. Bhagavata Sir! My Actor Friend! Well, Well, Well! What a pleasant surprise! Delightful! ..."  (p. 135)

(xiii) **Hush**: This is an expression to silence somebody, as in 'Naga-mandala:
"Appanna : Forgive me. I am a sinner.
I was blind ...

Rani : Hush, now !"  (p. 59)

(xiv) o : This expression is usually required to show a cry of surprise, fear, pain, sudden pleasure, etc. or an expression used when addressing a person. In 'Hayavadana', it has got two inferences, one to express pain, e.g. in "Grant us, o Lord — good rain, good crop." (p. 139) and the other to express sudden pleasure with surprise :

"(The boy sings ...
Here comes a rider.
From what land o what land ?
On his head a turban.
Sleep now, sleep now.
Why his chest
Red o red ?
Why his eyes
pebbles 0 pebbles ?
Why his body
Cold o cold ?
Where goes the horse?
Nowhere O nowhere.)" (p. 137)

(xv) Oh : It is generally used in expressing surprise, fear, joy, etc. In 'The Fire and the Rain', it has been used to show joy, e.g.

"Vishakha : ... Oh, Yavakri ! The pleasure of calling someone a fool". (p. 15)

But in other contexts, it shows pity, e.g.

"Yavakri : Oh God ! What are you doing ? ... Oh gods ! Only a drop ... " (p. 24)

There is one instance of surprise getting its expression 'Oh' :

"Arvasu : Oh !
(Pause.)

Why ? Didn't you like him ? Did he beat you ?" (p. 40)

In 'Naga-mandala' too, surprise comes out as follows :

"Rani : Oh ! A dog — " (p. 37)

When Rani gets puzzled, then also she has the same expression :
"Rani: But when did you go away? I'm ...
(Freezes when she sees the expression of distaste on his face.)

_Gappanna_: Yes?

_Rani_: Oh! Nothing". (p. 41)

'Oh' also asserts the memory as in:

"Rani: ... Where did I put it?
Oh, yes! The mirror-box?" (p. 43)

"Rani: Oh no! What I\textsuperscript{aw}m do with myself?
In all this, I forgot to put the ointment on your wounds". (p. 43)

Now it expresses fear, worry, etc., as in

'Oh my God! A snake! A cobra!' (p. 52) and now it expresses relaxation:

"_Kurudavva_: (Relieved.) Oh! For a moment, I was worried it was that — " (p. 29)
Sometimes, 'Oh' depicts remorse, e.g. in _Hayavadana_:

"_Padmini_: Oh! That's biting you still, is it?" (p. 91)

"_Devadatta_: Kapila, we have to call off today's trip."
Kapila : (Suddenly silenced.) Oh ?" (p. 94)

Distaste is also expressed in terms of 'oh', e.g. in 'Tughlaq':

"Guard : Oh, get away. Wants to see the Brahmin, if you please. Be off — " (p. 151)

(xvi) Ooh/ Oooh : This shows utter exhaustion and heaviness of mind, e.g. in 'Hayavadana':

"Kapila : What—happened? My head — Ooh! It feels so heavy! " (p. 104)

"Kapila : Oooh — I'm finished! " (p. 105)

(xvii) Oops : In 'Tughlaq', it has been used to express surprise with fear, e.g.

"Aazam : Ho ... ooo ... (The Brahmin whirls round and pulls out a dagger as he turns. Aazam jumps back.)

Aazam : Oops ...

(They watch each other. Aazam's jaw falls in surprise.)" (p. 151)

(xviii) Phew : This is an expression of relief, exhaustion, or amazement. In 'Hayavadana', it shows hatred and relief both:

"Actor : (Relieved.) Phew! That! Ram Ram!" (p. 132)
Shh : It is a common expression used to silence somebody, e.g. in 'Naga-mandala':

"Naga : What? A cobra?
Rani : (Silencing him.) Shh! Don't mention it". (p. 43)

Thoo : To show hatred, it is used, e.g. in 'Naga-mandala':

"Kurudavva : Thoo! That's the problem with having eyes: one can't see in the dark". (p. 35)

Tut-tut : It's the way of showing disapproval or annoyance, e.g. in 'Hayavadana':

"Bhagavata : (Trying to free himself.)
Tut! Tut! What's this? What's this?" (p. 74)

"Doll-I : Tut-tut — One shouldn't talk about such things!" (p. 120)

Ugh : In disgust, 'Ugh' is used, e.g. in 'Hayavadana':

"Doll-II : (In disgust) Ugh . . ." (p. 115)

In 'Tughlaq' too, the same expression shows disgust:
"Third Man : The other day my younger brother came here from our village. He says it's much worse there. We are better off here, he says. They have to pay twenty grains of silver for a fistful of wheat. And the scenes he saw on his way here! Ugh!" (p. 208)

4.3. **Laughter**

In a relaxed mood, generally, man laughs. But in Girish Karnad’s plays, one can find different modes of laughing which, however, express different shades of meaning. Thus, laughter in his plays can be classified as under:

- laughter
- more laughter
- doubling up with laughter
- burst into laughter
burst into loud laughter,
roar with laughter,
laughing happily,
trying to laugh,
giggling,
laughing shyly,
burst out laughing,
guffaw.

In all these varieties, 'laughter' indicates the ironical aspect of laughing (cf, 'Nagamandala', p. 23). Sometimes, it is ridiculous (cf. Ibid., p. 24). 'More laughter' (Tughlaq', p. 176) shows more humour and 'more derisive laughter' (Ibid.) shows derision much more than the former. 'To laugh happily' ('Hayavadana', p. 95) means to express happiness and relief, whereas 'doubling up with laughter' (Ibid., p. 135-136) shows laughing openly with joy.

If there's 'roaring with laughter' (Ibid., p. 135), then it is just like 'a guffaw' (Ibid.), which is a coarse noisy laugh. When somebody 'bursts into laughter' (Ibid., p. 104), it means one cannot escape laughing which rather smells ridiculousness
(Cf. 'Tughlaq', p. 155). 'Giggling' (Hayavadana', p. 120; 'Tughlaq', p. 197; 'The Fire and the Rain', p. 7; 'Naga-mandala', p. 24, 35) means laughing foolishly or laughing lightly in a nervous or silly way, i.e. 'laughing shyly' ('Naga-mandala', p. 40), whereas 'trying to laugh' (Ibid., p. 47) means to laugh for hiding embarrassment.

4.4. **Smile**

A smile on the face expresses not only happiness, pleasure, or amusement, but also modesty of a person. It usually indicates the well-being of a person or cool temperament, for example, in 'Naga-mandala' (p. 40), when Naga asks Rani to smile:

"Naga : ... Truly, Now. smile. Just a bit. Look, I'll send you to them only if you smile now.

(Rani tries to smile.)
Here, 'trying to smile' shows the prior adverse disposition of mind.

Sometimes, a smile indicates irony ('Tughloq', p. 155) and sometimes shows pride (Ibid., p. 149).

In certain situations, a smile is much more meaningful to express the paradoxical nature of things, e.g. in 'Tughlaq':

"Muhammad : ..." You are asking me to make myself complete by killing the Greek in me and you propose to unify my people by denying the visions which led Zarathustra or the Buddha. (Smiles.) I'm sorry. But it can't be done.

It, however, shows then irony in situations like this:

"Muhammad : Najib will be here.

(The Step-mother obviously doesn't like the answer. Najib smiles ironically but not too openly.)" (p. 160)

The smile of Nittilai in 'The Fire and the Rain' expresses ridiculousness of the act of Arvasu:
"Arvasu : (Picks up a stick.) Shall I go in and see?

Nittilai : (Smiles at the sight of the stick.)
No need. It's all here". (p. 17)

'Sneering' (cf. 'Naga-mandala', p. 23) means smiling in a manner that shows scorn or contempt.

4.5. Cry

A loud wordless sound expressing grief, pain, joy, or terror is called a cry. It may also be a loud utterance, call, or shout to attract somebody's attention or to show annoyance or arrogance.

In the plays of Karnad, we come across different ways and types of crying, viz. crying, exploding, shouting out, calling out, weeping, groaning,
screaming, wailing, moaning, snarling, shouting, howling, etc. Crying also means the cry of a child or a childish cry, for example in 'The Fire and the Rain':

"Paravasu: Take hold of yourself, Arvasu. He is dead — (Arvasu starts crying. Paravasu slaps him.)

Stop it. Don't be a child. There is no time to howl and wail now". (p. 34)

'Howl' means a long, loud, wailing cry of a dog, wolf, etc. and also a loud cry of a person expressing pain, scorn, amusement, etc. Howling generally takes place after weeping, as in 'Nagamandala':

"Naga: They doted on you, didn't they?

(She suddenly bursts out into a fit of weeping.)

Naga: (Startled.) What is it?

(Rani continues to howl.)

I know, you want to see your parents, don't you? All right, I'll arrange that".

(p. 39-40)
Weeping is shedding tears, whereas howling is weeping accompanied by crying loudly like a dog.

Exploding (i.e. bursting with a loud noise) shows abrupt reaction to somebody or something which is not intended, e.g. in 'The Fire and the Rain':

"(... The Courtier rushes into the protected enclosure of the fire sacrifice and talks to the King. The priests surround them. There is heated discussion.)

**King**: (Explodes.) No, impossible! It's not possible". (p. 1)

In 'Hayavadana' too, Padmini's anger explodes when Kapila and Devadatta both while going to the Kali temple:

"**Padmini**: (Exploding.) Why are you two hounding me with this condition?" (p. 98)

Groaning implies despair, distress, or disapproval, pain with a deeply sad sound of cry, e.g. in 'The Fire and the Rain':

"**Nittilai**: The whole village will be there.

(Arvasu groans.)" (p. 5)
In 'Tuglhaq', too:

"Barani: ... The people will respond to His Majesty's Courage, honesty, and justice ...

Najib: (Groans.) Courage, honesty, and justice! My dear Barani, we are dealing with a political problem!" (p. 158)

Screaming actually means giving a long piercing cry of fear, pain, or excitement. In 'Hayavadana' there are instances of screaming with terror and joy, e.g.:

"Padmini: Devadatta's voice! Kapila's voice!
(Screaming with joy.) Kapila!
Devadatta!" (p. 104)

"(A scream of terror is heard off-stage ... )" (p. 74)

Wailing is uttering a prolonged, high-pitched, mournful cry as in 'Tuglhaq', Aziz hears the wailing of a Hindu woman, whose child is dead (p. 190). In 'The Fire and the Rain', Vishakha gets frightened on hearing a very strange wall from the distance which is unearthly, terrifying.
Shouting is the act of speaking in a loud voice, i.e. calling or crying loudly. In Karnad's plays, there are instances of 'calling out' ('The Fire and the Rain', p. 2), 'Shouting out' (Ibid., p. 2, 3, 28), (also cf. 'Tughlaq', p. 201, 204, 206, 210), 'Snarling' (i.e. speaking sharply in anger) ('Naga-mandala', p. 57), 'roaring' (Ibid. 55), etc.

4.6. Increasing Loudness and Softness

In his plays, Girish Karnad has taken care of the increasing loudness and increasing softness of voice so as to cope with the context. In 'The Fire and the Rain', for example, there are directions to speak 'gently' (p. 13, 42), 'bitterly' (p. 48), 'lightly', (p. 42) or situations when one uses 'serious voice' (p. 42), just either to aggravate — or lighten the situation of conversation, e.g.:
"Arvasu : No, I am an outsider.

(Bitterly.)

Everywhere". (p. 48-49)

Here, 'everywhere', when bitterly uttered, will surely stress the meaning thereof.

Again, when Nittilai and Arvasu burst out laughing and Nittilai speaks 'in a serious voice', then it means the matter to be followed is serious (cf. p. 42).

In 'Hayavadana', Bhagavata's speaking 'softly' to Hayavadana, means to show affection as well as sympathy for him (cf. 78). Padmini speaks to Kapila 'in a low voice' (p. 111) so that Devadatta can't hear. On the contrary, the superiority of the head among human limbs is proclaimed by the Bhagavata 'in a loud sonorous voice' (p. 110).

When there is a whisper, it means, there is something secret or private. In 'Tughlaq', for example, the whisper of Amir-I is much meaningful as he could not call the king 'mad' openly:

Amir I : (whispers to the next man.) I told you he's mad ! " (p. 182)
In 'Naga-mandala', the talking of Kurudavva and Kappana in whispers (p. 47) shows that both of them are indulged in a secret affair of finding a clue to Rani's life.

Apart from the above, there are other paralinguistic signs in the plays of Karnad which contribute a good deal of material to meaning, such as exclamation ('Hayavadana', p. 106), humming a tune (Ibid., p. 87; 'The Fire and the Rain', p. 45), footsteps heard off stage ('Tughlaq', p. 187, 193), excitement ('Tughlaq', p. 169; 'The Fire and the Rain', p. 42, 46, 48), whistle ('Naga-mandala', p. 34, 48), etc. Thus there would as many indices as there are emotional states of mind. Undoubtedly, these may vary from culture to culture and situation to situation but one important thing that seems worth-mentioning is that the human mind shapes the speech which is accompanied by appropriate vocal identifiers.