CONTENTS

Proloque

Chapter - 1 : Introduction
The Plays of Girish Karnad : An Overview

Chapter - 2 : Semiotics
2.1. The Meaning and Scope of 'Semiotics'
   2.1.1. The Meaning of 'Semiotics'
   2.1.2. The Scope of Semiotics
2.2. The Role of Context in Semiotics
2.3. Deictic Elements
2.4. Reference
2.5. Presupposition
2.6. Implicature
2.7. Inference
2.8. Coherence

Chapter - 3 : The Untold
3.0. The Untold in Girish Karnad
3.1. The Bracketed, Material
3.2. The Dots
3.3. The Hyphen
3.4. The Dash
3.5. The Pause
3.6. The Silence
3.7. No Answer / No Reply
3.8. The Gestures

Chapter - 4 : Paralinguistic Features

4.0. The Paralinguistic Elements in Girish Karnad's Plays
4.1. The Stress
4.2. Emotive Expressions
4.3. Laughter
4.4. Smile
4.5. Cry
4.6. Increasing Loudness and Softness

Chapter - 5 : Time and Space

5.0. The concept of Time and Space
5.1. The Concept of Time
5.2. The Concept of Space
5.3. Reciprocity of Time and Space

Chapter - 6 : Theatrical Devices

6.1. Theatre : A Multifaceted World
6.2. Karnad in Search for Modern Indian Theatre
<table>
<thead>
<tr>
<th>Chapter 6: Designing the Stage</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3. The Stage</td>
<td></td>
</tr>
<tr>
<td>6.4. The Curtain and the Wings</td>
<td></td>
</tr>
<tr>
<td>6.5. The Costumes</td>
<td></td>
</tr>
<tr>
<td>6.6. The Mask</td>
<td></td>
</tr>
<tr>
<td>6.7. Music</td>
<td></td>
</tr>
<tr>
<td>6.8. Announcement</td>
<td></td>
</tr>
<tr>
<td>6.9. The Audience</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 7: Aesthetic Implications</th>
<th>190 to 225</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1. Symbolism</td>
<td></td>
</tr>
<tr>
<td>7.2. Myths</td>
<td></td>
</tr>
<tr>
<td>7.3. Simile</td>
<td></td>
</tr>
<tr>
<td>7.4. Metaphor</td>
<td></td>
</tr>
<tr>
<td>7.5. Irony</td>
<td></td>
</tr>
<tr>
<td>7.6. Fantasy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Epilogue</th>
<th>226 to 229</th>
</tr>
</thead>
</table>

| Bibliography                     | 230 to 236 |
"All the world's a stage,
And all the men and women players,
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages."

— William Shakespeare,
'As You Like It', Act II, Scene 7.