Epilogue
A renowned actor, a film producer, a director, an intellectual and a theatre doyen, all in one is Girish Karnad — a versatile prolific Indian English playwright of the post-independence era.

All his plays bring about the theatre going people of India think of their rich and old tradition which was otherwise put into oblivion. Karnad interpreted and reinterpreted the folk and mythology and harvested the best to add them to the contemporary as well as to the coming ones.

He had a vision which knows no bounds for looking into the unfathomable extracts of Indian culture and civilizations. All his plays rest mainly on the myths, legends, folk tales, folk beliefs and historical events and hardly or rarely on the foreign import. Thus he elevated the dignity of the so-called neglected aspect of human life, as the superficial grandeur of today has covered it as the frost covers the sun rays. The theme which Karnad has chosen is incompleteness of human life and consequently its thrust for perfection. Right from the beginning all his plays embody this fact in apparently different contexts.
The semiotic study of the plays of Girish Karnad reveals that his plays are the results of his deep thinking and constant research — the technique he adopts in almost all his plays is the same — leaving the sentences incomplete by means of music, dots, hyphens, dashes, pause, silence, no reply, gestures, etc. or actions directed and put in the brackets. Undoubtedly the focus is on the visual aspect of the genre. In addition to these devices symbols, similes, metaphors, imagery, or fantasy also contribute a lot to the making of Karnad’s plays.

Semiotics is the study of signs and a sign is the correlation between the signifier and the signified. Thus it is natural that the sign of every man varies from that of others and also from other contexts. This is why semiotics causes sometimes problems of indefiniteness. However, in reality, it is the context which makes it convenient to view the sign objectively.

The untold in Girish Karnad comprises the paralinguistic features, namely the stress, the emotive expressions, the laughter, the smile, the cry, increasing loudness and softness, exclamation, humming.
excitement, whistle, etc.

The concept of time and space is universal but it varies according to the context. Time being the vertical dimension decides the propriety or impropriety of doing anything and space being the horizontal dimension decides the proper or improper place of action. Karnad has given many instances of time and space in his plays where necessary along with their fractions. Sometimes these two dimensions interplay with each other and thus prove their reciprocity. Theatre as a multifaceted world uncovers the inherent feature of drama and makes the audience part and parcel of it. The stage, the costume, the wings along with music and songs also contribute a great deal to the actualisation of the playwright’s inner self. Announcement reminds us of the Sutradhar of our ancient tradition of drama and the masks unmask the real characters of the actors.

Language as a sign-system poses problems where it is symbolised on the one hand and attributes eloquence and elegance to it on the other. This way the idiosyncratic or individualistic feelings, thoughts, or experiences are generalised. Myths are generalised symbols with the only difference that the former tread on historical facts
whereas the latter has got no such limitations.

Karnad has made use of symbols and myths hand in hand while dealing with the characters and incidents in 'Tughlaq', 'Hayavadana', 'Nagamandala', 'The Fire and the Rain', and 'Teledanda'. The other literary devices which are implicit are similes, metaphors, irony, and imagery and fantasy. Karnad has the insight that has incorporated all the similar-dissimilar, shallow-deep, concentric-peripheral, that is the paradoxical nature under one and the same canopy wherefrom one can choose what he likes.

Karnad has made his voyage in search of seemingly a new tradition originated from the old. Despite the fact that all his plays are English translations of his original Kannada versions, they don't smell as translated only because Karnad has command over his tongue of adulthood.

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